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Last issue received: V.20 no.678 (1928).

September 13, 1928.

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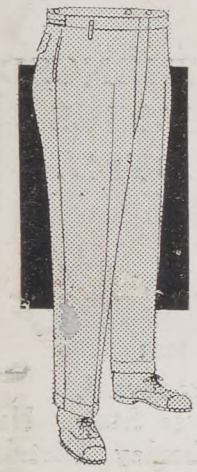

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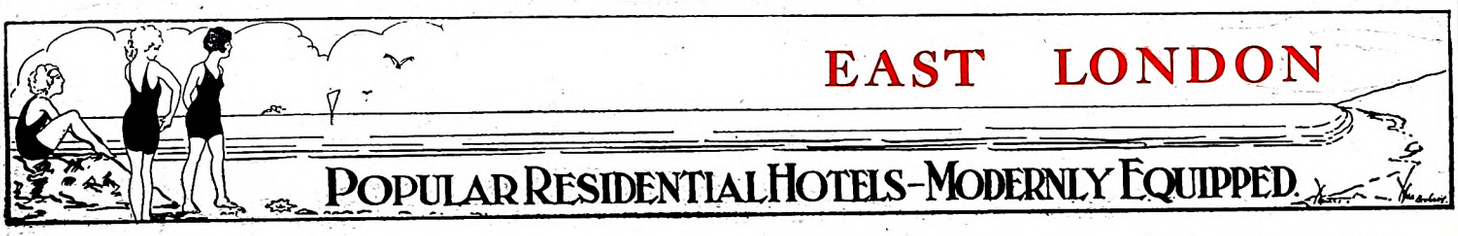

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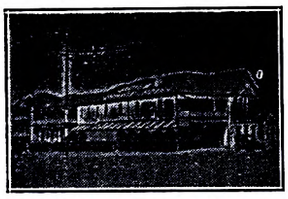

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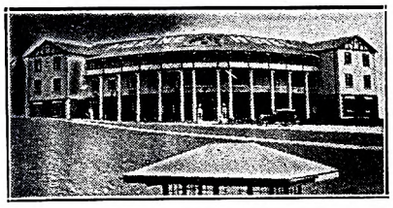

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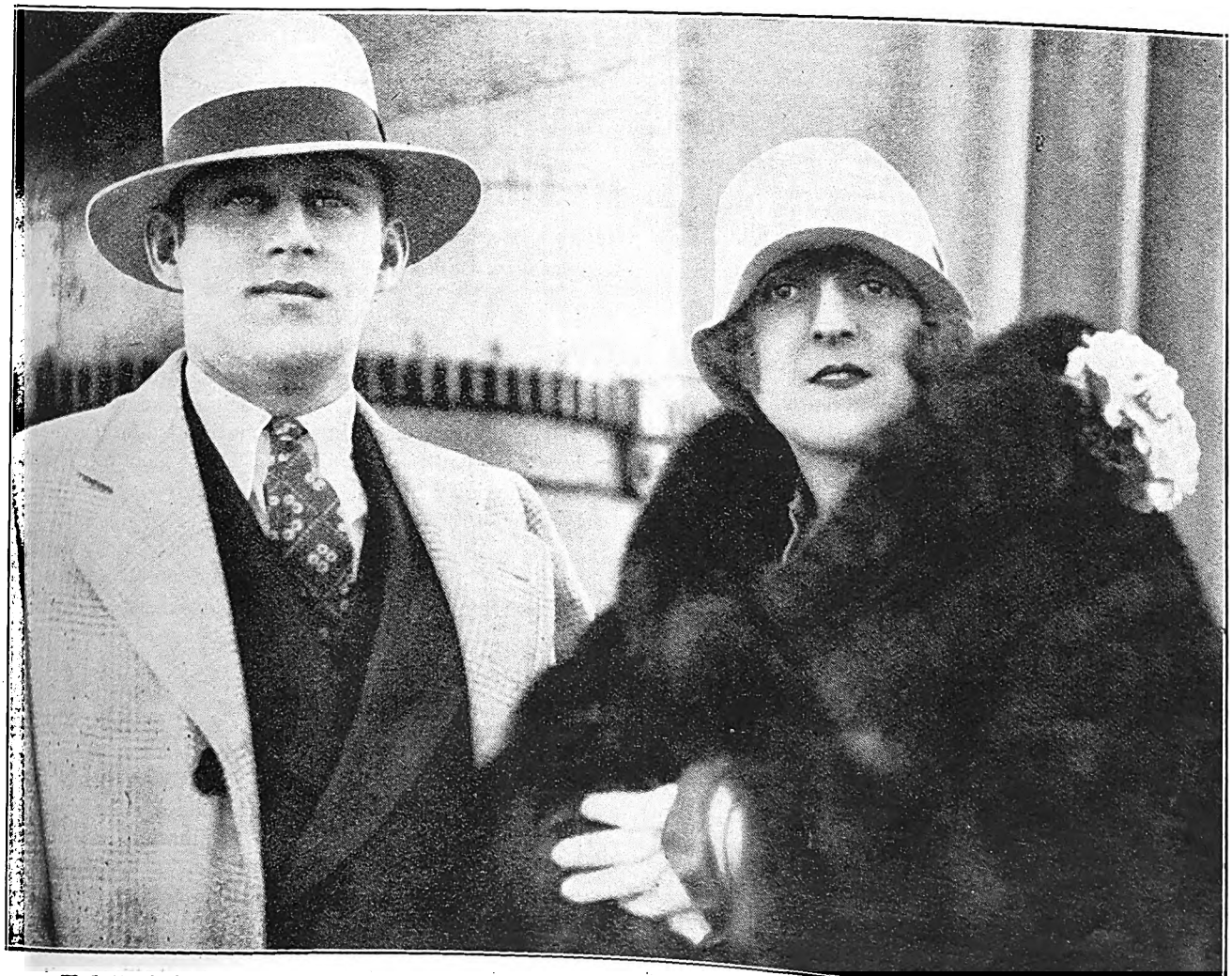

A charming snapshot, taken on board ship, of Edith Clifford, who has won all hearts in Johannesburg, and Carl Kellard "at the piano."

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Puss in Boots.

If you want a real tonic go and hear the children laugh at the pantomime, at His Majesty's Theatre, Johannesburg, and you will find not only the children, but grown-ups, who supposedly ought to know better, having the most uproarious time of it.

Certainly this year's show deserves everything that could possibly be written about it, for it has every attraction that *can* appeal. From the woman's point of view (and the man's, too, these days) the costumes are very attractive indeed, and there is an air of spontaneous gaiety about the whole performance that is infectious. Marjorie Fulton and her cat (Leslie Hatton) wander through twelve delightful scenes interspersed with kings and queens, ogres, bad brothers, a princess, and, indeed, everything that one takes out of the book of fancy and can put in this everyday world.

The Old World Garden calls for everyone's applause, and the beauty of the flowered costumes is such that one almost holds one's breath, and then you are sent away in a whirl of gold, glittering gold—the symbol of our country—when the Golden Casket opens for your delight.

"Puss in Boots," we hail you as a cure for the modern blues.

The Empire.

Monday evening at this popular Johannesburg house introduced a fine holiday programme, headed by the charming American comedienne, Edith Clifford, and there was deservedly not a vacant seat in the house. Miss Clifford was received with vociferous applause and had to take six curtains, after giving all the old favourites and several new ones. Delightfully gowned, this little lady gets her points over with telling effect, and good showwoman that she is, permits nothing to get past her.

Monday evening also introduced to us two of the finest dancers who have ever come to South Africa—Adrienne and Meazza. Adrienne is a dainty, slender little person, who is as good an actress as she is a dancer, and who also sings very charmingly. Nothing more artistically conceived than their Devil Dance can be imagined.

This dance shows how a girl dreams that she is courted by a fiend, and at times becomes quite as exciting as the most modern mystery play. Andrea Meazza, with his tight green garments and his green wig, adds to the terror which these bring out by making up his face as much like the proverbial demon as possible. As the frightened girl, Jeanne Adrienne is magnificent, and the dancing of these two in this Devil Dance is astonishingly fine.

Jeanne Adrienne performs a solo "Poupee" dance to the music of Poldini, and later with her partner, Meazza, shows us how acrobatics can be introduced with effect into an old-fashioned waltz. You will fall in love with Jeanne Adrienne when you see her. That old hackneyed adjective, "fairy-like," becomes true when one associates it with her name. She has the grace and lightness of a flying feather in her dancing, and is a delightful combination of daintiness, modesty and artistry. And she is, too, I understand, something of an international, having been born in India of Scotch-English parentage, lived most of her life in England, and during the rest of it travelled abroad in Norway, Sweden, Germany, France, Spain and Italy.

Byron and Byron, old favourites, the lady, by the way, is a sister of that popular artist, George Wray, received a big reception for their new act, having brought entirely new material back with them. Then the lady has a distinctly attractive manner, and they well deserved their reception. The eccentric dancing of the male Byron is something to see and remember.

Jack and Jill, two pretty youngsters, were the third new act.

Remaining on the programme are Jerry and Co., the Ashley Sisters, Wm. Barr and Daphne Hope, and the marvellous Shishtl's Marionettes.

Have you ever seen a magician—not a conjuror, but a real magician, I mean?

"No," you say. And I fancy that there is the least little tinge of regret in your voice. But I have comfort for you. for you will see at the Empire a really truly magician, as the children say.

Mr. and Mdme. Shishtl brought him to South Africa with them, and it is through their agency that he is able to perform his miraculous feats. For think, he can turn a fire-belching dragon into a wicked sprite simply with a turn of his hand. With another wave of deft fingers he can so transform this sprite that the body turns into a butterfly, and the long legs go careering through the air like wild flesh-coloured snakes. The magician can do more than this. He can turn himself into a beautiful old-fashioned lady with bustle and mittens complete. What more could you ask of any magician?

Before I go any further, however, I must tell you that the magician in private life is a marionette. He is made, and very beautifully made, of wood and wax and joints and paint. That is the way proper magicians are made. Flesh and blood ones are, I can assure you, of no account in the fairy world.

You catch your breath at this amazing transformation, but you are given no time to think, for presently in come two very squat gentlemen carrying between them a delicate gracious lady in a sedan chair. "Very sweet," you say, "very charming." And then suddenly the squat gentlemen stretch themselves out to amazing tall lengths and perform the most wonderful antics. These two must positively be the envy of all acrobats. Nobody who is made of such common ingredients as flesh and blood could possibly achieve such indiarubber-like feats.

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Dudley Dale, arriving in South Africa in the New Year.

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LONDON THEATRES.

The first new play of the week I have to record is "Clowns in Clover," and I announce its advent with considerable pleasure. Like a herald trumpeting the advent of a queen, for "Clowns in Clover" is indeed a very queen of revues.

Added to all its other charms, it has the distinction of being a completely British production. All the artists have the bloom of youth upon them, and altogether it is a most enchanting show.

Cicely Courtneidge plunges into many different kinds of waters—comedy, burlesque and tragedy—and, as usual, comes up smiling. Then there is her partner, and in private life her husband, Jack Hulbert, whose dancing is as fantastic and eccentric as ever, his smile no less persuasive. Ronald Jeans is responsible for the half dozen expert and amusing sketches, and June is dancing as gracefully as ever.

An exciting and amusing moment occurred when the band forsook the orchestral pit and appeared on the stage as actors in a syncopated burlesque conducted by Jack Hulbert.

"Clowns in Clover" will, I fancy, have a long run and will prove yet another triumph for the Courtneidge-Hulbert menage.

From the light-hearted gaieties of revue I must turn away in order to tell you of our most recent thriller. Arnold Ridley, the author of "The Ghost Train," seems to have written another success in "The Wrecker." This play also deals with trains, and the first act is set in a general manager's office at a railway terminus.

One hears the noise of passing trains outside—all those small sounds which make up the noisiness of a railway station. There was, by the way, some difficulty, I believe, in producing these effects to the fullest advantage. To be able to make the sound of a train arriving at a station, shunting a little way, and then taking its bustling departure, is not an easy thing to do within the limits of a modern stage. The producer, I believe, tried to get the proper effects; the orchestra also made some attempts. Finally a workman, boring a hole in a copper tank, discovered the exact sound, and now he bores a hole in a copper tank for hours every evening.

The story is more thrilling than that of most thrillers, and, though it is not in any way like the story of "The Ghost Train," it is reminiscent of that play. "The Wrecker" is, of course, the man who kills the detective, gags the signal man, pulls the wrong signal and altogether muddles things up. Needless to say, justice is eventually satisfied and "The Wrecker" is caught in the end.

Frank Bertram, who was seen in South Africa as "Captain Billy Bones" in "Treasure Island," was excellent as a retired engine driver, who idealises his engines to such an extent that he imagines they have souls. This was a fine piece of acting.

Those of you who remember Billy Bennett will be interested to hear that—though he has not yet achieved the status of a complete gentleman—his act, "Almost a Gentleman," is still one of the most popular on the London music hall stage, is to break fresh ground and will appear in a musical comedy. He will be the star comedian in the new musical play, "Lumber Love," which will have its first production early in the New Year. This will be a true Empire production, for the writers of the book and music

Horace Hodges, an old friend of South African theatre goers.

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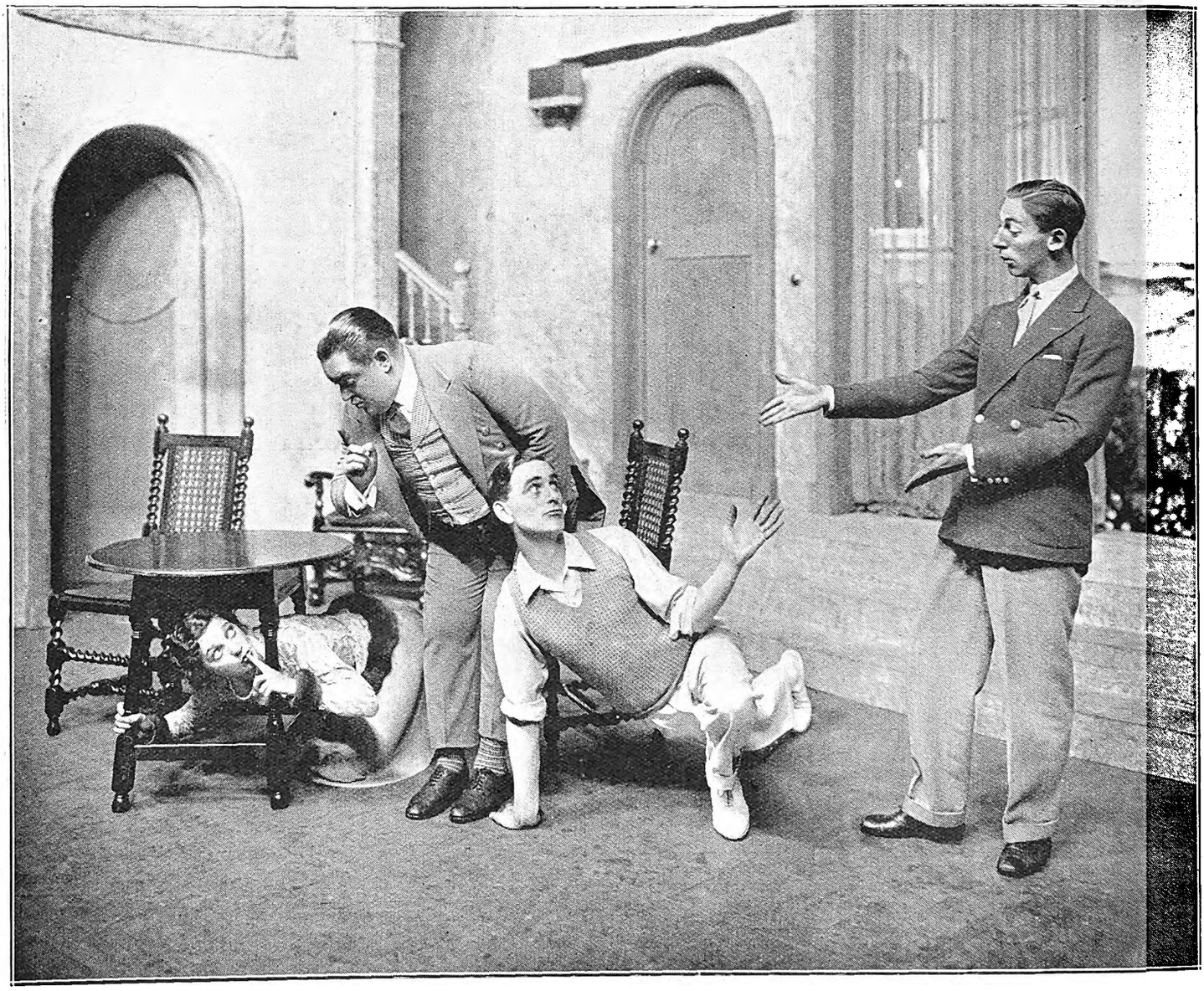

Gertrude Lawrence, John Kirby, Harold French and Claude Hulbert in "Oh, Kay," the successful musical comedy at His Majesty's Theatre, London. There seems to be a conspiracy between them and an attempt on the part of Gertrude Lawrence and Harold French, at least, to turn themselves into contortionists.

[*Photo: Stage Photo Co.*

are of Australian and Canadian birth respectively. The scene is laid in Canada and the leading comedian's part played by an Englishman. Mr. Bennett's part will be that of a comic lumber camp postman.

Many South Africans will be sorry to hear of the sad death of Lee White, who, together with her husband, Clay Smith, was seen in that country a little over a year ago. Nobody who ever saw Lee White could forget her extraordinary personal charm and that thrilling husky voice of her's in which she sang delicate, sentimental little songs. I well remember her singing a little thing called "Send Them a Cradle"—a song she particularly liked and which, when she gave it as an encore, was sung with extraordinary sweetness and tenderness. During the war, Lee White was one of the most popular actresses who ever amused soldiers on leave. That was the time of her great triumph. It was after her tour in Australia that she became ill; in fact, her tour in Africa had to be cut short owing to illness. She was a kind and charming woman, and the theatrical world will miss her vivid personality.

And now for a series of prophesies. To-night we are promised another thriller, called "Doctor Syn," which has been written by Mr. Russell Thorndike, who will also act the leading part. Mr. Thorndike is, of course, a brother of Sybil Thorndike, and has acted with her in many plays. "Doctor Syn" deals with smugglers and revenue men, and the action passes on the Sussex marshes in the year 1804. We may, therefore, expect to have a glimpse of costumes which were worn in an older day.

After being absent from us for some time, Horace Hodges is to return to the London stage in a farcical comedy called "The Cave Man." In this he will share the lead with Miss Kate Cutler, that always chic and sparkling comedienne, who has also been away from London audiences for some time.

Many friends of South Africa are at the moment playing in London. The Alhambra is housing Russell and Dawn, The Daros, J. W. Rickaby, who will always be remembered for his "Hokey-Pokey" song, Bransby Williams and Wee Georgie Wood. Renee Kelly, who shares the top of the bill with Max and Harry Nesbitt, Tex McLeod and the Three Bradleys, who, by the way, will shortly set out for South Africa, are at the Coliseum; and at the Holborn Empire are Wright and Marion, Car Lynn and Lillian Burgiss.

London is at the moment flocking to one of its remoter suburbs, Golders Green, where the National Opera Company is spreading out a feast of delight for music lovers. Last night I heard Kathlyn Hilliard, who in one of the recent productions of "The Beggar's Opera" sang "Polly Peachman" so delightfully, singing the part of "Susanna"

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"Marigold" (Angela Baddeley), at the Kingsway Theatre, still sprays the theatrical air of London with a scent of old-fashioned lavender, and here you see her returning her elderly suitor (Hubert Harben) his ring. "Mrs. Pringle" (Jean Cadell) is looking on in the background. [*Photo: Stage Photo Co.*

in Mozart's "Figaro." Herbert Langley was a brilliant "Figaro," and his rich voice and excellent acting, added to Miss Hilliard's charm as a singer and actress, made the journey to Golders Green very much worth while.

People have been agitating for a National Opera Company which will be in London all the year round. It seems odd that New York should have its national opera, and every country on the Continent a like possession, and England, who professes to love music so much, be happy with only an occasional operatic production. There are signs, however, that we are beginning to be thoroughly ashamed of ourselves, and the opera at Golders Green is one of the signs.

Although I write this before Christmas, you will not read it until 1928 is stepping into the world. I wish you, therefore, a very happy New Year and an excellent theatrical feast for the next twelve months.

From a Turkish bath to the leading part in "Madame Butterfly" is a long road, and very few could traverse it quickly. Miss Jose Fearon, however, achieved this almost impossibility the other night.

The Carl Rosa Opera Company was producing "Madame Butterfly" at the King's Theatre, Hammersmith, and Pauline Bindley, the Australian prima donna, was due to sing the part. At the last moment, however, owing to an affection of the throat, she was unable to appear. The manager communicated with the husband of Jose Fearon, who said that she was at the moment in a Turkish bath. The wife of the managing director of the opera company went immediately and persuaded Miss Fearon to take Miss Bindley's part. She went straight to the theatre and, as there was no time for a rehearsal, went on the stage without one. She gave a faultless performance, although she had not appeared in the rôle for two years. That is, I think, something of a record in the way of operatic achievement.

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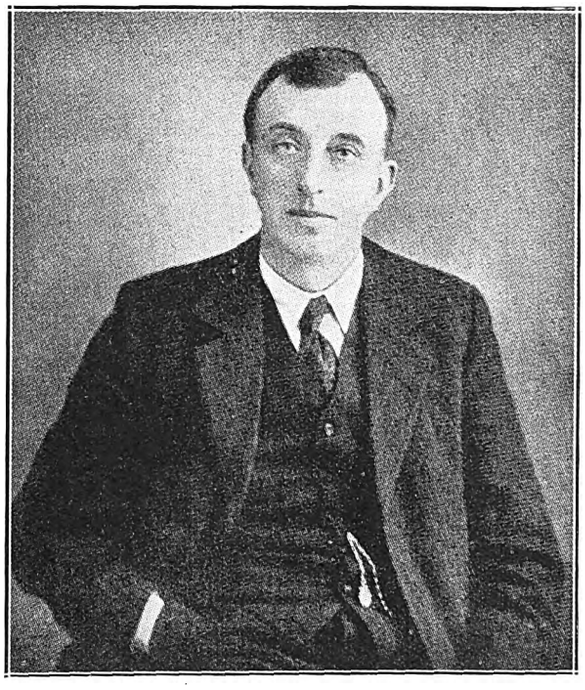
THE BRITISH REPERTORY THEATRES.

No. VII.—PLYMOUTH.

The Plymouth Repertory Theatre is not one of those playhouses that are as "Little" and so highbrow as to be incapable of achieving anything but the ruin of their promoters. Neither did the late George S. King, its founder, look upon repertory as an exclusive parlour game, as some of its most vociferous partisans are prone to do.

The secret of the theatre's success, if secret there is, is contained in the above formula. Opened in December, 1915, it is now in its 12th year, and the combined work and worry of sustaining this effort resulted in a great measure in its founder's death at a comparatively early age last April. Introducing repertory to Plymouth was a hard and provoking business. It is a dockyard and garrison town, and the majority of its inhabitants infinitely prefer syncopation to Shaw. A tiny lecture theatre called the Princess Hall lay vacant, Mr. King took it. Several alterations had to be made to the structure to make fit for dramatic work, even of the humblest kind. A proper proscenium had to be fitted, and the existing uncomfortable seating to be replaced by tip-up chairs. Throughout 1916, the first year of the venture, Mr. King laboriously offered well-acted productions of fine plays to a somnolent and indifferent public. At last the catholicity of the programmes began to tell, and when the people of Plymouth realised they could see light comedy and farce at the new theatre as well as Shakespeare, their half-hearted patronage blossomed out into whole-hearted partisanship. The theatre, with the exception of a ten days' closure for alterations, has never closed its doors since 1915, a different play having been given fifty-two weeks in the year. Throughout its long run, the theatre has been entirely self-supporting. This is probably a record in the repertory movement.



THE LATE GEORGE S. KING,
Founder of the Plymouth Repertory Theatre, which celebrates its 12th anniversary this month.

Some idea of how rigorously the belching dragon of dramatic snobbery has been kept at bay will be gained from a glance over old playbills, which reveal productions as varied as the following:—"Macbeth," "The Importance of Being Earnest," "The Conquering Hero," "Monty's Flapper," "The Circle," "Rosmersholm," "Jane Clegg," "Advertising April," "Ghosts," "The Second Mrs. Tanqueray," "You Never Can Tell," "The Skin Game" and "A Bill of Divorcement." The most popular play was found to be Barrie's "Dear Brutus"; the most popular light comedy, "A Pair of Silk Stockings," which has been played eight times to nearly £3,000. When one knows that the seating capacity is 450 only, one realises this is very good.

"The End of the House of Alard," adapted from Sheila Kaye-Smith's novel by G. R. King Anningson, son of the late Mr. King, and "Crêpe-de-Chine," by Edward Stirling, have been produced for the first time on any stage. Mr. Stirling is one of the old Plymouth repertory players who have gone on to big things, and his English company at the Théâtre Albert Ier in Paris is internationally well known. The late Louis Calvert was another. Others from the little theatre in Princess Square who have found fame elsewhere are Peter Godfrey and his wife, Molly Veneses, who run the Gate Theatre Salon. Some have been the means of starting repertory movements in other towns and cities.

The original company included Marie Robson, Vernon Fortescue (who since has toured as leading man with Miss Vanbrugh, Aubrey Smith and Murray Carrington, and is now with "The Ringer") and Frank Beresford. Miss Robson was an emotional actress of real merit. Her performances as "Paula Tanqueray" and other Pinerotic heroines are long remembered in the West of England.

The present company is headed by Bernard Copping (a Plymouth favourite of six years' standing), backed by Margaret McDougall, Anne Featherstone and Frank Boye-Benton. Edward Lockstone has been associated with the theatre almost since its inception, and has produced every play for the last ten years, and Leonard Aardale, the original producer and manager, who had been Mr. King's right-hand man till his recent death, now combines a director's duties with his managerial work.

The late George S. King's partner in the undertaking, Ernest Davey, present managing director, runs the Grand Theatre, Plymouth (on racy and popular lines), in conjunction with the Repertory Theatre. Together with G. R. King Anningson, he has recently concluded arrangements to continue the renting of the Repertory Theatre for a year or fifteen months at a considerably increased rental. Plymouth is thus, from a sentimental point of view, ensured of its ambition to see a Repertory Theatre maintained in the town.

It is not too much to say that the late George S. King is a hero of the repertory movement, who, but for his sense of the theatre, might have been a martyr. Under his firm influence what might have been an artistic failure was turned into an artistic and commercial success. His heart and soul was in repertory, and his theatre was his business, recreation, and life work combined.

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The Plymouth Repertory has never suffered from over-booming. Its work has never been sufficiently known. Sandwiched between the dappled countryside of Devonshire and the stern grey hills of Cornwall, it has led an unobtrusive but studious existence. It has thrived on insignificance and is now in a position to look back on the lean early years with amusement. A recent innovation which is proving very successful is that of limiting the price of all seats on Monday nights to 1s. 10d. and 1s. 2d. For a price of a seat in a cinema, one may sit in the stalls and hear serious drama. Owing to the bandbox character of the auditorium, the dress circle is the best seat in the house, and accordingly more is charged here than in the stalls. A dress circle seat costs 3s. 6d., orchestra stalls 3s., whilst a box may be obtained for 12s. 6d. or 18s. A. J.

ERNEST DAVEY,
Managing Director.

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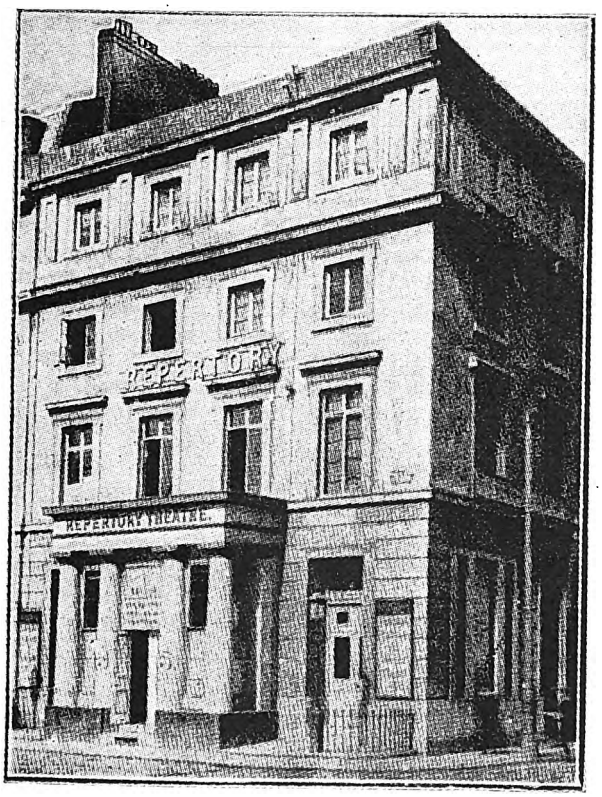
MARGARET MCDOUGALL,
A Principal in the Company.

BERNARD COPPING,
Leading Member of the Cast.



THE PLYMOUTH REPERTORY THEATRE.

LEONARD AARDALE,
General Manager.

EDWARD LOCKSTONE
The Producer.

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ON WITH THE DANCE.

A troupe of Johannesburg girls, trained by Signor Canale, who have been received with great enthusiasm at St. James' cabarets. [*Photo: Leon Levson.*

"It is quite true to say that dancing in South Africa follows that of London," an enthusiastic London dancer, who pays periodic visits to South Africa, told me the other day, "but it only follows in the sense that Christmas follows New Year—a long time later. It takes a traveller three weeks to get from London to Johannesburg, but it takes a dance development many months."

This statement, a little unkind as it may seem, will be admitted by all dancers who look at the matter squarely to be perfectly true. The South African dancing public is not receptive to new movements or dances until they have been pretty consistently boomed, with the result that it is only the more noisy innovations in the London dancing world that are reflected in our own ballrooms for quite a long time after their introduction overseas.

The Charleston, for instance, was many months old in London before it made its first appearance in South Africa, as was also the Blackbottom, while many of the lesser-boomed innovations, such as the Mayfair, the Trebla and the Rhythm step never got any public notice at all, save as isolated exhibition dances by local teachers.

This, it seems to me, is the matter above all others that the new Ballroom Section of the South African Dancing Teachers' Association will have to get busy with. It is not enough that we should get only those steps, movements or dances that have been thoroughly tried out and established in London, and get them, what is more, only when they have just about worn out their popularity in London. We should be able to get every ballroom innovation within a few weeks of its introduction, so that we could decide for ourselves whether we wanted to take it up or not, without having to wait weeks and months till London has passed its final verdict.

I do not suggest that we in South Africa are better able to pass judgment on a dance than the experts in London. Far from it. In my opinion, the nearer we stick to the lines of development laid down in the principal London ballrooms, the better will be our standard of dancing. What I do feel is that, guided by the form its development is taking in London, we should be in a position to develop the dance side by side with its London career, instead of having to wait until it is almost a back number there before we get the chance to try it out at all.

But there is another matter that is of almost, if not quite, as great an importance as this matter of keeping in touch with the introduction of new steps and dances. And

(Continued on page 13.)

MILKA & VELMA SUCHARD'S CHOCOLATE

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Dan Booker (the dapper little officer on the right) and company in "The Disorderly Room," which opens at the Criterion, Durban, on January 9th.

[*Photo: Jane Plotz.*

Added to our list of entertainments in England we are to have a new Zoo somewhere in the country near Luton. It is proposed to open this new Zoo on Sundays to the general public. In the London Zoo the rule still exists that only Fellows of the Zoological Society and their friends may visit the Zoo on Sunday. I think there will be thousands of little boys and girls who will be very glad to know that the Luton Zoo will be open to the public every day in the week.

Monte Carlo has lately been the scene of the loss of £5,000 worth of jewels belonging to Mrs. Langtry, whose name was famous in the theatrical world when our fathers were lads. This is not, however, her first experience of lost jewellery. By means of a forged letter, many years ago, a woman obtained from Mrs. Langtry's bank a box containing a valuable collection of jewellery. Mrs. Langtry brought an action against the bank and, after a very long trial, judgment was given for her for £30,000. Few people except millionaires are possessed of such valuable jewellery in these days.

A new life of Cecil Rhodes has been written. The name of the book is "Rhodes: A Life," by J. G. Macdonald, and it is published by Philip Allen & Co., Ltd. The author knew Cecil Rhodes well, and was with him when he made the famous Matabele settlement. The book is excellently written and should have considerable interest for Africans.

No less than 90 musicians, with their conductor, arrived in London last night. They were the Berlin Philharmonic Orchestra, who are paying their first visit to England. They will give concerts at the Queen's Hall and the Albert Hall, London, and also in Manchester.

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A Film Star's Secrets of Beauty.

By Lya Mara.

It isn't what you have to wear but how you wear it that is important.

It isn't the material you wear as much as the colour that determines your smartness.

Pinks and blues that are lovely on the pastel-toned blondes may look positively gipsy-like on dark-haired women, and be entirely too conspicuous for them to wear on the streets.

We all have certain tonal qualities that we should emphasize, rather than contrast, that is for ordinary wear. For instance, if we have blue eyes, blue shades are especially good for us.

If we have brown hair, the brown shades are generally becoming. Or, if we have unusually high colour, rose tones are good. Or, if our complexion has a quality in it that emphasizes certain shades, then we should follow these tones.

There are certain colours that make us look larger than we are. Greys are the most dangerous for plump persons to wear, and greys need vivid personalities to carry them. Still, for some reason, style dictators suggest greys for elderly women.

Women with large legs should never wear grey stockings, and those whose legs are exceptionally thin should wear them.

Reds should only be worn occasionally by any woman, and never worn by stylish stouts.

Blacks are best on persons inclined towards plumpness, and sallow-coloured women should avoid sombre shades.

Only the extremely young, fresh girls should wear satins, because they are inclined to settle the figure.

Georgettes and chiffons are the most flattering materials of the decade, that's why there is no abatement in their popularity.

Extremely short dresses are ridiculous on women who have not perfect pedal extremities.

How to wear the hair is another important thing in the matter of style. If you have a large nose, never wear your hair low at the back, because it gives too much width to the head from a profile view.

These are just a few ideas that may help women. Some of them have been told to me, and others I have just observed.

The main thing for every woman to do is to study individuality in style, beauty and mannerisms, and if you cultivate a nice smile, a pleasant voice, and a good disposition, you can generally get results that all the secrets of beauty passed on by others cannot give you.

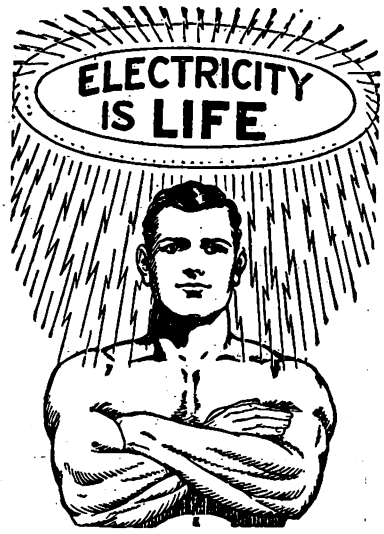
The new train, depending from one shoulder, worn by the smartest women, and please note the evening shoes and socks.

NEXT TIME BUY GOODYEAR TYRES

A lovely young London actress, Kathlyn Hilliard.
Photo: Lewis.

The brain behind the Marionettes, Mr. Shishtl——

ELECTRIC 'SHOWERS OF LIFE'



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You can easily experience this wonderful healing, curative, and strengthening power by simply putting on one of these batteries while you are resting. Then this shower bath of electric atoms streams through into the nerve centres without the slightest shock, irritation, or pricking of the skin. All you feel is the slow, steady, pulsating action—scarcely more perceptible than the heart-beats themselves—that conveys the current to every nerve, muscle, and tissue.

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Vilma Banky.

Wonderful Studies of Men, Women and Children by Henry Treisman, Artist and Photographer, Johannesburg

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Jean Barry and Jack Holland in "The Girl from Cooks."

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Have Baby Photographed Before the Dimples Go! By Henry Treisman.

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Musical Director ... ... Mr. J. SCHULMAN.

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"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, JANUARY 9th, 1928.

12.0 noon—2.0 p.m. daily, except Tuesday and Sunday: Music by **"JB" Studio Orchestra.**

12.0 noon—1.20 p.m. Tuesday: Music by **"JB" Studio Orchestra.**

1.20 p.m.—1.50 p.m., Tuesday: Lunch Hour Organ Recital by **Mr. John Connell, F.R.C.O.,** Town Organist, relayed from the Town Hall by permission of the Town Council.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Tommie).**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m. Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture) in English and Afrikaans.

6.30 p.m.: Close down.

7.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m.: Time Signal.

9.0 p.m. daily, except Saturday and Sunday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

MONDAY, JANUARY 9th, 1928.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Weekly Sports Talk: "What the M.C.C. are teaching us," by **Mr. W. D. Powell.**
8.25— 3. Musical Saw Soli: **Mr. L. B. Melvill.**
8.35— 4. **"JB" Studio Orchestra.**
8.45— 5. Soprano: **Mrs. E. T. Bird.**
8.55— 6. Jazz: **"JB" Studio Orchestra.**
9.0 — 7. **General News Service. Announcements.**
9.10— 8. **"JB" Studio Orchestra.**
9.20— 9. Humorous Items: **Mr. George Laurian.**
9.30—10. Musical Saw Soli: **Mr. L. B. Melvill.**
9.40—11. **"JB" Studio Orchestra.**
9.55—12. Soprano: **Mrs. E. T. Bird.**
10.5 —13. **"JB" Studio Orchestra.**
10.15—14. Humorous Items: **Mr. George Laurian.**
10.25—15. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

TUESDAY, JANUARY 10th, 1928.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on Literature by **Professor M. Drennan, M.A.**
8.25— 3. **"JB" Studio Orchestra.**
8.35— 4. Humorous Native Studies: **Mr. H. Ralston.**
8.45— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**

RELAYED TO DURBAN:

9.0 — 7. **"JB" Studio Orchestra.**
9.15— 8. **Vaudeville Act,** relayed from Empire Theatre.
9.30— 9. Contralto: **Miss Florence Ellis.**
9.40—10. Jazz: **"JB" Studio Orchestra.**
9.45—11. Humorous Native Studies: **Mr. H. Ralston.**
9.55—12. Jazz: **"JB" Studio Orchestra.**
10.5 —13. Contralto: **Miss Florence Ellis.**
10.15—14. **"JB" Studio Orchestra.**

10.30—Close down.

WEDNESDAY, JANUARY 11th, 1928.

8.0—EVENING PROGRAMME.

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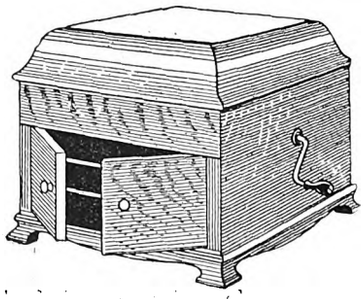

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8.10— 2. Afrikaans Talk by **Mr. Tommie Beckley.**
8.25— 3. **"JB" Studio Orchestra.**
8.35— 4. Tenor:
(a) "My Dearest Heart" ... ... Sullivan.
(b) "Nirvana" ... ... Adams.
(c) "A Little Love, a Little Kiss" ... ... Silesu.
Mr. T. Dunn.
8.45— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:
9.0 — 7. **"JB" Studio Orchestra.**
9.10— 8. **Vaudeville Act,** relayed from Orpheum Theatre.
9.25— 9. Mezzo: **Miss Phyllis Heatley.**
9.35—10. Jazz: **"JB" Studio Orchestra.**
9.45—11. Tenor:
(a) "I Pitch my Lonely Caravan at Night."
(b) "My Lovely Celia."
Mr. T. Dunn.
9.55—12. Jazz: **"JB" Studio Orchestra.**
10.5 —13. Mezzo: **Miss Phyllis Heatley.**
10.15—14. **"JB" Studio Orchestra.**
10.30—Close down.

THURSDAY, JANUARY 12th, 1928.
8.0—EVENING PROGRAMME.
1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. A Talk on Motors by **Mr. H. G. Wood.**
8.25— 3. Soprano: **Miss Ivy Nankervis.**
8.35— 4. **"JB" Studio Orchestra.**
8.45— 5. Elocution:
(a) "The Thousandth Man" ... ... Kipling.
(b) "The Dispute" (Old Scotch) ... ... ———
(c) "The Secret of the Sea" ... ... E. Turner.
Miss Edyth McCurdie.
8.55— 6. Trumpet Solos:
(a) "The Exile's Lament."
(b) "Alice, where art Thou."
9.0 — 7. **General News Service. Announcements.**
9.10— 8. **"JB" Studio Orchestra.**
9.25— 9. Saxophone Solo: "Saxophun" ... ... Wiedoft.
Mr. G. E. Spencer.
9.30—10. **Vaudeville Act,** relayed from Empire Theatre.
9.45—11. **"JB" Studio Orchestra.**
9.55—12. Soprano: **Miss Ivy Nankervis.**
10.5 —13. **"JB" Studio Orchestra.**
10.15—14. Elocution:
(a) "South Africa" ... ... Kipling.
(b) "Jones Minor's Recitation" ... ... ———
(c) "My Rival" ... ... Kipling.
Miss Edyth McCurdie.
10.30—Close down.

FRIDAY, JANUARY 13th, 1928.
8.0—EVENING PROGRAMME.
1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Contralto:
(a) "If any Little Song of Mine" ... Teresa del Riego.
(b) "They Say" ... ... C. Warwick Evans.
Miss Dorothy Joel.
8.25— 3. **"JB" Studio Orchestra.**
8.35— 4. Tenor: **Mr. M. Soloway.**
8.45— 5. **"JB" Studio Orchestra.**
9.0 — 6. **General News Service. Announcements.**
9.10— 7. Jazz: **"JB" Studio Orchestra.**
9.15— 8. Sketch: **"JB" Studio Dramatic Company.**
9.35— 9. **"JB" Studio Orchestra.**
9.45—10. Contralto:
(a) "The Slumber Boat" ... ... Gaynor.
(b) "I Hear a Thrush at Eve" ... ... Cadman.
Miss Dorothy Joel.
9.55—11. **"JB" Studio Orchestra.**
10.10—12. Tenor: **Mr. M. Soloway.**
10.20—13. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

SATURDAY, JANUARY 14th, 1928.
8.0—EVENING PROGRAMME.
1. **General News Service. Announcements.**
8.10—2. **Bijou Orchestra,** relayed from Bijou Theatre.
8.30—3. **Dance Programme,** relayed from St. James' Restaurant and the Carlton Hotel.
11.45—Close down.
N.B.—The Programme between 9.0 and 10.0 p.m. will be relayed to Durban.

SUNDAY, JANUARY 15th, 1928.
FIRST SESSION.
3.30—5.0 p.m. **Musical Programme.**
SECOND SESSION.
7.30 p.m. Relay of Service from **Baptist Centenary Hall.**
THIRD SESSION.
8.45—1. **"JB" Studio Orchestra.**
8.55—2. Bass: **Mr. A. W. Hutchings.**
9.5 —3. **"JB" Studio Orchestra.**
9.20—4. Violin Solo: "Romance in F" ... ... Beethoven.
Mr. J. Schulman.
9.27—5. **"JB" Studio Orchestra.**
9.35—6. Bass: **Mr. A. W. Hutchings.**
9.45—7. **"JB" Studio Orchestra.**
10.0—Close down.

A Lilt from Ladybrand.

Loquacious friend Lago,
I'll place an embargo
On your ruddy old Broadcasting Station;
results are erratic—
No music much static—
So I call you all names in creation.

Alas! you can't hear me,
Or you'd probably smear me
(I'm sending this missive incog.);
Though my licence is paid up,
My radio is laid up,
And I'm mad as a hog in a bog.

The discords of "JB"
Disgruntle the baby,
Your concern in this household is mud.
What with vile atmospherics
And wifely hysterics,
I'd like your's and Isidoree's blood.

Why cannot you tether
The Clerk of the Weather,
Put an end to all storms that are brewing?
I'd love very dearly
To hear your voice clearly,
But it's always the same—"Nothin' doing."

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.
Studio 'Phone Number, Central 2928.

MONDAY, JANUARY 9th, 1928.
12.30 **Lunch Hour Session:—**
Aldyth Downing (Soprano).
Elvia Rayner (Pianoforte).
Light Music.
2.0 Close down.
4.0 **Afternoon Session:** The Studio Orchestra.

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4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Studio Orchestra.**
5.0 **Children's Corner.**
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** Light Music.
7.30 **The Wireless Orchestra.**
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.10 **Mr. E. C. Chubb:** Natural History Talk, No. 1, "Life in the Ocean Depths."
8.25 **"A Song of the Sea":—**

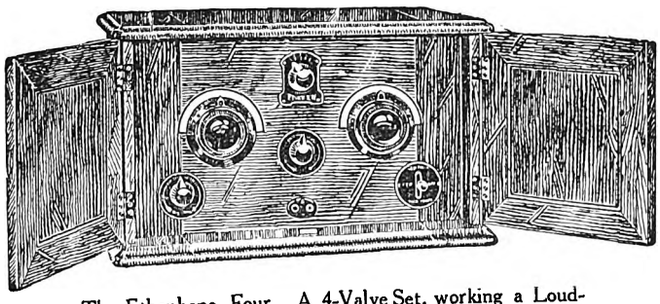
Oh, Sea! Sea!
O wealth of untold mystery!
Thy sullen cry, thy muffled sigh
Is life to me,
Oh, Sea! Sea!

The Wireless Orchestra, Nellie Wheeler (Soprano), **Robert Wettergreen** (Baritone), **Stirling Robins** (Violin).

Orchestra:—
"A Voyage in a Troop Ship" ... ... Miller.
8.35 **Nellie Wheeler** (Soprano).
8.45 **General and Local News.**
8.55 "Nautical Scenes" ... ... Fletcher.
9.5 **Stirling Robins** (Violin).
9.10 **Robert Wettergreen** (Baritone).
9.20 Selection: "Rosen Kavalier" ... ... Strauss.
9.30 'Cello:—
"Barcarolle" ("Tales of Hoffmann") ... ... Offenbach.
Cedric Sharpe.
9.34 **Nellie Wheeler** (Soprano).
9.44 **Orchestral Item.**
9.48 **Robert Wettergreen** (Baritone).
9.58 **Jazz Item.**
10.0 Close down.

TUESDAY, JANUARY 10th, 1928.

12.30 **Lunch Hour Session:—**
Mezzo:
"Roses of Picardy" ... ... Wood.
"A Little Brown Owl" ... ... Hughes.
Peggy Edwards.
Baritone:
"Florette" ... ... Llewellyn.
"The Joy Bird" ... ... Barnes.
Keith Brower.
Half-Hour Organ Recital, relayed from Prince's Theatre. Organist, **Wm. Bohm.**
Light Music.
2.0 Close down.
4.0 **Afternoon Session:** Relay from Prince's Theatre.
4.7 **Light Music.**
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
5.0 **Children's Corner.**
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:—**
Mezzo:
(a) "The Swallows" ... ... Cowen.
(b) "The Lilac Tree" ... ... Gartlan.
(c) "In God's own Keeping" ... ... Geehl.
(d) "Look down dear Eyes" ... ... Fisher.
Gladys Davies.
"Special Request" Gramophone Records.
7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Rita Fienberg** (Recitals).
Elvia Rayner (Pianoforte).
Jack Hart (Tenor).
8.30 **A Play in One Act: "The Fourth Act."**



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Characters: "Sir Philip A. Courey," Mr. G. R. Montford; "Mr. Robert Valpas" (his secretary), Mr. H. E. Dawes; "Miss Daphne Alloa," Miss Isobel Niven.

Scene: Sir Philip's study in Carlton House Terrace. The room is handsomely furnished. It is a bright summer morning, and the sun streams in through the window. Sir Philip is discovered looking out of the window. He is a good looking, clean shaven young man of about thirty-two.

Time: The Present.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, JANUARY 11th, 1928.

12.30 **Lunch Hour Session:—**

Mrs. Wheat (Mezzo).

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (supplied by Brunswick (S.A.), Ltd., of 434, West Street).

7.13 **Florence Wells** (Soprano).

7.31 **Radio Talk:** "Radioissences," No. 2, **Mr. G. N. P. Allaway.**

7.50 **Florence Wells** (Soprano).

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 Another Sympathetic Story: **"Cherry Ripe,"** by **B. Northling-Swemmer.** (Told by the Author.)

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

March: "The Quaker City" ... ... Hoffman.

Overture: "Opera Bouffe" ... ... Finck.

Eric Dalton (Baritone).

Selection: "Sunny" ... ... Kearn.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, JANUARY 12th, 1928.

12.30 **Lunch-Hour Session:—**

Half-Hour Organ Recital, relayed from Prince's Theatre. Organist, **Wm. Bohm.**

The "Pruchner" Player Piano.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

5.0 **Children's Corner.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:** "Famous Artists" ("His Master's Voice" Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street).

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace. Conductor, **Mr. T. H. Huddle.**

"A LIGHT CLASSICAL PROGRAMME."

Overture: "Carnival Romain" ... ... Berlioz.

Tone Poem: "Finlandia" ... ... Sibelius.

Peggy Roux (Soprano).

"Minuet in G." ... ... Paderewski.

Ballet Music: "La Source" ... ... Delibes.

(a) "Scene Dansee."

(b) "Scherzo Polka."

(c) "Pas de la Guzla."

(d) "March Danse et Finale."

9.0 (approx.) **General and Local News.**

Edgar Heap (Pianoforte).

"Handel in the Strand" ... ... Grainger.

Suite: "A Lover in Damascus" ... ... Woodforde-Finden.

(a) "Far across the Desert Sands."

(b) "Where the Albana Flows."

(c) "Beloved, in your Absence."

(d) "The Lonely Caravan."

(e) "If in the Great Bazaars."

(f) "Allah be with Us."

"Intermezzo" from "Cavalleria Rusticana" ... Mascagni.

Peggy Roux (Soprano).

Galop: "Crescendo" ... ... Bosioso.

10.0 Close down.

FRIDAY, JANUARY 13th, 1928.

12.30 **Lunch Hour Session:** The Studio Orchestra.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Light Music.**

7.13 **Sports Talk,** by **"Natalian."**

7.30 **Dinner Hour Session:** The Studio Orchestra.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Mr. C. S. Lucas:** "A Trip to Egypt and the Continent," No. 1.

8.25.—"A VARIETY PROGRAMME."

Intermezzo: "Columbine's Dream" ... ... Collins.

The Studio Orchestra.

8.35 **H. H. Sherlock** (Humorist).

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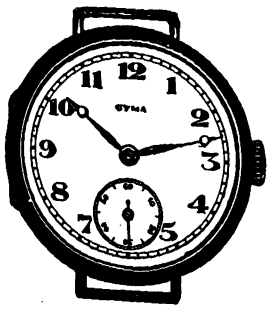

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8.42 **Oglesby and Barnes** (Hawaiian Duets).
8.50 **General and Local News.**
8.55 Selection: "The Toreador" ... ... Caryll.
9.5 Violin:—
"Caprice Viennois" ... ... Kreisler.
Stanislan Mikosz.
9.10 Mezzo:—
"Love's Old Sweet Song" ... ... Molloy.
"In Sweet September" ... ... Temple.
Violet Dixon.
9.20 Valse: "Klytemnestra" ... ... Lotter.
"Henry VIII. Dances" ... ... German.
9.30 **H. H. Sherlock** (Humorist).
9.40 **Vocal Item.**
9.45 **Oglesby and Barnes** (Hawaiian Duets).
9.55 **Jazz Item.**
10.0 Close down.

SATURDAY, JANUARY 14th, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace.
12.30 Close down.
7.15 **Reports:** Weather Report, Shipping Intelligence, Local Market Report.
7.20 **Dinner Hour Session:** Recital on the Columbia "Grafonola" (supplied by Messrs. H. Polliack & Co., of West Street).
8.0 **Time Signal.**
Light Music.
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
Selection: "Oh! Oh! Delphine" ... ... Caryll.
Overture: "Bohemian Girl" ... ... Balfe.
Richard Wakefield (Tenor).
8.50 **General and Local News and Sporting Results.**
9.0 **Relay from "JB."**
10.0 **Relay from Criterion Theatre.**
10.20 **Arthur Vos and his Orchestra,** relayed from the Marine Hotel, Esplanade.
11.0 Close down.

SUNDAY, JANUARY 15th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March: "Under the Double Eagle" ... ... Wagner.
Selection: "La Fille" ... ... Offenbach.
"Petite Rene" ... ... Berard.
A. W. Snell (Cornet).
"La Serenata" ... ... Braga.
"Four Cinderella Dances" ... ... Lohr.
Overture: "Rockoczy" ... ... Kela Bela.
Selection: "The Girl of the Golden West" ... ... Puccini.
4.30 **Children's Corner.**
5.15 Close down.
6.45 **"The Bells of St. Paul's."**
7.0 **Evening Service,** relayed from **St. Andrew's Presbyterian Church.** Preacher, **The Rev. T. R. Ballantine, B.A.**
8.30 **"A Popular Concert,"** relayed from the Summer Palace, Ocean Beach:—
Peggy Roux (Soprano).
Piccolo Duet:—
"The Lark's Flirtation" ... ... Horne.
Messrs. J. J. Flanagan and **Cecil Horne.**
In conjunction with the Durban Municipal Orchestra. Conductor, **Mr. T. H. Huddle.**
(Full details will be announced later.)
10.0 Close down.

Items from the Durban Studio.

"Christmas Night Concert."

Many listeners testify to the excellent programme and the quality of the reception on Christmas night. It must have afforded the Musical Director much pleasure to see the concert so well attended, and the atmosphere of cordiality with which each item was received was, through the medium of the microphone, faithfully reproduced in a thousand homes throughout the country.

The whole performance was an undoubted success, and the quality of the relay perfect in every detail.

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Crash!

Whilst writing the preceding paragraph, I was rudely disturbed in my meditations by the sound of a terrific crash outside my office window. Rushing to the window, and looking down into the street, I was just in time to behold Harold Cleverley, one of our most popular broadcasters sorting himself out of some motor car wreckage. He had, to put it mildly, crashed. Harold assures me he is none the worse for his little adventure, and that the shock to his nerves will in no way impair the quality of his future broadcast efforts.

Programme Notes for the Week beginning Monday, 9th January.

A varied and well selected programme has been arranged for the entertainment of our listeners.

On Monday evening, shortly after the time signal, Mr. E. C. Chubb will broadcast the first of a series of Natural History talks. Thereafter will follow a "Song of the Sea" evening, with Miss Nellie Wheeler (Soprano) and Mr. Robert Wettergreen (Baritone) as the vocalists.

Tuesday and Wednesday are popular evenings. The artists include Miss Rita Feinberg (Recitals), Miss Elvier Rayner (Pianoforte), Mr. Jack Hart (the blind Tenor), Mr. Eric Dalton (Baritone), and those who will be relayed from "J.B."

Another "Light Classical" evening is arranged for Thursday. Miss Peggy Roux (Soprano), who is down from Johannesburg on holiday bent, will fill the role as vocalist.

On Friday evening the bill of fare is "Variety" much, and varied. Those who will contribute to the programme are H. H. Sherlock (Humourist), Oglesby and Barnes (Hawaiian Duets), Stanislau Mikosz (Violin), Violet Dixon (Mezzo), and the Studio Orchestra. Earlier in the evening Mr. C. S. Lucas will tell us some interesting things about the East Coast of Africa.

On Saturday and Sunday evenings entertaining programmes will be relayed from the Summer Palace, Ocean Beach.

This Week's Musical Story.

Musical artist (surrounded by all kinds of musical and non-musical instruments, selects one which appears to represent a snake in convulsions): "Ladies and gentlemen, permit me to introdoose to your notice the Phonoblast. This remarkable instrument—my own invention—must not be confused with the Saxaphone or the Euphonium. I would 'ave you notice in the 'igher notes the close resemblance to the 'uman voice, also—"

Voice from the gallery: "Oh, go on; 'ave a blow an' chance it!"

H.E.D.

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Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, JANUARY 9th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Gramophone Recital.**
5.0 **Afternoon Topics.**
5.15 **For the Family.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Alhambra Orchestra.**
Songs: **Miss Mildred Thomas.**
Violin Solos: **Harry Terhardt.**
Songs: **Mr. A. R. Lander.**
Hawaiian Guitar Duets: **The De Klerk Bros.**
9.0 **News Service** (English).
9.5 **"Answer this one."** Novelty Talk, by **W. T. Lee.**
9.30 Songs: **Miss Mildred Thomas.**
Hawaiian Guitar Duets: **The De Klerk Bros.**
Songs: **Mr. A. R. Lander.**
Violin Solo: **Harry Terhardt.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

TUESDAY, JANUARY 10th, 1928.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.
5.0 **Agtermiddag Onderwerpe,** deur **Mej. Brewis.**
5.20 **Kinderuur,** deur **Tante Lue.**

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Report. Market Report.**
Orchestral Items, by **Capetown Orchestra.** Conductor, **W. J. Pickerill.**
8.15 March: "Entry of the Gladiators" ... ... Fucik.
Valse: "Amour et Printemps" ... ... Waldteufel.
Intermezzo: "Amina" ... ... Lincke.
The Orchestra.
Songs: **Madge Allen.**
'Cello Solos: **Granville Britton.**
Songs: **H. A. Tweedie.**
Selection: "La Boutique Fantasque" ... ... Respighi.
The Orchestra.
9.0 **News Service** (English).
9.5 **Alfred Holtzer** will recite.
9.20 Selection: "Princess Charming."
(a) "Andante Cantabile" ... ... Tschaikowsky.
(b) "Mock Morris" ... ... Grainger.
Songs: **Madge Allen.**
Trombone Solo (by request): **W. H. Hunter.**
10.0 **News Service** (Afrikaans).
10.5 Songs: **H. A. Tweedie.**
Suite: "Casse Noisette" ... ... Tschaikowsky.
The Orchestra.
10.30 Close down.

WEDNESDAY, JANUARY 11th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Short Story.**
5.15 **Teens.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Alhambra Orchestra.**
Songs: **Miss Alice Holdum.**
One Stringed Phono-Fiddle Solos: **Herman Hekker.**
Songs: **Goyen Hart.**
"The Copophone," played by **Mr. J. M. Martin.**
9.0 **News Service** (English).
9.5 Songs: **Goyen Hart.**
"The Copophone," played by **Mr. J. M. Martin.**
Songs: **Miss Alice Holdum.**
One Stringed Phono-Fiddle Solos: **Herman Hekker.**

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9.30 **Programme of Music by Cleghorn's Café Orchestra.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

THURSDAY, JANUARY 12th, 1928.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Afternoon Topics,** by **Miss Brewis.**
5.15 **Children's Hour.**

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Classical Concert,** by **Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
" Concerto for Violin and Orchestra " ... ... Elgar.
Ivy Angove.
9.0 (approx.) **News Service** (English).
9.15 " Brandenburg Concerto " ... ... Bach.
" Symphony No. 2 " ... ... Beethoven.
10.0 (approx.) **News Service** (Afrikaans).
10.5 **Programme of Music by Waldorf Orchestra.** Leader, **F. Ferramosca.**
10.30 Close down.

FRIDAY, JANUARY 13th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of " Cape Times ").
Musical Items. " Columbia " Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **" His Master's Voice " Recital.** Only " H.M.V." Records used.
5.0 **Short Story.**
5.20 **Teens:** Stories by **Aunty Lue.**

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.5 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
Dance Music.
10.0 **News Service** (Afrikaans).
11.0 Close down.

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SATURDAY, JANUARY 14th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of " Cape Times ").
Musical Items. " H.M.V." Records used.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** We entertain ourselves in the Studio.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Popular Programme,** by **Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 **Relay from Fletcher & Cartwright's.** Leader, **V. Latronico.**
10.30 Close down.

SUNDAY, JANUARY 15th, 1928.

EVENING SESSION.

6.50 **Announcements.**
6.55 **Divine Service** will be relayed from the **Lutheran Church.** Preacher, **Rev. F. Retief.**
8.30 **Programme of Music by the Capetown Orchestra.** Conductor, **W. J Pickerill.** (Relayed from Adderley Street Pier, weather Permitting, otherwise from Studio.)

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George and Butcher.

The names of Muriel George and Ernest Butcher, who will visit us shortly, are synonymous with all that is most charming in the world of song. There are probably no two people alive to-day who know more about the old ballads, folk songs and city songs that have built up the musical literature of England.

From "Won't you Buy my Sweet, Sweet Smelling Lavender?" to that delightful old English ballad, "When I was Seventeen," these two artists range through centuries of song.

Within the space of a few minutes they will sing such diversified classics as "The Keys of Heaven," "I'm a Lad wot's done Wrong by my Parents" and "On Ilkley Moor 'baht 'at"—for those who do not understand the extraordinary ramifications of Yorkshire dialect, I must explain that the last-mentioned title in ordinary language would be "On Ilkley Moor Without a Hat."

The career of Muriel George as a comedienne has been meteoric. She has been the darling of London audiences ever since she and the well-known Gwennie Mars were the two leading comediennes in "Pelissier's Follies" some years ago.

As for Ernest Butcher, he is equally well known as a character vocalist and through his gramophone records. You have only to hear Ernest Butcher musically demanding of Muriel George—

"Madame, will you walk?
Madame, will you talk?
Madame, will you walk and talk with me?"

and Muriel Butcher giving a mocking or assenting answer, to take them to the threshold of your hearts. And the "Lad wot did Wrong by his Parents" will ensure for them a quick entry into the inmost recesses of those just-mentioned organs.

In and Out the Capetown Studio.

28TH DECEMBER, 1927.

This week sees the return of Madge Allen to the studio. Years ago, when the engineering department had some obscure trouble to "scrap" against, Miss Allen's exceptionally pure voice was the only one which broadcast with any semblance to a human sound.

Another broadcaster we are glad to welcome back is Mr. W. T. Lee. Listeners will remember the Illustrated Talks transmitted from Capetown a couple of years back. Mr. Lee has more of the "Storming of the Bastille" and "How we went to War" type of thing up his sleeve, and we mean to take advantage of his holiday amongst us to produce other novelties on similar lines.

Those of you who like the whining of true Hawaiian guitars should tune in on Monday, the 9th, when the De Klerk brothers are due to perform.

We are puffed up with sinful pride this week as we have achieved the dignity of a notice in the austere music and drama columns of our morning newspaper. Granville Britton's playing in the Borodine quartette did the trick, so we are hastening to put him on again on Tuesday, the 10th.

Johannesburg listeners have by now lost the first fine rapture of hearing Mr. Martin's copophone. Not so Capetown. When our worthy copophonist burst "on the air" week before last he created something of a—"furore" is the word used in the best circles—so he is being manacled and brought to the studio again before packing his array of glasses and hieing him to the north.

"Furore" (No. 2) will take place on Wednesday, the 11th. The *piece de resistance* on Thursday night will, of course, be Miss Ivy Angove's rendering of the Elgar Violin Concerto. Miss Angove is so well known as to relieve the writer from thinking out new adjectives about her playing. All there is to be said is that those of you with a leaning towards the violin would be well advised to listen to this work.

For the Family.

Thank you, family. Having just been rescued from an avalanche of cards and greetings we breathe again. (It is nice of you all to remember us in spite of the excitement of digging into Xmas stockings and puddings and things.) Did you know that all the patients in the new Somerset Hospital were able to listen-in on Xmas Day?

(*Continued on page 28.*)

Of course, our lady readers will see that this photograph is taken some years ago. In the centre is Arthur Klein, who appears at the Tivoli, Capetown, on January 11th, with Marie Douglas, and on his left is Mary Glynne and her sister, Alys Glynne. Stephanie Stephens is in the group, with Olive Turner behind Mr. Klein, and at the extreme right of the photograph Muriel Alexander, so well known in Johannesburg. The picture was taken at a fête in the Botanical Gardens, Regent's Park, London.

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Shishtl's Marionettes.

Once there was a milkmaid and she had two pails in which, presumably, there were several pints of milk. But presently the milk turned unaccountably into four little chickens who popped out of the pails and did a grand old-fashioned Gavotte in front of the maid.

That you will say is the beginning of a fairy story. But I can assure you that it is not. Such a milkmaid and such chickens really do exist. What does it matter if the milkmaid is made of wood, paint and wax, and the chickens' feathers are not those which are found upon the backs of ordinary barnyard fowls? The fact remains that the milkmaid and the chickens, as I said before, exist. They exist as marionettes, and are given life by the wires which are controlled by the hands of Mr. and Mdme. Shishtl. They prove that there are more than chickens in the milk pail of the little maid, for presently they bring out of the pail a fine rustic lover for her, and the two go off happily arm in arm, followed by the four dancing chickens. But that is not the end of the story. A large rooster comes on to the marionette's stage searching, apparently, for his four young children. Deciding that they are not within hailing distance—or perhaps I should say, crowing distance—he sits down with a loud cock-a-doodle-do and, with a cleverness not usually given to roosters, lays an egg—an enormous egg. With further noises indicative of pride—and, indeed, it is a matter for considerable conceit—he goes off, unaware that his enormous egg has broken and that out of it has come, contrary to all expectation, a little snorting pink pig.

This sounds, I know, like a Lewis Carrol story; it is the kind of thing that might have happened to Alice when she went to Wonderland, or to the Land Behind the Looking Glass. But at the Empire, Johannesburg, we are all Alices, for we see the strange, delicate antics of Shistl's Marionettes every night, and go with them into a land that is equally as enchanting as the place "Alice in Wonderland" dreamed of.

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Stevens and Gould.

Very few artists can boast of having stepped straight from a concert platform into the leading part in a leading London revue. May Stevens, of Stevens and Gould, is, however, among that happy few.

She started her theatrical career as a concert artist and became famous in a very short time for her charming voice and her sensitive interpretation of songs. That is how she came to be chosen to play the leading part in "A Box of Tricks" at the London Hippodrome. First of all, she was chosen as understudy in the leading part, but on the first night she had to go on for the third act. The leading lady having fainted in the wings. She achieved such success for the hour that remained of the performance that the part was handed over to her unconditionally next day and she played in it for a very long run.

This story, of course, reads like a fairy tale. One expects this kind of thing to happen in books where fairy godmothers and magicians abound. To May Stevens, however, it has been real life, which is, after all, far more wonderful than any book.

Victor Gould, her partner, commenced his career as an entertainer at the piano. One of his partners was Elsie Southgate, the well known Royal Violinist. He is a very versatile person—not only can he make a piano do anything he wishes, but he sings delightfully and what is more extraordinary, he knows all about aeroplanes. He has for some time studied aeroplane construction, and if you were to give him all the separate pieces of a plane and ask him to put them together he would be able to do it as easily as a small boy makes a Meccano crane.

When asked if he had ever flown, Victor Gould laughed and shook his head, "Never," he said, "and I have no ambition to fly. I feel that I am far too heavy and that trains are good enough for me as far as locomotion is concerned."

Victor Gould also knows a good deal about the production side of the film industry, and has been instrumental in helping several recent moving pictures to success.

These two clever artists, who in their act include piano playing, singing and comedy of all kinds, will be seen in South Africa early in 1928.

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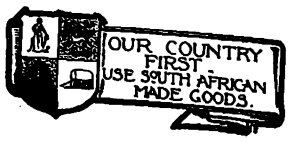

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"Go West"

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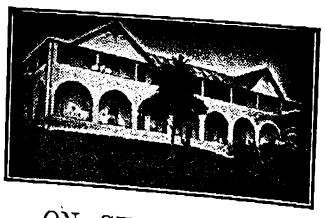
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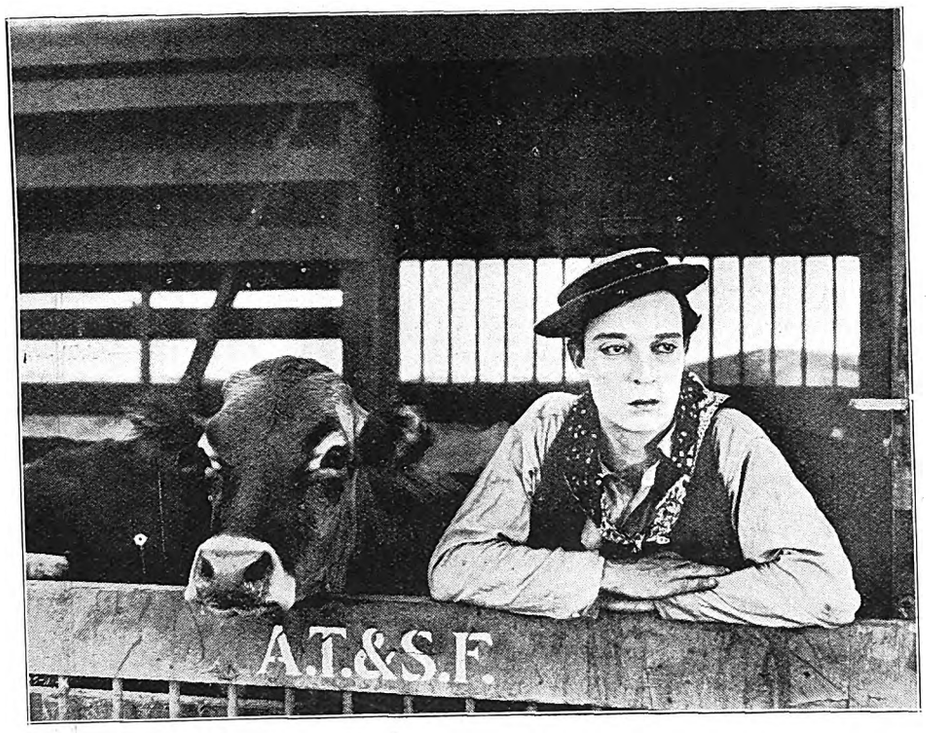

Buster Keaton in "Go West," at the Orpheum, Johannesburg, on January 9th.

(*Continued from page 25.*)

Believe me, there was some excitement down there. It looks as though we were going to get into trouble about it. You know, hospital patients are supposed to do what they're told, and perhaps it *was* a little trying to the sisters when their charges joined in the carols instead of sleeping.

We only thought we were being nice when we asked them to join in!

Your affectionate

CAPETOWN AUNT AND UNCLES.

Preparations are being made for the broadcasting of "Oh, Kay" this week in London. "Oh, Kay" is the excellent show at His Majesty's Theatre, which has as its leading lady the versatile Gertrude Lawrence. Six microphones are being used simultaneously, four of them are distributed among the footlights, one is at the back of the stage, and one hanging down above the stage. The question of the echo, which will naturally occur, is a difficult one, for the further away an artist goes from any of the microphones the greater is the proportion of echo to his voice. However, wireless enthusiasts who find these cold nights too cheerless to venture out to theatres, will be glad to hear Gertrude Lawrence and the other artists broadcasting their excellent show.

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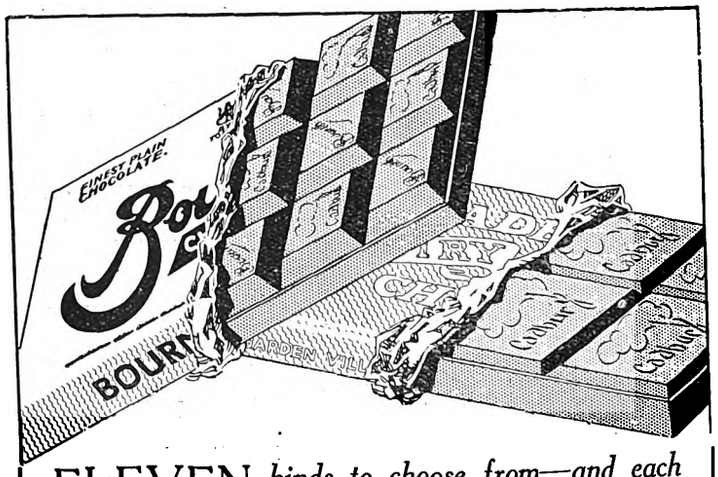

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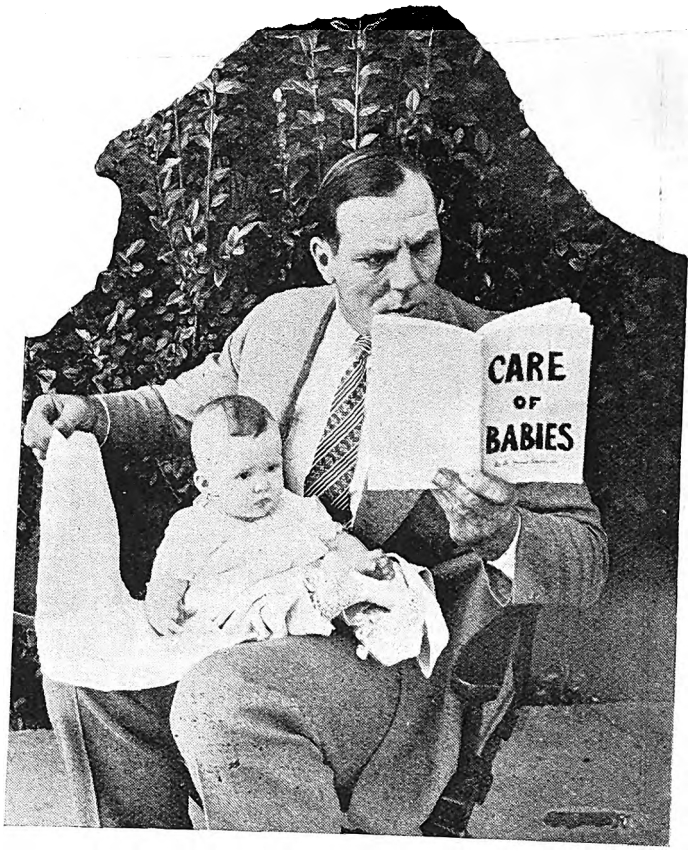
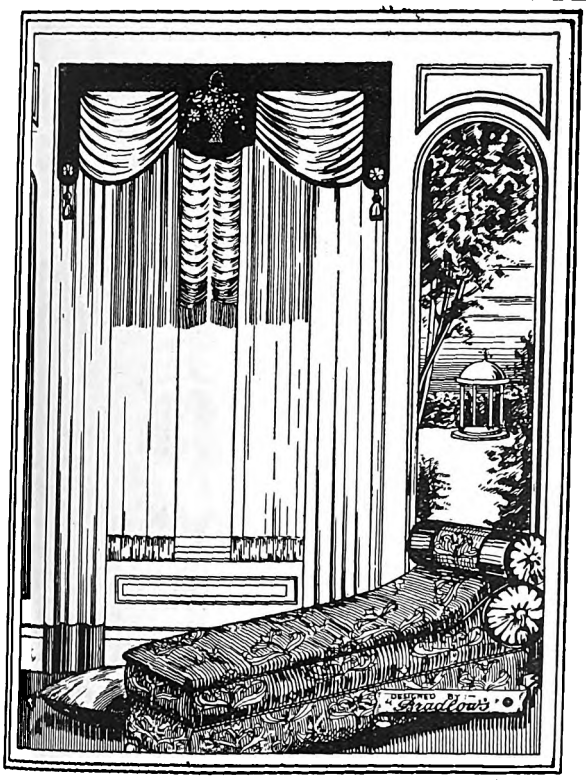
Dolores Costello.



Karl Dane studying for a new and difficult rôle.



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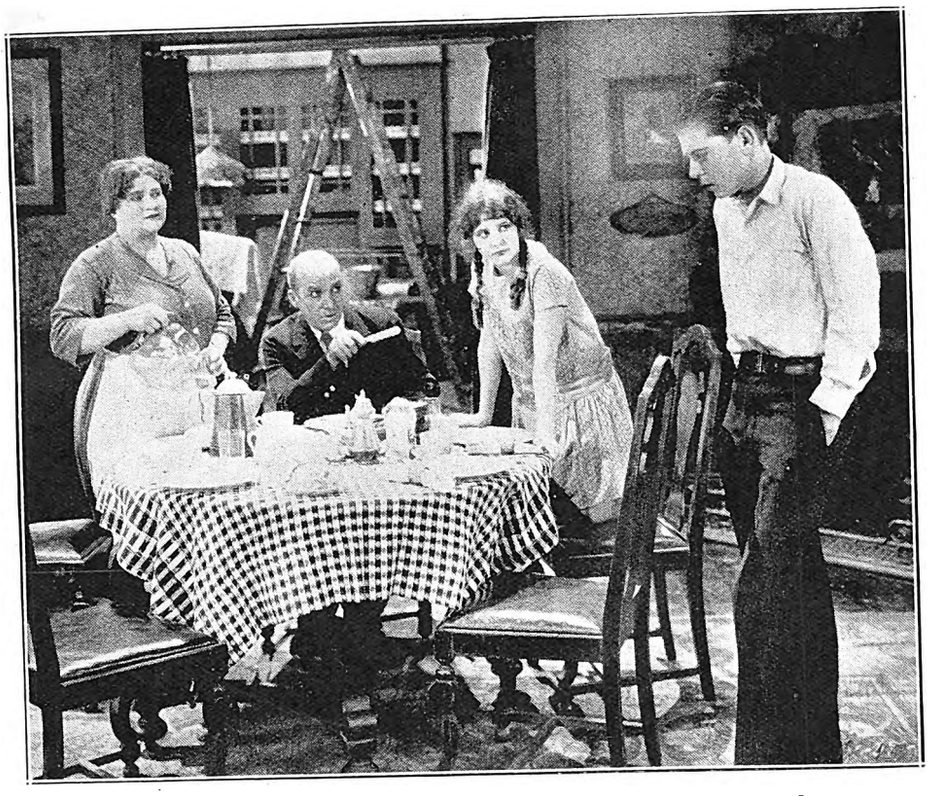

"The Family Upstairs" is a very fine film coming to the Grand Bioscope, Capetown, on January 12th, 13th and 14th.

Noel Coward, whose new play, "Sirocco," was his 11th play to be seen in London.

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Handers and Milliss.

Merely a Bowler Hat.

To the average man, a bowler hat is merely a bowler hat, but to Tom Handers and Art Milliss it is something that is capable of creating roars of laughter. It seems impossible for either of these comedians to put on their hats in an ordinary manner; the bowler must be cocked over the eyes in a lop-sided, ship-in-a-storm manner, or it is worn at the back of the head or tipped over the nose. It has been said, even if these hats were left behind in a railway train or in some strange hotel, they would, of their own volition, find their way back to their owners. It has been also said that they would run up Handers' and Milliss' backs and settle in their proper place on the comedians' respective heads at a word from these two men.

These hats will eat out of Handers' and Milliss' hands, and some people aver that they have even been known to growl when anyone came near who was not kind to their owners; this last, however, sounds more like rumour than truth, for there is no one in the world who would not be kind to Handers and Milliss. After all, we owe a very large debt of gratitude to people who can charm us into laughter. The hats of these two people have a unique personality.

Seen close at hand

Milliss' hat is the meekest, down-trodden, most put-upon derby you ever saw. It is low in the crown and dusty-grey as to complexion, and its nap is worn off, and it is torn and battered and sewn together in several places, if you please, with careful stitches executed by no less a surgeon than Milliss himself.

You see "this is just a Mut Hat,"

explains Milliss. "It hasn't any breed, but it's like a good cur-dog—loving and faithful. It takes time and patience to win the love and trust of a derby; we are great pals—I and this little hat. There isn't anything it wouldn't do for me. That's why, battered as it is, I hesitate to get another. In the first place, while I can teach this old hat new tricks, and do, I'd have a hard time teaching a new hat my old tricks. And, besides, it would break my faithful hat's heart. So, as long as it can be made to last, Hattie and I shall work together."

And it is just the same with Handers' hat. He really did have to get a new hat a few years back, but the one he has at present shows rips and gaps that are painstakingly sewed together, as are those in the hide of Milliss' pet, and he clings to it in spite of that.

It is a long way from Medicine Hat

to South Africa, but the two hats and their owners have managed the journey very successfully, paving the way with laughter as they came along.

"A sketch created for the purpose of laughter," is the happy way Handers and Milliss have named their act.

Handers and Milliss, although British born, might truthfully be called American comedians, since most of their experience has been gained in that country, and what colourful, merry and varied experience it has been.

During the course of a very amusing conversation, they told me that about nine or ten years ago they were playing in a musical comedy, which began in New York and made its way eventually to California. Among the members of the male chorus of this company was a young man whose name soon afterwards became known across the world, and for whose sudden death women of many continents still mourn; it will not take much effort on the part of the reader to guess that the name of this young man was Rudolph Valentino.

"You know, Ruddy came from Italy to America, and started life there as a gardener," said Tom Handers to me.

A new photograph of the Victoria Girls, who have just completed a two years' unbroken run at the Victoria Palace, London, and had their contract renewed for a further lengthy period.

[Photo: Stage Photo Co.

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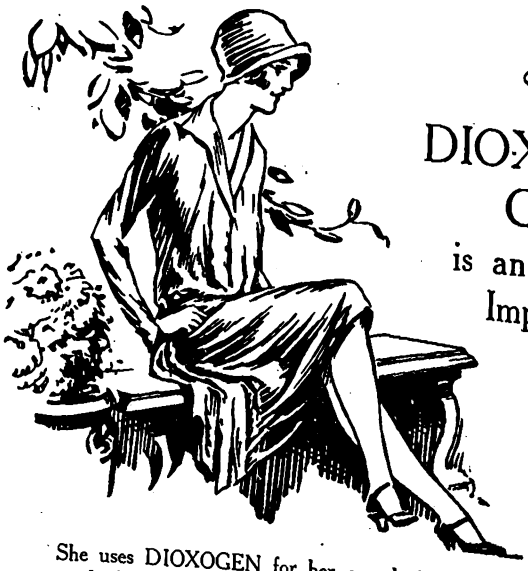

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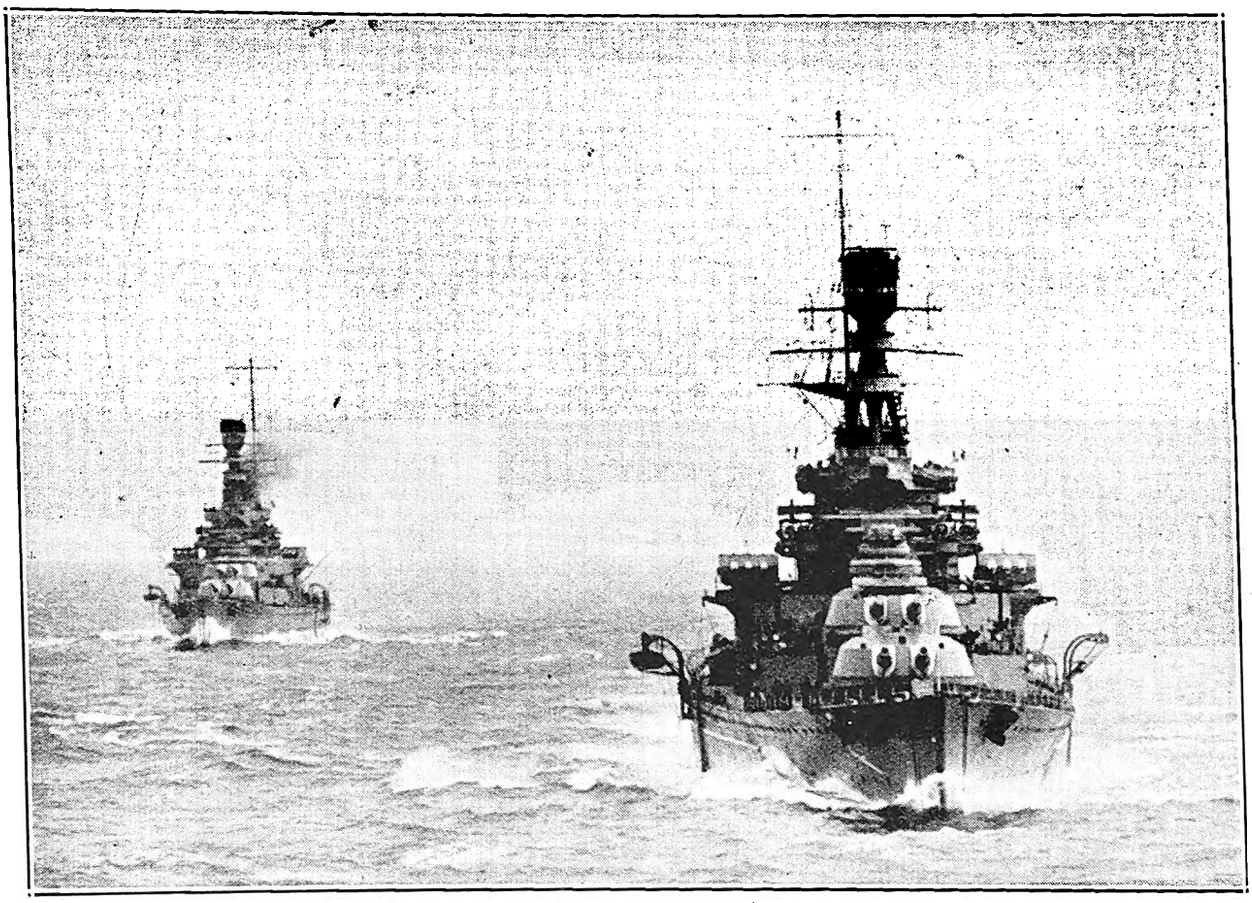

"At Sea."

The BATTLES of CORONEL and FALKLAND ISLANDS.

This magnificent reconstruction of the Coronel and Falkland battles is something more than a bare reconstruction; it is a dramatic masterpiece which redounds to the credit of its British producers as undoubtedly the best naval picture yet made in any country. The picture was made with the co-operation of the Admiralty, the Navy League, and an advisory committee which included Charles B. Cochran, Commander H. M. Denny, R.N., and Percy Nash. It is a remarkably chivalrous film which, while filling every Britisher with pride of his country, does not belittle the behaviour of a gallant foe. The production was in the hands of H. Bruce Woolfe.

The picture, coming to the Bijou, Johannesburg, on January 9th, shows the defeat of Admiral Cradock's squadron off Coronel by Von Spee, and the subsequent action in which Admiral Sturdee chases him from the Falkland Islands and sinks the whole squadron. This is told with an admirable continuity which allows one to follow the action clearly, and, at the same time, brings the protagonists into drastic conflict of a personal as well as an impersonal nature.

"Later, he took up cabaret dancing, and when he joined our company he was getting his first experience of musical comedy. Even in those early days we could see that there was something different about this dark-eyed, smiling boy; he was always full of gaiety, and had always a joke on his lips, and what a rider he was!

"I remember once, when we were journeying close to Salt Lake City, Ruddy conceived the idea that he would like to have a long ride through the canyons; he asked whether we would accompany him. 'Sure,' we said. We borrowed a pair of old breeches each and arranged with several cow-boys for the hire of some bronchos; they were very miserable steeds, one-eyed and very short in the breath, but they were the best we could secure. Well, there we were, dressed in the most ancient raiments imaginable, our mounts pawing the ground, impatiently waiting for Ruddy to appear. He came, clad in the most gorgeous grey suede Spanish riding costume; from neck to toe, he was perfect, and from his hand swung a little silver-mounted riding whip. We ourselves could not help smiling and the cow-boys laughed outright. Did that disturb Ruddy? Not in the least; he mounted his one-eyed nag and rode off as though he were a king riding through his own land.

"It was in California that Ruddy left us; he went to Los Angeles to get a job as one of a mob in a big film. It was there that Rex Ingram, the producer of 'The Four Horsemen of the Apocalypse,' saw him and chose him to play the lead in that film. That was the making of Ruddy, and we, alas! never saw him again. It is very difficult to think that that bright, virile creature is dead."

Handers and Milliss have themselves done a certain amount of film work; they were with Claire Windsor and Pat O'Malley in a picture of "The White Desert," which is showing on the African Theatres, Ltd., circuit at present, "and well we remember it," they say, laughing reminiscently. "We had to play the parts of two lumber jacks in the middle of the Colorado snow fields. Scenes were only played in interior settings. We ourselves did not journey to Colorado; instead of that, in a temperature of about 100 degrees in the shade, clad in thick fur coats and beaver caps, we tramped about in imitation snow, pretending to shiver and sweating at every pore."

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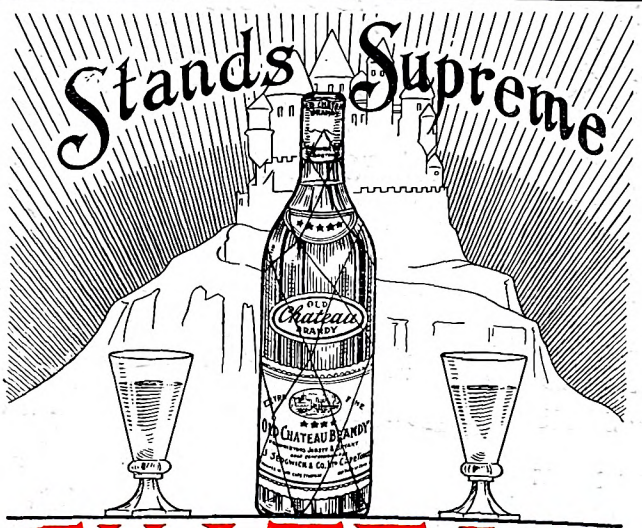

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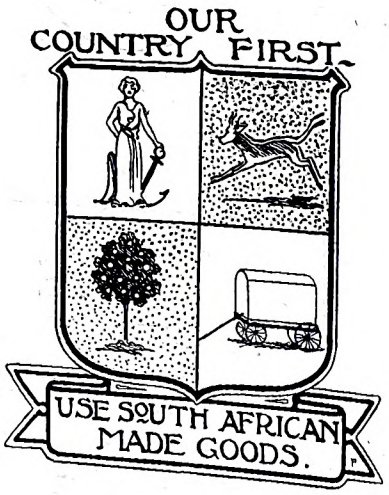

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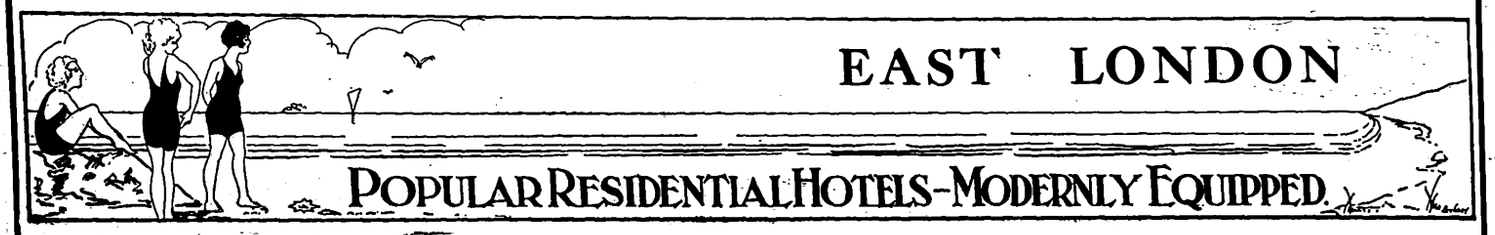

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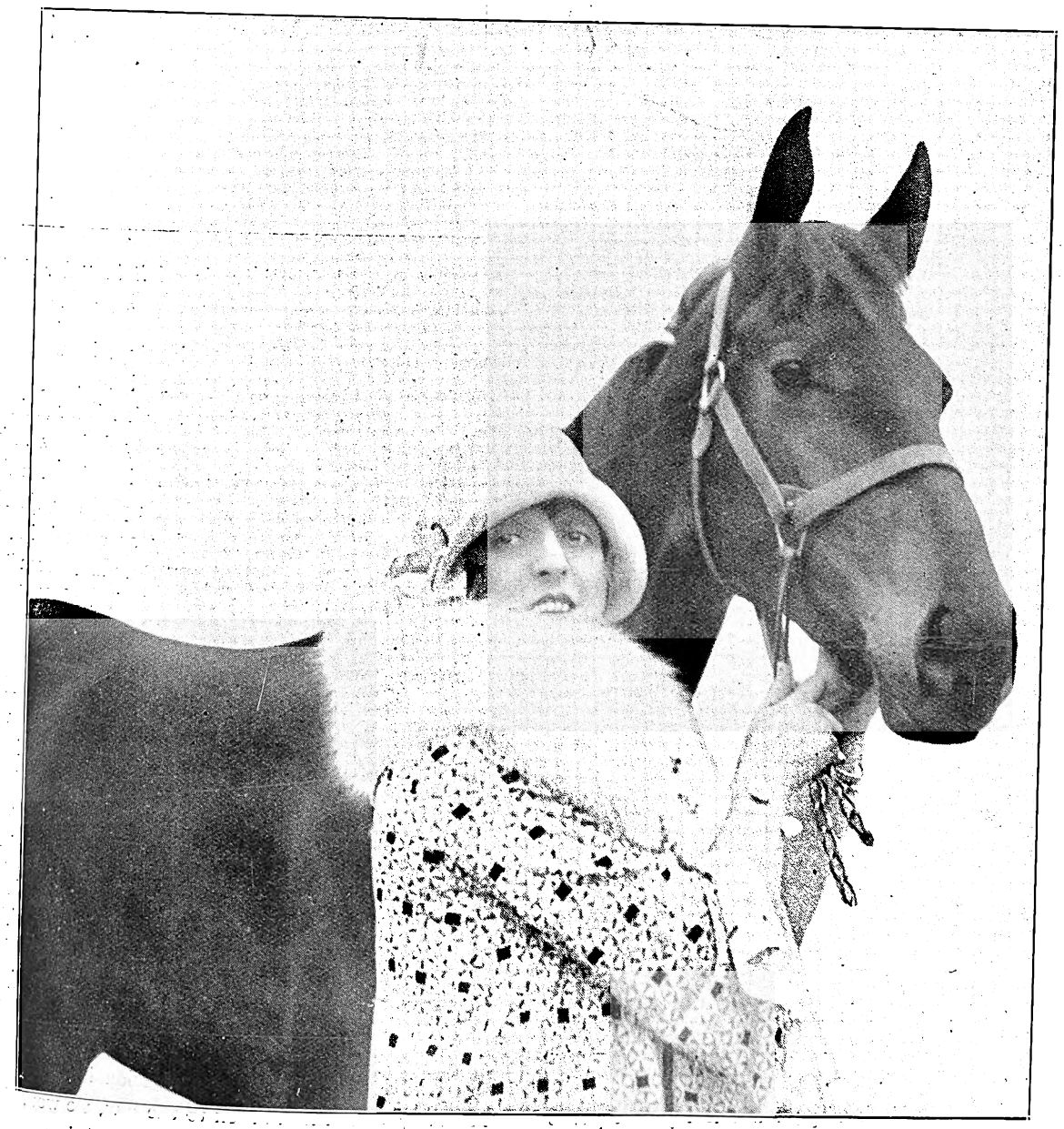

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Phyllis Neilson-Terry.

Her many admirers are asking in the Golden City when Phyllis Neilson-Terry is to return to them, and are anxiously waiting her re-opening at His Majesty's Theatre. Miss Terry and her company play at the Theatre Royal, Durban, from January 23rd to January 28th, and at the Opera House, Pretoria, on January 30th to February 4th, after which they return to Johannesburg in "The Letter."

"The Letter," by W. Somerset Maughan, gives Miss Terry a part which will suit her admirably—strength of will, a perfect self-control, an extraordinary power of swift decision—these are "Mrs. Crosbie" as she will be portrayed by the charming actress. Seldom will there have been such a startling opening to a play of sensation—voices raised in anger are heard, a beautiful woman frantically firing revolver shots, a man falls dead at her feet, ten seconds after the curtain rises. It's an absorbing drama that will hold everyone's interest.

"The Letter" will be preceded by a one-act play, "The Ballad Monger."

"Our Phyllis," or should it be "Our Nell"?

Harry Green.

During the production of "Give and Take" in Australia, when he recently played it out there, Harry Green had to insist on always having a doctor in the audience to attend to hysterical women.

"You see," he said, "the play is so very funny that it makes some people go into hysterics."

Mr. Green played the part of "John Bauer," the Jewish fruit canner in California, for one year in New York, and one year in Chicago. He has played the rôle of an old man for so long, that he feels like one directly he steps on to the stage.

Harry Green's mission in life is to make people laugh. From a monologue artist at 20 dollars a week to play owner and producer is a far call, but Mr. Green has bridged the gap very successfully. He has met with success on the American, English and Australian stage, and looks forward now to playing South Africa.

"I was born in New York City; I am thirty-four years of age; I have been on the stage for twenty-two years; I was at school for sixteen years. Work out that problem! I'm telling the truth," affirmed the character actor when he gave a brief biography At an early stage he went out to earn money to support his mother and to study. The only avenue was the show business. His advent to the stage was as a monologue artist. For twenty dollars a week six performances a day, studying at college between the shows. William Fox, now a renowned film producer, shared in these earnings, taking 14 cents a day as commission. With a partner named Ross, the duo "Ross and Green" presented character sketches based on Potash and Perlmutter, the famous Jewish business men, created by Montague Glass. Mr. Green was a personal friend of Glass—the man who has amused millions by his Yiddish humour. The act was entitled "Partners." Mr. Green's sketches were based on the book, and he claims that the characterisations were first played on the stage by Ross and himself. When a play was written, Al Woods, the theatrical manager, applied to the court for an injunction against their playing "Partners." Mr. Green produced programmes showing that Potash and Perlmutter had been amusing the American theatre-goers for over eighteen months before the play had made its appearance. Al Woods lost the case. Unfortunately, Mr. Green had to give up his study of law, since it did not prove a money-making business.

The loss of the legal profession is, however, our gain. If Harry Green had stuck to the law, we would have missed seeing a very excellent comedian. His repertoire for his forthcoming South African tour will include "Give and Take," "Is Zat so?" "Izzy" and "The Spider."

HENRY TREISMAN MAKES BEAUTIFUL FAMILY AND WEDDING GROUPS. NEL'S RUST BUILDINGS, JOUBERT STREET.

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"The Squall," at the Globe Theatre, London. Mary Clare, who made a great personal success as "Dolores Mendez," is seated left. Rosalinde Fuller, as the gipsy girl, is in the foreground, and Malcolm Keen, as "José Mendez," is standing right.

[Photo: Stage Photo Co.

Maisie Gay laughs!—that rapturous gurgling chuckle which is characteristic of this brilliant burlesque artist.

[Photo: Lezare.

Frances Doble, one of the two principals in "Sirocco," the Noel Coward play.

[Photo: Janet Jevons.

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Daisy Taylor, one of the most vivacious and versatile of soubrettes, and her Highlander open at the Grand, Pretoria, on January 16th.

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Claudia Alba.

How does it feel to be the strongest woman in the world?

When asked this question through an interpreter—for she hasn't been long enough in England to learn our language—flaxen-haired, blue-eyed Claudia Alba, Europe's famous strong woman, who opens at the Empire, Johannesburg, on January 16th, shrugged her shoulders, smiled and replied:

"Not any different from any other feeling. Does it seem funny to you that you write with a pen or pencil? No? Then it is not funny to me to lift a cannon in my teeth, nor strange to carry a heavy cannon ball in one hand."

Claudia Alba, a native of Bavaria, is 23 years old, and is said to be able to lift more weight than any other member of her sex. There is, however, nothing in her appearance that would indicate exceptional strength. She is not more heavily built than the average girl who goes in a great deal for athletics.

When I saw her juggling 25-pound cannon balls—two of them at the same time—I wondered where she got the strength for such a feat. I found myself wondering still more when, hanging from a trapeze, she swung a full-sized cannon from a chain between her teeth. When she caught an 84-pound steel torpedo jacket, flung from a spring board, on the back of her neck, and juggled a Roman chariot on her chin, I felt as if the impossible had been encompassed at last, and felt again the truth of that old adage with which we are all so familiar at school—there's no such word as "can't." I am afraid, however, that if I or any other woman tried to lift a cannon—even to lift it in both arms—we would find that the non-existence of the word "can't" is only true for very few people.

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Laura de Plants.

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Sandy Rowan.

In common with many young people who go on the stage, Sandy Rowan, the clever Scots comedian, who is at the Empire, Johannesburg, with his partner, was cut off by his family when he went on the stage.

"Cut off with a shilling, I was," he said. "And I took jolly good care to get the shilling before I left. I'm Scotch, ye see. Well, things went well with me, and, contrary to all the prophesies of my family, I did not go to the devil—the devil and the stage being synonymous in their eyes—but began to earn very good money. When I was earning £25 a week, I determined to go back like the prodigal son.

"'Well, Sandy,' said my father. 'How dare you put your foot inside this door—you that are a disgrace to the old family?' Then he added, 'By the by, hoo much are ye getting?' 'Well, father,' I said, 'sometimes it is £20 a week, sometimes it's £25, sometimes maybe it's £30.' Ye should have seen his face then. It was so covered up with smiles that you could hardly see it. 'Are ye, indeed?' he said. 'Then come ben, lad; the family'll be able to stand a little disgrace for that price.'"

Key and Keyworth.

Many theatrical "knuts" are not very nutty. By this I mean that there is very little kernel in their humour. This, however, is not the case with Cyril Key, of Key and Keyworth; he is one of the nuttiest "knuts" I have ever seen, and his operatic stunts when he burlesques grand opera are particularly clever.

Grand opera is, perhaps, the most difficult thing in the world to burlesque properly, as so very often those who act in grand opera burlesque it unconsciously. Cyril Key has obviously very subtle and potent powers of observation. He has noticed that grand opera stars throw not only their heart into their work, but their whole bodies. Many a "Faust" has almost shaken himself to pieces in his endeavour to give a heartrending interpretation of his part. Hands are clasped against hearts and bodies tremble with emotion, until very often grand opera becomes a mere fiasco.

You have only to see Cyril Key give a burlesque impression of a grand opera star to realise how very funny this form of entertainment can be.

As for Jennie Keyworth, she is an admirable foil to her partner. Her song, "The Million Dollar Girl," is almost, I fancy, worth the amount of money it suggests. In addition, she dances—hard-shoe dances as blithely as there were performed when our mothers were little girls. It is pleasant to see these old-fashioned steps revived, and to know that the Charleston, Black Bottom and the Yale have not wholly crushed them out of existence.

Key and Keyworth arrive shortly.

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The finale in "Hit the Deck," a bright, sparkling London production.

In "The Red Umbrella": George Howe, Marie Ault and Jean Forbes Robertson.

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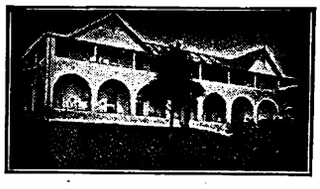

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"The Cohens and the Kellys" come to the Alhambra, Capetown, on January 16th.

EMPIRE COCKTAIL.

Dorothy Brunton, the popular Australian actress, who is so well known in South Africa, drinking a Passion Fruit cocktail at that fashionable rendezvous in London, Rumpelmayers, in St. James Street. The cocktail is composed of African and Australian wines. [*Photopress.*

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Dorothy Devore is attractive in this black georgette gown, with a silver design covering the skirt and monkey fur trimming.

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LONDON THEATRES.

The March Hare in "Alice in Wonderland" was a worthy forebear for our latest farce, which is, by the way, called "March Hares," after him. We must call down blessings on the head of a chef who discovers a new dish, and the author of "March Hares," Mr. H. W. Gribble, has discovered a very tasty food. There is a flavour of farce about it, and yet it is not farce. It is full of the familiar ingredients of comedy, and yet has some new ones added—one of these being shrewd and observant wit. Nicholas Hannen, who has hitherto only been known as one of the most brilliant actors, shows that he has another string to his bow and can produce excellently. I was happy to see Hilda Trevelyan in one of her old cosy, "Wendy-like" parts; she appeared as a darling old soul who wants to mother everybody. Of course, all the characters do the most illogical things. It is impossible to give you an outline of such a pot-pourri of wit and laughter as "March Hares." Suffice to say that it kept the audience in a continual bubble of laughter, like a boiling kettle. It was excellently acted by Leslie Banks, Carl Bernard, Alison Leggatt and Ronald Simpson.

Our second play of the week is also something of a farce, since it deals with the story of a village chemist who, having been terribly lacking in self-confidence all his life, buys a pair of magic braces from a passing pedlar From that moment he changes—a transformation occurs. The nervous smile, the pathetic aspect have gone, and in their place is the masterful manner assumed by a man of the world. His business prospers, and he condescends to flatter and cajole a recalcitrant widow who objects to her son marrying his daughter. But, alas! "Simon Quayle" loses his magic braces, and with them goes his manliness, but he retains his newly-gotten self-confidence, and so the play ends. "The Cave Man" is a simple, good-hearted, kindly little farce, and Horace Hodges (whom you all know), in the part of "Simon Quayle," can be described by no other epithet than that of "a darling." You fall in love with "Simon" immediately. Kate Cutler was excellent in the part of the silly, talkative lady, and Louise Hampton, whose acting is always a delight, made a very pleasing wife for the transformed "Simon."

"Good Morning, Bill," is playing to big houses, and looks as if it would be the farcical success of the winter season. Here you have the picture of Vera Lennox, an actress who has recently risen to the heights of stardom, who appears in the part of the "Lady Doctor." The play ends with the magical cure of all Bill's ills. She effects these simply by marrying him.

There were vivid, emotional scenes in the reproduction of the "Brussels Senate House," at Cricklewood, this week, when "Nurse Cavell," in the person of Sybil Thorndike, stood on trial for her life before a German Court Martial of officers. There she stood at the table, a grey-cloaked, dignified and impressive figure. To her left, in the front row of the other prisoners who were also awaiting trial, sat a little woman in

This picture shows you Cicely Byrne and Mary Jerrold in "The High Road," at the Shaftesbury Theatre, London. Mary Jerrold is welcoming the actress after the rest of the family have given her the cold shoulder.

[Photo: Stage Photo Co.

Louis Kimball as "Eugene Fenmore" in "Crime," the sensational melodrama of New York's underworld, at the Queen's Theatre, London.

[Photo: Stage Photo Co

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black—Madame Ada Bodart—who actually helped the soldiers to escape in partnership with Nurse Cavell, and who was condemned to death—a sentence which was afterwards commuted to penal servitude, and who was released at the armistice. There, on the other side, was the Advocate pleading for the life of the noble Nurse Cavell; his impassioned speeches would have overcome any jury but that of a group of hard-faced Junker officers. Then came the questioning of the prisoner by the President, her quiet replies and admittances, and eventually the sentence and the leading away of that great-hearted woman to her death. If the scene, when it appears in the film, is as emotional and poignant as it was when acted in the studio, the Nurse Cavell film will be one of the greatest ever produced.

We have for some time been able to judge of Miss Thorndike's emotional capacity on the legitimate stage, and it now appears that she is equally powerful on the screen.

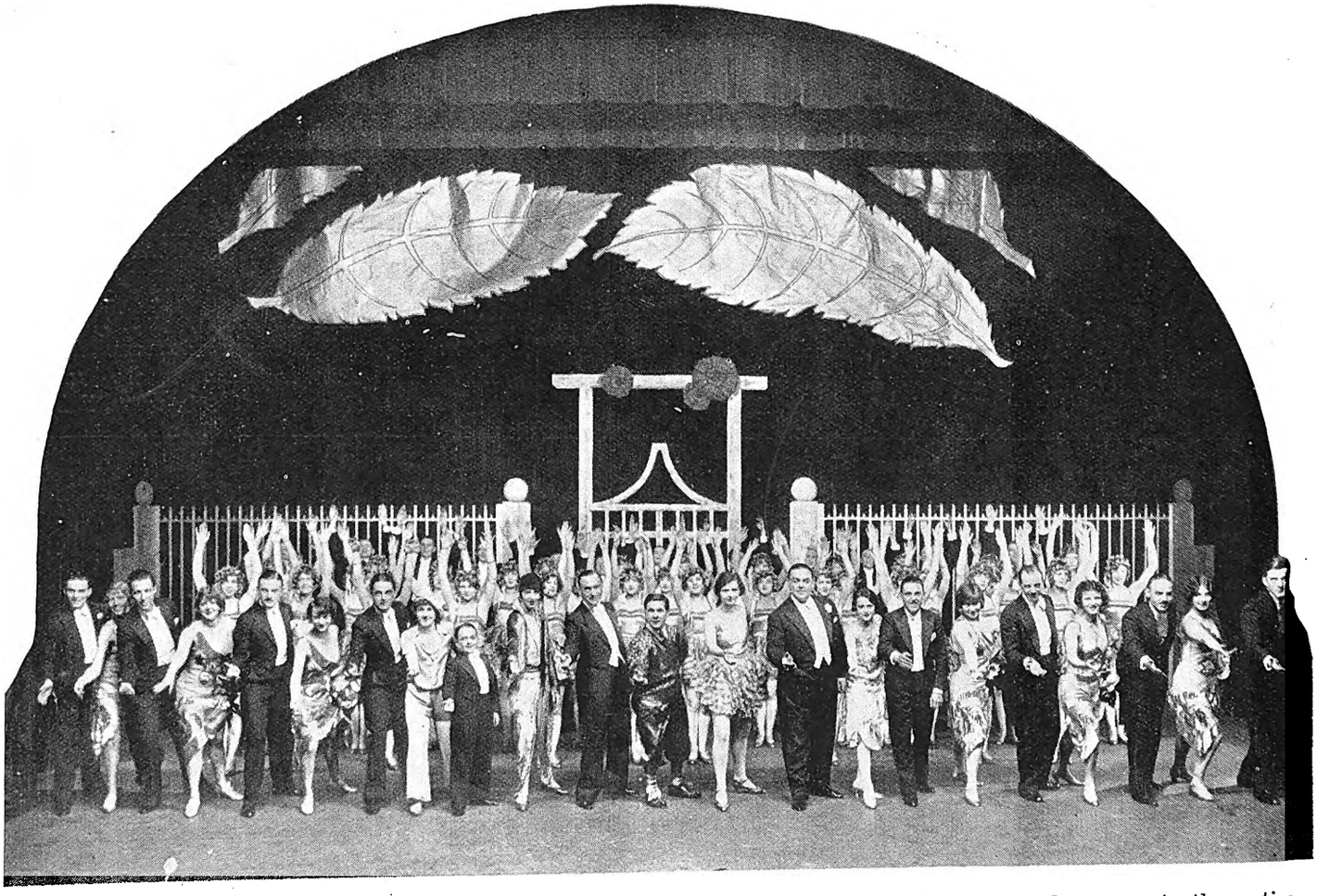
"Sirocco," Noel Coward's latest play, has had to be withdrawn. It never looked like being a success. Those who saw the first performance predicted it would last about a fortnight; it had, however, nearly a month's run.

Oh! by the way, I went to see the revival of "The Way of the World" the other night. That old-fashioned play of Congreve's, written early in the 18th century, is as charming as ever. Perhaps a great deal of the charm is due to the splendid acting of Edith Evans, who is at her best in that old-fashioned costume comedy. Godfrey Tearle, as the lover who is kept at arm's length until the very end of the play, was a delightful foil to this fine comedienne. It was rather pleasant, after a series of ultra-modern plays, to see a group of people bewigged and dressed in the picturesque costumes of the early 18th century.

I told you last week of "Dr. Syn." Since that time the play has been produced, with Russell Thorndike in the part of a vicar, who, in his private life, is a smuggler. One wishes that the old smuggling days were still with us—they were full of colour and excitement. "Dr. Syn" will be excellent for Christmas, and I can see that small boys will flock to the Strand Theatre in hordes to be thrilled.

As I write this, the last rehearsals are in full swing for "Sylvia," which will be produced at the Vaudeville tonight. Miss Iris Hoey, the charming comedienne whom South Africa saw nearly three years ago, will be in the title part, and other members of the excellent cast are Margaret Yarde, Ivor Barnard, Ben Webster and Ernest Thesiger. The producer of "Sylvia" is departing from the usual musical comedy tradition and has chosen artists of light comedy to play parts usually given to musical comedy artists.

Sir Thomas Beecham has made an appeal to the public of England to help him to establish an Imperial League of opera. Sixty thousand subscribers at 10s. each are necessary to the scheme, and London is finding these subscribers with amazing swiftness. The man for whom the scheme is intended is literally "the man in the street." Even the rank and file of music lovers can afford 10s. to establish a National Opera Company in London. "If the response continues," says Sir Thomas Beecham, "the audience at the League of Opera seasons will differ entirely from previous opera audiences. I am finding a public with which I have not been familiar before." This latter point is not surprising, since grand opera in the past has been a very expensive luxury. The work of organising the League of Opera will begin next autumn. There will be 30 or 40 principals, a choir of 70 or 80, a large orchestra and *corps de ballet* and countless supernumeraries. All



This happy band of people belong to "Shake Your Feet," which is now at the Palladium, and represents the entire company. They all look very happy, and one wonders whether this is due to the fact that they are standing under the lucky maple leaf or because the audience, which is invisible, is clapping furiously.

[*Photo: Stage Photo Co.*

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Stella Carol, described as one of the most romantic musical "finds" of modern times. Her compass is remarkable, for her voice is three notes higher than Tetrazzini's. Stella comes to South Africa shortly with her Quartette.

A delightful picture of Vera Lennox.

this is excellent news, and London will at last be able to hold up her head with her sister cities of the Continent and the Western world who have long had their National Opera Houses.

There is some controversy as to whether all operas should be sung in English, as is the intention of the League of Opera, but since a National Opera House caters primarily for the general public and the man in the street, it seems to me a very wise procedure. Those of us who cannot speak French, German and Italian will now be able to understand the words of famous operas as well as the music.

The photograph on page 11 shows Louis Kimball, who hails from America, and who is playing the leading part in that thrilling play, "Crime," at the Queen's Theatre. This American thriller has taken London by storm, and its success is largely due to the fine acting of Louis Kimball. It is full of murders and alarms, which are becoming as familiar to us as the marmalade on the breakfast table.

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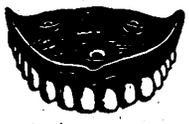

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Fashions.

The all white evening gown is again making its chic appearance. It is being seen in all the new materials and is apparently as popular in the dull georgette crêpes as in the glittering of the chiffon lamés. Velvets in their subtle softness are attracting much attention in all white, and the soft sheen of the fabric makes it one of the most popular materials to use in the new draped effects.

A feature of particular charm in the new white evening gowns is the jewelled trimming that makes them so effective. The jewelled girdle is especially noteworthy in its glittering beauty. Girdles, as a matter of fact, are an extremely important part of the evening mode. They may be wound once or twice around the hip to give interesting lines and as often as not fasten with a strass or jewelled buckle. Straight belts of satin, too, appear finished with strass buckles.

A jewelled effect at various places is much to be desired in the all white gown. Glittering embroidery, panels, buckles, and laces make the use of white most effective in the evening.

Mary Astor, looking especially young in a soft white georgette crêpe evening gown, wears an example of the glittering mode in the trimming of rhinestones and "cat" beads. The girdle, and particularly the flower, of rhinestones introduce a new note of brilliant effectiveness. Miss Astor is seen wearing this evening costume in the First National film, "No Place To Go."

It is not only in the trimming that many of the new white evening gowns glitter, for the lamés with their silver threads give the lustre so desirable. White moiré with rhinestone fastenings is good, too. Velvet with its own lustre makes one of the most effective of the new evening gowns in white. White lace in very full lines is an example of the picturesque mode and often uses glittering trimming to add to its beauty. The chic folds of the skirt and the side fulnesses that are so important a part of the winter mode, however, are seen to special advantage in the dull lustre of white georgette crêpe.

Mary Astor in a lovely white evening gown.

The Comedian and the Lions.

Did you ever meet a lion face to face?" Dudley Dale asked me. I had to confess thankfully that this honour had been denied me. Then Dudley Dale proceeded to tell me how he encounterd a lion at close quarters.

"Daniel in the lion's den simply was not in it with me," he said. "This is how it occurred. I was once playing in the same theatre in which Horace Goldin, the illusionist, was performing. Goldin had four or five forest-bred lions in his act which he used to 'vanish.' These animals were kept in a cage at the back of the stage. One night, at the end of my turn, I made for the wings, and you can imagine my horror when I saw a huge lion standing there peering my way. I immediately turned back on to the stage, and the audience, thinking I had returned to bow, gave me a little applause. Then I made a second attempt to get off, but there was the lion still gazing ferociously with his teeth bared. I stood there undecided what to do, and the stage manager, tired of my protracted bowing, rang down the curtain. Then, to my amazement, I saw him twirl the lion by the tail and pull it into some dim recess among the scenery. I watched this exhibition of courage with appreciation and, I must admit, some timidity. I thought the lion would surely turn upon the stage manager and rend him. Nothing of the kind. He stood serenely in his little dark corner. It was then, and only then, that I discovered that the lion was only a property lion made of papier-mache and paint which the ingenious Goldin used to 'vanish' after exhibiting the real lion. One of the stage hands had thoughtlessly placed it at the side of the stage whilst they were setting the next scene.

"I do not like to tell you how often I have been teased about that lion, and there are many people in the theatre who still know me best by the name of Daniel."

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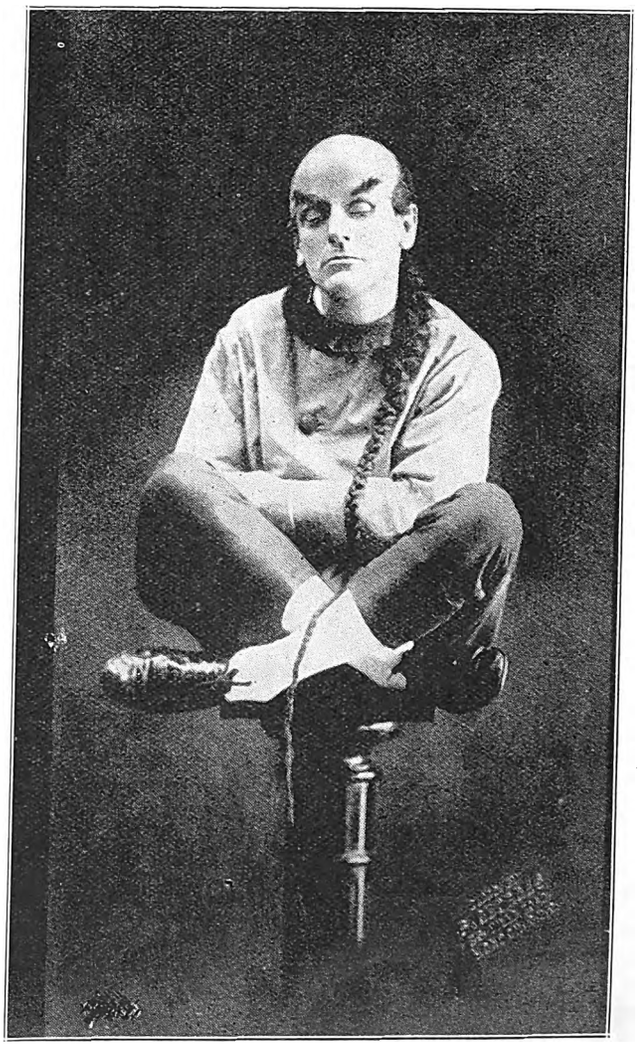
Hetty King.

Hetty King.

Hetty King, the famous male impersonator—"Our Hetty," as she is affectionately called by her public—is back again with us in Johannesburg, but this time it is not in the rôle of artist, but as a friend and admirer of South Africa. Miss King was drawn by the sunshine of the land and by the thought of meeting her many friends again and spending a little while with them without that exacting taskmaster—the stage—to interfere. So she is doing once again the round of our sights, dancing at our cabarets. That reminds me, ladies, Hetty wore one of the most delightful of creations at one of them—dull gold tissue, perfectly plain, with a jewelled girdle and a coatee of gold with cuffs and collar of dyed fox. And that also reminds me that she got up from her seat and went across to shake hands with two of the commissionaires, old soldiers both, who said, "Hullo, Hetty, and a very happy New Year to you."

Gee, it's great to live in the hearts of your public.

Anna Q. Nilsson is featured in "Too Much Money," at the Carlton Bioscope, Johannesburg, on January 16th.



Dudley Dale.

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Musical Director ... ... Mr. J. SCHULMAN.

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"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, JANUARY 16th, 1928.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

3.30 n.m.: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Tommie**).

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel**).

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe**).

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice**).

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe**).

6.0 p.m.: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.30 p.m.: Close down.

7.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m.: Time Signal.

9.0 p.m. daily, except Saturday and Sunday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

MONDAY, JANUARY 16th, 1928.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Elocution:
(a) "The Patriot" ... ... Robert Browning.
(b) "A Frightful Story."
(c) "Butterflies."
Miss Edyth McCurdie.

8.20— 3. Overture: "Zampa" ... ... Herold.
"JB" Studio Orchestra.

8.30— 4. Baritone:
(a) "Wanderleid" (sung in German) ... ... Schumann.
(b) "Der Asra" (sung in German) ... ... Rubinstein.
Cantor N. Lopato.

8.40— 5. Jazz: **"JB" Studio Orchestra.**

8.50— 6. Soprano:
(a) "I'll Sing to Thee" ... ... Thompson.
(b) "Salaam" (from "Two Eastern Songs") —A. M. Lang.
(c) "Love's Garden of Roses" ... ... Haydn Wood.
Miss D. K. Chapman.

9.0 — 7. **General News Service. Announcements.**

9.10— 8. Selection: "The Geisha" ... ... S. Jones.
"JB" Studio Orchestra.

9.25— 9. A Talk on "The Art of Conversation," by **Mrs. Selina Hirsch.**

9.40—10. Baritone:
(a) "Hamavdel."
(b) "Af B'ri" (the latest American Jewish National Song) (sung in Jewish).
Cantor N. Lopato.

9.50—11. Elocution:
(a) "The Old Stage Queen" ... ... Wilcox.
(b) "Aunt Tabitha" ... ... O. W. Holmes.
(c) "The Murder of Nancy" ... ... C. Dickens.
Miss Edyth McCurdie.

10.0 —12. Suite: "La Source" ... ... Delibes.
"JB" Studio Orchestra.

10.10—13. Soprano:
(a) "Mountain Lovers" ... ... Squire.
(b) "Marcheta" ... ... Schertzinger.
(c) "Come, for it's June" ... ... Forster.
Miss D. K. Chapman.

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

TUESDAY, JANUARY 17th, 1928.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Fortnightly Talk on "Hygiene," by **Dr. A. J. Milne.**

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8.25— 3. Overture: "Princess Jaune" ... ... Saint Saens.
"JB" Studio Orchestra.

8.35— 4. Baritone:
Mr. William Matthews.

8.45— 5. Violin Solo: "Mazurka" ... ... D'Ambrosio.
Mr. J. Schulman.

8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:

9.0 — 7. Selection: "The Merry Widow" ... ... Lehar.
"JB" Studio Orchestra.

9.10— 8. Contralto:
(a) "When the Dream is there" ... ... Guy d'Hardelot.
(b) "Here in the Quiet Hills" ... ... Carne.
Miss Minnie Bennett.

9.20— 9. **Vaudeville Act,** relayed from Empire Theatre.

9.35—10. Baritone:
Mr. William Matthews.

9.45—11. Interlude by **Mr. Lago Clifford.**

10.0 —12. Suite: "Ballet Russe" ... ... Luigini.
"JB" Studio Orchestra.

10.10—13. Contralto:
(a) "So Fair a Flower" ... ... Lohr.
(b) "All Joy be Thine" ... ... Teschemaker.
Miss Minnie Bennett.

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

WEDNESDAY, JANUARY 18th, 1928.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Afrikaans Recitations by **Mr. I. J. van der Walt.**

8.25— 3. Overture: "Hungarian Comedy" ... ... Kele Bela.
"JB" Studio Orchestra.

8.35— 4. Soprano: **Miss Ivy Nankervis.**

8.45— 5. Jazz: **"JB" Studio Orchestra.**

8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:

9.0 — 7. Tenor: **Mr. Leslie McCallum.**

9.10— 8. **Burr and Hope,** Comedy Act, relayed from Orpheum Theatre.

9.25— 9. "Experiences of an Ex-Police Officer" (Third Series), No. 8.

9.40—10. Jazz: **"JB" Studio Orchestra.**

9.45—11. Soprano: **Miss Ivy Nankervis.**

9.55—12. Selection: "Belle of New York" ... ... Kerker.
"JB" Studio Orchestra.

10.10—13. Tenor: **Mr. Leslie McCallum.**

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

THURSDAY, JANUARY 19th, 1928.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. A Talk on Motors by **Mr. H. G. Wood.**

8.25— 3. Overture: "The Bronze Horse" ... ... Auber.
"JB" Studio Orchestra.

8.35— 4. Soprano:
(a) "Dearest, I Love the Morning" ... ... Haydn Wood.
(b) "I Heard you Singing" ... ... Coates.
Miss Phyllis Seligmann.

8.45— 5. Selection: "Country Girl" ... ... Monckton.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Tenor:
Mr. C. H Olivier.

9.20— 8. Jazz: **"JB" Studio Orchestra.**

9.30— 9. Monthly Talk on Jewish Topics, No. 5: "British Policy in Palestine," by **Advocate H. J. Schlosberg.**

9.45—10. Soprano:
(a) "Call of the Woods"... ... ... Herbert Bath.
(b) "Snow Flakes" ... ... Cowen.
(c) "Song of the Little Folk" ... ... Coates.
Miss Phyllis Seligmann.

9.55—11. Suite: "Americana" ... ... Thurban.
"JB" Studio Orchestra.

10.10—12. Tenor: **Mr. C. H. Olivier.**

10.20—13. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

FRIDAY, JANUARY 20th, 1928.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. **Miss Dollie Summers,** Comedienne.

8.20— 3. Overture: "French Comedy" ... ... Keler Bela.
"JB" Studio Orchestra.

8.30— 4. Baritone:
(a) "The Battle of Stirling Brig" ... ... Chisholm.
(b) "My ain wee Hoose" ... ... Munro.
Mr. D. Maitland Beagrie.

8.40— 5. Clarinet Solo:
Mr. G. E. Spencer.

8.45— 6. Selection: "Favourita" ... ... Donizetti.
"JB" Studio Orchestra.

9.0 — 7. **General News Service. Announcements.**

9.10— 8. Jazz: **"JB" Studio Orchestra.**

9.15— 9. Sketch: **"JB" Studio Dramatic Company.**

9.35—10. Waltz: **"JB" Studio Orchestra.**

9.45—11. **Dollie Summers,** Comedienne.

9.55—12. Suite: "Carnival of the Elements" ... ... Carr.
"JB" Studio Orchestra.

10.10—13. Baritone:
(a) "When the Kye comes Hame" ... ... Hogg.
(b) "My wee But—an' Ben" ... ... Geehl.
Mr. D. Maitland Beagrie.

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

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SATURDAY, JANUARY 21st, 1928.

8.0—EVENING PROGRAMME.

1. **General News Service. Announcements.**

8.10—2. **Bijou Orchestra,** relayed from Bijou Theatre.

8.30—3. **Dance Programme,** relayed from St. James' Restaurant and the Carlton Hotel.

11.45—Close down.

SUNDAY, JANUARY 22nd, 1928.

FIRST SESSION.

3.30 p.m. **Gramophone Recital.**

5.0 p.m.—Close down.

SECOND SESSION.

7.30 p.m. Relay of Service from **Christ Church, Hillbrow.**

Opening Hymn: "Lead, kindly Light."

Psalm: 108.

Lesson: Acts, 10.

Second Hymn: "Art thou weary."

Sermon: Text—"Whosoever believeth in Him shall receive remission of sins" (Acts, 10, 43), by the **Rev. George C. Grubb, M.A.**

Closing Hymn: "Jesu, Lover of my soul."

Benediction.

Voluntaries by **Mr. R. J. D. Browne.**

THIRD SESSION.

8.45—1. Overture: "Orpheus in the Underworld" ... ... Offenbach.

"JB" Studio Orchestra.

8.55—2. Contralto:

(a) "There is a Green Hill" ... ... Gounod.

(b) "The Lord is my Light" ... ... Allitsen.

Miss Hilda Roles.

9.5 —3. Selection: "Pagliacci" ... ... Leoncavallo.

"JB" Studio Orchestra.

9.20—4. Trumpet Soli:

(a) "The Better Land" ... ... Cowen.

(b) (Will be announced.)

Mr. T. Jones.

9.26—5. Ballet Music from "William Tell" ... ... Rossini.

"JB" Studio Orchestra.

9.35—6. Contralto:

(a) "Beyond the Dawn" ... ... Sanderson.

(b) "My Task" ... ... Ashford.

(c) "Give" ... ... Lohr.

Miss Hilda Roles.

9.45—7. Selection: "Hamlet" ... ... Massenet.

"JB" Studio Orchestra.

10.0—Close down.

Durban Programme.

All Programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.

Studio 'Phone Number: Central 2928.

MONDAY, JANUARY 16th, 1928.

12.30 **Lunch Hour Session:—**

Elvia Rayner (Pianoforte).

Light Music.

1.15 Half-hour Organ Recital, relayed from Prince's Theatre. (Organist, **Wm. Bohm.**)

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

5.0 **Children's Corner:** A Chat with **Uncle Monty** and **Uncle Bertie.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:** Light Music.

7.30 **The Wireless Orchestra.**

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 Travel Talk, No. 5: "With the Head Hunters of the Torres Straits," Part 2. **Mr. Harold F. Dunning.**

8.25. **"A Light Popular Programme":—**

Valse: "Lovely Lucerne" ... ... Godin.

Selection: "Country Girl" ... ... Monckton.

The Wireless Orchestra.

8.35 **Dorothy Westall,** in excerpts from Musical Comedy:—

(a) "A Geisha's Life" ("The Geisha") ... Sydney Jones.

(b) "Cinderella Number" ("Betty") ... ... Paul Rubens.

8.45 **General and Local News.**

8.55 Selection: "Lady of the Rose" ... ... Gilbert.

9.5 Viola: "Romanza" ... ... Kiel.

Mr. A. McLoughlin.

9.10 **Kay and James** (Comedy Entertainers).

9.20 Suite: "Rustic Revels" ... ... Fletcher.

9.30 'Cello: "La Cinquantaine" ... ... Gabriel-Marie.

Cedric Sharpe.

9.34 **Dorothy Westall:—**

(a) "The Dawn of Love" ("Bells of Brittany") —Howard Talbot.

(b) "The Jewel of Asia" ("The Geisha") ... Sidney Jones.

9.44 Saxophone: "Valse Vanitie" ... ... Wiedoft.

Rudy Wiedoft.

9.48 **Kay and James.**

9.58 **Jazz Item.**

10.0 Close down.

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Holidays.

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TUESDAY, JANUARY 17th, 1928.

12.30 **Lunch Hour Session:—**

Mezzo:

(a) "O Day Divine" ... ... Oliver.

(b) "Morning" ... ... Speaks.

Miss Marjorie Boocock.

Contralto:

(a) "Nobil Signor" ... ... Meyerbeer.

(b) "Sink, Red Sun" ... ... Del Riego.

Miss Thelma Edwards.

W. N. James (Pianoforte).

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Special Request" Gramophone Records.

Tenor:

(a) "A Soldier's Song" ... ... Mascheroni.

(b) "Rose of my Life" ... ... Fabian Rose.

Mr. Val Wright.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 Mouth-Organ Solos by **Mr. A. E. V. Stanley.**

8.15 Pianoforte:

"Nocturne in F. Sharp Major" ... ... Chopin.

Miss Elvia Rayner.

8.20 Contralto:

(a) "Mifanwy" ... ... Dorothy Forster.

(b) "Easter Flowers" ... ... Sanderson.

Miss Violet Pullham.

8.30 A Duologue, **"Jerry and a Sunbeam,"** by Cosmo Hamilton.

Characters:

"Jerry Corbet" ... ... **Mr. George R. Montford.**

"Mary Bellasis" ... ... **Miss Lucy Schoentjes.**

Scene: An ordinary room, badly furnished.

"Jerry Corbet" discovered sitting at table, sprawling over it. A pile of books is in front of him, against which another very much larger one is propped. His head is resting between his hands, and his elbows are on the table. There is a small bust of some legal dignitary near the books (as a matter of fact, Coleridge). There is a window, fireplace, chair covered with books, on the top of all being a sketch book. Whisky bottle and churchwarden pipe on "Jerry's" table, writing paper, quill pens and envelopes. "Jerry" wears and old blazer, torn at the left elbow.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, JANUARY 18th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "The Gift" ... ... Behrend.

(b) "Love's Garden of Roses" ... ... Haydn Wood.

(c) "I Passed by your Window" ... ... Brahe.

(d) "When Irish Eyes are Smiling" ... ... Ball.

Miss Stella Talbert.

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

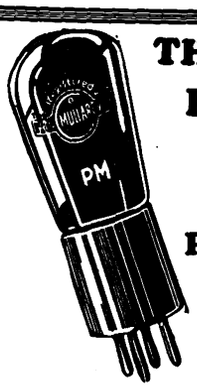
4.0 **Afternoon Session: The Studio Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (supplied by Brunswick (S.A.) Ltd., of 434, West Street).



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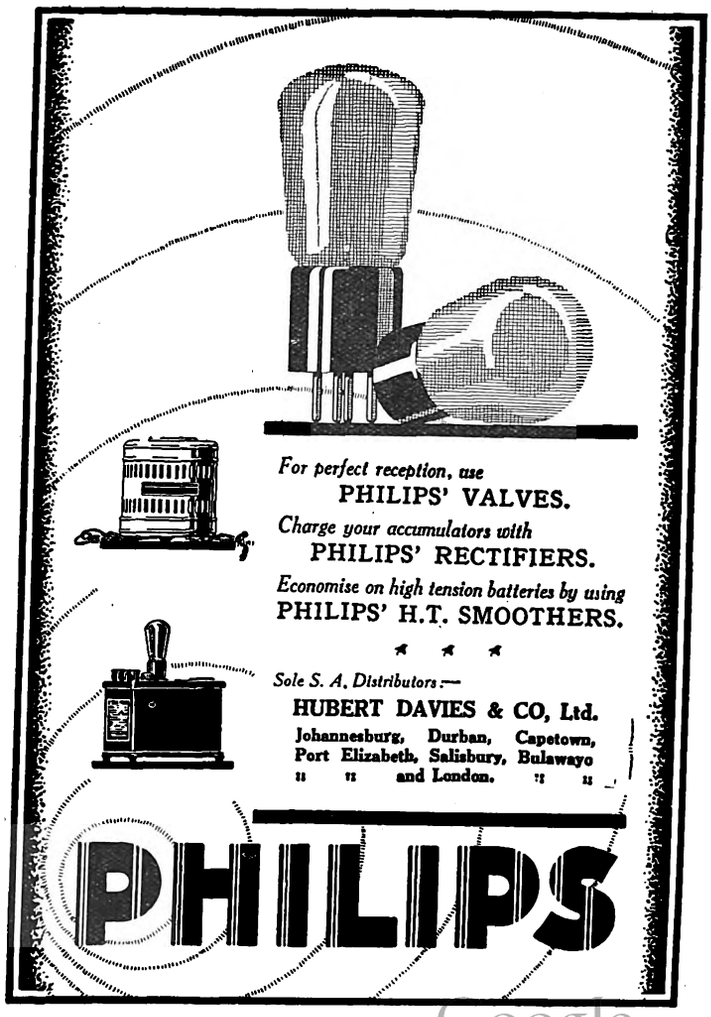

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7.13 Soprano:
(a) "Convien Partir" ... ... Donizetti.
(b) "I Hid my Love" ... ... d'Hardelot.
Mrs. George Glasspoole.

7.31 Literary Talk by **"Bookworm,"** of the "Natal Advertiser."

7.50 Soprano:
(a) "The Pipes of Pan" ... ... Monckton.
(b) "A Fat Li'l' Feller wid his Mammy's Eyes" ... Gordon.
Mrs. George Glasspoole.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace.
Overture: "Maritana" ... ... Wallace.
"Desert Romance" ... ... Ketelbey.
Pot Pourri: "Precious Gems" ... ... Linderman.
Mezzo: "Arise, O Sun" ... ... Day.
Miss Jessie Stuart.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, JANUARY 19th, 1928.

12.30 **Lunch Hour Session:—**
Light Music.
The "Pruchner" Player Piano.

1.15 Half-hour Organ Recital, relayed from Prince's Theatre. (Organist: **Wm. Bohm.**)

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

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7.5 **Dinner Hour Session:** "Famous Artistes" ("His Master's Voice" Gramophone, supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**
Bass (in Studio):
(a) "Bedouin Love Song" ... ... Pinsuti.
(b) "Myself when Young" ... ... Lehmann.
(c) "Ye Banks and Braes" ... ... arr. Lees.
Mr. Slessor Whyte.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion. (Conductor: **Mr. T. H. Huddle.**)
"A CLASSICAL PROGRAMME."
"March Slav" ... ... Tschaikowsky.
Overture: "Leonora" ... ... Beethoven.
Hungarian Rhapsody, No. 1 ... ... Liszt.
Dances from "Prince Igor" ... ... Borodine.

9.10 **General and Local News.**
Bass (in Studio):
"Bonnie Wee Thing" ... ... arr. Lees.
Mr. Slessor Whyte.
Overture: "The Meistersingers" ... ... Wagner.
"Unfinished Symphony" ... ... Schubert.
Andante con Moto.
"Entrance of the Gods into Valhalla" ... ... Wagner.
Finale from "Symphony No. 4" ... ... Tschaikowsky.

10.0 Close down.

FRIDAY, JANUARY 20th, 1928.

12.30 **Lunch Hour Session: The Wireless Orchestra.**

2.0 Close down.

4.0 **Afternoon Session: The Wireless Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty** and **Uncle Bertie.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Light Music.

7.13 Sports Talk by **"Natalian."**

7.30 **The Studio Orchestra.**

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.10 Talk on "John Ruskin" (died 20th January, 1900) by **Mr. J. Bennett Mumford.**
"A STUDIO PROGRAMME."

8.25 Descriptive: "A Camp of the Ancient Britons" ... ... Ketelbey.

8.35 Soprano:
(a) "Phyllis was a Faire Maid."
(b) "Fair, Sweet, Cruelle."
(c) "When Laura Smiles."
—Elizabethan songs arranged by Fred Keel.
Miss Margaret Roux.

8.45 **General and Local News.**

8.55 Valse: "Amoretten Tanz" ... ... Gungl.
March: "Grotesque" ... ... Allen.

9.5 Clarinet: "Lucia di Montfont" ... ... Bernsey.
Mr. Henry Oney.

9.10 Baritone:
(a) "Trade Winds" ... ... Keel.
(b) "Homing" ... ... Del Riego.
Mr. Clifford Tutton. ...

9.20 Selection: "A Bird of Paradise" ... ... Jones.

9.30 Pianoforte: "Polonaise in B Flat Major" ... ... Chopin.
Miss Elvia Rayner.

9.34 Soprano:
(a) "Sapphic Ode" ... ... Brahms.
(b) "Wohin" ... ... Schubert.
(c) "Wanderer's Nachtlied" ... ... Schubert.
Miss Margaret Roux.

9.44 **Band Item.**

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9.48 Baritone:
(a) "Love is a Bauble" ... ... Parry.
(b) "False Phyllis" (Old English) ... ... ———
Mr. Clifford Tutton.

9.58 **Jazz Item.**

10.0 Close down.

SATURDAY, JANUARY 21st, 1928.

11.15 **Morning Concert: The Durban Municipal Orchestra,** relayed from the Summer Palace.

12.30 Close down.

7.15 **Reports:** Weather Report, Shipping Intelligence, Local Market Report.

7.20 **Dinner Hour Session:** Recital on the Columbia "Grafanolo" (supplied by Messrs. Polliack and Co., of West Street).

8.0 **Time Signal.**

Light Music.

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

Overture: "Mignon" ... ... Thomas.
Scenes from "Faust" ... ... Gounod.
Tenor: "Thora" ... ... Stephen Adams.
Mr. Rene de la Rue.
Quartette from "Rigoletto" ... ... Verdi.

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Famous Dance Orchestras.** Groups of three Dance numbers will be transmitted, interspersed with Vocal and Instrumental items.

11.0 Close down.

SUNDAY, JANUARY 22nd, 1928.

3.30 **Afternoon Concert: The Durban Municipal Orchestra,** relayed from the Summer Palace:—

March: "Stars and Stripes" ... ... Sousa.
"From Foreign Parts" ... ... Moszkowski.
Overture: "Crown Diamonds" ... ... Auber.
Euphonium: "Romance" ... ... Hervey.
Mr. F. J. Beswick.
Scenes from "Il Trovatore" ... ... Verdi.
"Aubade Printaniere" ... ... Lacombe.
Piccolo: "Echo de Bois" ... ... Demare.
Mr. J. J. Flanagan.
"Shepherd's Hey" ... ... Grainger.

4.30 **Children's Corner:** A Chat with **Uncle Monty.**

5.15 Close down.

6.45 **"The Bells of St. Paul's."**

7.0 Evening Service, relayed from the **West Street Wesleyan Church, Durban.** Organist: **Mr. Arthur Tann, A.R.C.O.**

Order of Service:
Hymn 62.
Invocation and Lord's Prayer.
Hymn 263.
Scripture Reading.
Solo.
Prayer.
Anthem by the Choir.
Announcements and Offertory.
Hymn 71.
Sermon: **The Rev. Henry Cotton.**
Hymn 106.
Benediction.

N.B.—The Hymns used are from the Wesleyan Methodist Hymn Book.

8.30 **"A Popular Concert,"** relayed from the Summer Palace. **George Glasspoole** (Baritone). In conjunction with the **Durban Municipal Orchestra.** Conductor: **Mr. T. H. Huddle.** (Full details will be announced later.)

10.0 Close down.

Items from the Durban Studio.

The Carnival.

Without doubt, Durban's Monster Carnival and the Tudor Pageant in particular, was a great and unbounded success. It was particularly gratifying to us to receive so many expressions of appreciation of our relay of the initial proceedings which took place on the dias in front of the Durban Town Hall. There is no doubt that the many who were unable to witness the reception by the Mayor of Durban to Bluff King Hal and his Court, obtained an excellent impression of the whole ceremony *via* the loud speaker.

Programme.

Our programme for this week bids fair to being an exceedingly interesting one. Those of you who remember Miss Dorothy Westall and Mr. D. W. Geddie in their delightful duets from the Musical Comedy, will be pleased to hear that we have secured the services of Miss Westall to broadcast excerpts from Musical Comedy on Monday evening. The "Betty" of Miss Westall during the Bachelor Girls' performance of Paul Ruben's delightful work at the Theatre Royal recently, was an altogether charming effort, and earned for her unstinted praise and appreciation. Kay and James, who face the microphone in the Durban Studio for the first time, will indulge in some comedy songs and cross talk calculated to distort the muscles of the most woe-begone countenance. Mr. Harold F. Dunning is also to broadcast the second of his talks on "The Head Hunters of the Torres Straits."

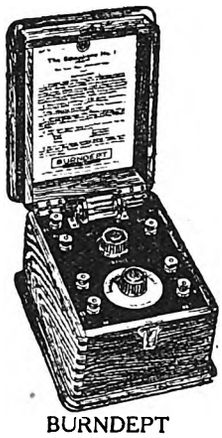
By way of a little novelty, Mr. A. E. G. Stanley will broadcast some mouth-organ items on Tuesday evening. Miss Violet Pulham (Contralto) will be the vocalist.

On Wednesday evening, we will relay a short programme by the Durban Orchestra from the Summer Palace, with whom Miss Jessie Stuart (Mezzo) will be singing, and at nine o'clock "J.B."

Thursday's Classical Programme.

This is to be provided by the Durban Orchestra and relayed from the Pavilion. Good music, like anything else in the same sphere, has the seal of quality upon it, and to lovers of the better class of music, Thursday's programme will make an instant appeal. Included are two notable works by Tschaikowsky. During the evening Mr. Slessor Whyte (Bass) will broadcast from the Studio.

To the Man of Moderate Means



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A Note on Tschaikowsky—Died 6th November, 1893.

Tschaikowsky was not a happy man. His hasty marriage, which had such unhappy consequences, told greatly upon his reserve power. At one period in his life his misery was so great that in a fit of utter distraction and despair, he stood up to his chest in the Moskva River—in ice-cold water on a bitter night in September—hoping that he might catch his death of cold. Deliberately to take his life, he dared not, but there is little doubt that had it not been for his brother, who took him under his care, the experiment might have been repeated.

Friday evening is characterised by the visit of an artist who has just fulfilled a number of engagements in the "J.B." Studio. This is Miss Margaret Roux (Soprano), who is paying us but a fleeting visit, but whose efforts will be looked forward to with pleasure. Miss Roux is shortly leaving Africa for a further study on the Continent. Mr. Clifford Tutton (Baritone), will also be with us. "Cliffy" is as good a sportsman as he is a singer, and one whose performances on the cricket field are as closely followed as they are in front of the microphone. Mr. J. Bennett-Mumford is to broadcast an interesting talk on John Ruskin. Singing in conjunction with the Durban Orchestra, at the Summer Palace, on Saturday evening, is Mr. Rene de la Rue (Tenor), and on Sunday evening Mr. George Glasspoole (Baritone).

This Week's Musical Story.

Couldn't Resist.

A trained ostrich recently disconcerted the exhibitor at a provincial music-hall, by continually endeavouring to break away from all restraint and to climb over the footlights into the orchestra.

The widely-advertised act came to a sudden end, and the professor emerged from behind the curtain and apologised for the actions of his pet in about these words:

"Lydies and gentlemen, hi am very sorry to disappoint you this hevening. We are compelled to cease our hengagement until the management hengages a new orchestra leader."

"The one at present hemployed 'as no 'air on top of 'is 'ead, and my bird takes hit for a hegg."

H.E.D.

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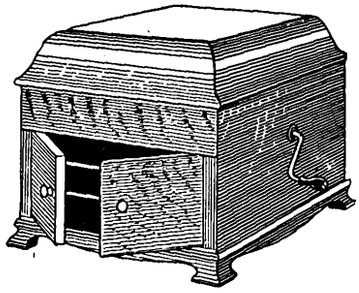

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Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, JANUARY 16th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Short Story.**
5.15 **Children's Hour:** by **Aunty Lex** and **Uncle Bonzo.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Alhambra Orchestra.**
Songs: **Isabelle Brodie.**
'Cello Solos: **Bob Parker.**
Songs: **Eric Slack.**
Piano Solos: **Edna Stanton.**
Humorous Items by **Will Clem.**
9.0 **News Service** (English).

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To SWAKOPMUND. From stations in South-West Africa one day each week during January and February, 1928.

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(1)—**Week-End Excursion Tickets** (all classes) are issued on Fridays from 5 p.m. and all day on Saturdays and Sundays, available to complete the return journey by midnight on the following Monday. The Excursion facilities also operate in through bookings with the C.F.L.M.

(2)—**Evening Excursion Tickets** (all classes) are issued from 5 p.m. daily. The return journey must be commenced not later than by midnight the same evening.

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J. R. MORE,
Acting General Manager.

Johannesburg,
December, 1927.

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9.5 **"Criminal Curiosities."** Talk by **Mr. W. T. Lee.**
9.30 Songs: **Eric Slack.**
Saxophone Solos: **Bob Parker.**
Songs: **Isabelle Brodie.**
Humorous Items by **Will Clem.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

TUESDAY, JANUARY 17th, 1928.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Agtermiddag Onderwerpe:** deur **Mej Brewis.**
5.15 **Kinderuur:** deur **Tante Lue.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Report. Market Report.**
Orchestral Items by the Capetown Orchestra. Conductor, **W. J. Pickerill.**
8.15 Overture: "The Arcadians" ... ... Monckton.
Intermezzo: "The Valley of Poppies" ... ... Ancliffe.
The Orchestra.
Songs: **Miss E. Alexander.**
Viola Solos: **Eric Bray.**
Songs: **Jan Feemstra.**
Selection: "Reminiscences of the Savoy" ... ... Sullivan.
The Orchestra.
9.0 **News Service** (English).
9.5 **Nature Talk** by **Dr. S. H. Skaife.**
9.20 Selection: "Aida" ... ... Verdi.
"Irish Tunes from County Derry" ... ... Grainger.
"Shepherd's Hey" ... ... Grainger.
The Orchestra.
Songs: **Jan Feemstra.**
Flute Solos: **John R. Lamb.**
Intermezzo from "The Girl in the Taxi" ... ... Guilbert.
The Orchestra.
10.0 **News Service** (Afrikaans).
10.5 Songs: **Miss E. Alexander.**
Selection of Plantation Tunes ... ... Arr. Chambers.
10.30 Close down.

WEDNESDAY, JANUARY 18th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Afternoon Topics.**
5.15 **Teens.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Alhambra Orchestra.**
Songs: **Norman Lister.**
Novelty Piano Items: **Nora Payne.**
Songs: **Mona MacGregor.**
Violin Solos: **Noreen O'Sullivan.**
Musical Monologues: **Miss Pattie Price.**
9.0 **News Service** (English).
9.5 Concerted Numbers (with Bangulele accompaniment).
Nora Payne and **Norman Lister.**
Violin Solos: **Noreen O'Sullivan.**
Songs: **Mona MacGregor.**
9.30 **Programme of Light Music by Cleghorn's Café Orchestra.** Leader: **Percy Rees.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

THURSDAY, JANUARY 19th, 1928.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Afternoon Topics.**
5.15 **Children's Hour.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
Overture: "The Bartered Bride" ... ... Smetana
"Credo" from Otello ... ... Verdi.
Grogan Caney.
Symphony in G. Minor ... ... Mozart.
9.0 **News Service** (English).
9.15 Enigma Variations (Postponed from January 4th) ... ... Elgar.
10.0 (approx.) **News Service** (Afrikaans).
10.5 **Relay from Waldorf Café.** Leader: **F. Ferramosca.**
10.30 Close down.

FRIDAY, JANUARY 20th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.
5.0 **Short Story.**
5.15 **Children's Hour:** by **Aunty Lex** and **Uncle Bonzo.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
Dance Music.
10.0 **News Service** (Afrikaans).
11.0 Close down.

SATURDAY, JANUARY 21st, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.

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1.30 **Programme of Afternoon Sports.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** The Family in the Studio.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Popular Programme by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 **Relay from Fletcher & Cartwright's.** Leader, **Y. Latronico.**

10.30 Close down.

SUNDAY, JANUARY 22nd, 1928.

EVENING SESSION.

7.20 **Announcements.**

7.25 **Divine Service** will be relayed from the **Metropolitan Church.** Preacher: **Rev. E. Titcomb**; Organist: **Mr. A. P. Abbott.**

8.45 **Programme of Music by the Capetown Orchestra.** Conductor **W. J. Pickerill.** (Relayed from Adderley Street Pier, weather permitting, otherwise from Studio.)

In and Out the Capetown Studio.

Mr. W. T. Lee is in Capetown again. Listeners who remember the series of "illustrated" talks we inaugurated with Mr. Lee's kind assistance will be glad to know that he has more suitable talks to illustrate. "Criminal Curiosities" is the title of the talk he will transmit on Monday 16th. We are sure this will be listened to with interest. Criminals and their doings exercise an unholy fascination on most of us.

Bob Parker seems to have solved the problem of making a Saxophone sound like a musical instrument, anyway, judging from our correspondence, listeners simply lap up Bob Parker's items whenever he turns them on.

There seem to be two extremes in Saxophone playing, the one succeeds in sounding like the wailing of thousands of diseased cats and the other, according to Forsyth, sounds like the very soul of good honest beer! The middle course will be carefully steered on Monday 16th.

Generally speaking, Wireless Talks are of doubtful value, but Dr. Skaife manages his so well that we are continually being asked for more. Once, in a weak moment, the "Learned Doctor" (that'll make him wild) gave a recipe for ridding the home of ants. The idea was that instead of administering strong poison to the "workers" a weak solution should be placed in their path. This is eaten and as it does not take effect for some hours, the "workers" feed it to that highly organised egg factory, the "Queen," thus killing two million or so with one dose as it were. Very ingenious. And that's what our listeners thought. Also those who weren't listeners. For about a fortnight we were kept busy typing copies of that recipe *with* instructions, and posting them to the far flung limits of our country.

The doctor wished he hadn't and so did we; nearly. However, we're here to serve, so really enjoy being assailed by all and sundry on points arising out of our transmissions.

Norman Lister, as well known as a ballad singer in "JB" as he is here, is breaking out in a fresh spot on Wednesday 18th. He and Miss Nora Payne will "plunk-plank-plunketty-plunk" out novelty items on Banjoleles.

That reminds us. The holiday season has brought heaps of visitors from the north to our Studio. They nearly all arrived introducing themselves with the magic formula "Uncle Joe told us to be sure to come." Thanks Uncle Joe; we do like to spend an hour or so comparing notes with listeners from other areas, and we hope that Capetown visitors drift up your way with a "Aunty Lex and Uncle Bonzo told us to be sure to come" on their lips.

"Nell Gwyn," a wonderful film, features Dorothy Gish, and comes to the Bijou, Johannesburg, on January 16th.

FLEET FOOT SHOES Wear Better!

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"Sig-nuls! One—two—three—four; sometimes I wish there were more!" It's a new game, called "Huddle-ball," and Harry Langdon is demonstrating how it is played. After the ball is snapped, the object is to escape and go home. Harry claims that he slipped when he had a clear field, but what is the betting that he really tried? These photos show just how it's done, and All-American "huddle-ball" quarterbacks are complaining this season that sometimes a guy just can't gain a yard!

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STAGE TRAINING.

By KATE EMIL-BEHNKE.

(Principal of the Behnke School of Voice Training and the Kate Emil-Behnke Stage School.)

There is no denying that there is widespread criticism of the acting of the present day. It is said to be narrowing down to the interpretation of plays which are to dramatic art what jazz is to music, and not the least serious complaint is that it is impossible to hear what is said.

Kate Emil-Behnke.

But under the criticism lies a jealous concern for our glorious dramatic history, a conviction that the spirit that went to make the great actor of the past is there as of yore, and that some adverse circumstances must be at work preventing its manifestation.

Surely it should be possible to find out what these are? If we study the records of the past we shall find that actors underwent a training which is comparable with that of the Russian Ballet of to-day. It began early, children often appearing on the stage as soon as they could walk. Youngsters were recruited from all over the country for the Children's Companies which were such a notable feature of the Elizabethan period. They were taught music, the speaking of verse, fencing, dancing and acting, and they had a first-class general education. The stage, therefore, had its term of apprenticeship, as did other vocations, the bearing of which upon the "craftsmanship" of the art of acting is obvious. Then came years of hard work in the Circuits, before London could be reached. But with the passing of the Children's Companies, the break-up of the Circuit and the "patent" rights, this magnificent training gradually disappeared. Only the dry husks remained; there followed a period of "barnstorming," is is assumed by those who have not studied this era of dramatic genius to be what passed for great acting. Probably in revolt from such fustianism a sort of artificial naturalism has been adopted that must inevitably be stultifying to dramatic art.

Besides rigorous training of voice and body the actor of former days received a sound education in music, which developed sense of rhythm. It is significant that some of the most successful actors to-day have graduated from musical pieces. This means that they have worked hard at singing and dancing and have had a high degree of training in co-ordination, the value of which to the actor can hardly be over-estimated. Sir Henry Wood has told the world recently that the singer needs to train his body. If it is necessary for the singer it is a thousand times more so for the actor.

The voice is part of the body, consequently it must be affected for good or ill by the condition of the body.

Moreover, the entire body is a medium of expression, and it should, therefore, be brought to the highest degree of plasticity.

Voice training is no longer a matter of fanciful description of the "sensations" of tone. It rests upon scientific knowledge, derived from the research of my father, the late Emil Behnke. As a young man he was an opera singer. When touring in Russia the company was overtaken by a blizzard and snowed up. My father, always delicate developed lung trouble. When he recovered his voice was gone. Always of a scientific bent of mind, this directed him towards an investigation into the physical basis of voice. He studied laryngoscopy—then in its infancy—and examined hundreds of throats. Out of his research grew knowledge of cause and effect, and he evolved the system which is now known all over the world as The Behnke Method of Voice Training.

The method is equally applicable to singers and speakers. Barristers, politicians, singers, actors and actresses availed themselves of the training, which thenceforth became my father's life work and which has been carried on first by my mother and myself, and since her death by me.

It is the focal point of my Stage School, and combined with it is scientific training of the body. My aim is to enable actors to give expression to the conceptions of authors and producers. The defect of most stage training is that it starts from the wrong end, *beginning* with interpretation instead of *ending* with it. Acting classes are, of course, necessary for the training of stage aspirants, but they belong to the final stage. Vocal and physical training, fencing, mime, the study of dramatic history and literature, must come first. Perfect co-operation on the fundamental matter of the training of the voice exists in my school Lilian Braithwaite and Robert Atkins (who take my acting classes), Clemence Dane and Roy Horniman, have all been students of the Behnke method. Upon the agreement between us on this vital matter I build great hopes for the future. What the stage needs is a body of intelligent, receptive, resourceful and competent craftsmen. Given this, genius will flower, and the evil of casting to type will disappear.

I am drastic in my rejection of students, but I impose no preliminary tests. Those who enter my school are given a fair trial before a decision is made as to whether it is advisable for them to continue to study for what is one of the most exacting and often disappointing of professions.

A thorough training is given in anatomy and physiology in so far as they apply to stage technique. For example, lung capacity is carefully developed so as to obviate faults of speech and lack of general fitness arising from deficiency in breathing. I give demonstrations of the working of the vocal cords, soft palate, and the mechanism of speech in general, so as to insure that these are not strained or misused.

The training of the body is, I believe, for the first time at a stage school under the direction of a qualified medical gymnast.

Every student goes through a careful examination, and any weakness, such as spinal curvature, knock knees, weak ankles or flat feet, is treated. Such defects are more prevalent than is realised, and there is risk of strain if ordinary physical culture, dancing, etc., is undertaken before they are corrected. Physical exercises suited to each student are given in a carefully devised curriculum, and a high degree of plasticity is achieved.

By this means I seek to produce thoroughly developed, receptive, resourceful and competent craftsmen and craftswomen, whose work will, I feel sure, help to glorify the stage of their generation.

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On With The Dance.

South African dancers are by way of being rather fickle in the support of the dance venues at their service, and a cabaret that is all the rage one month may suddenly fall flat and be deserted by those who a few weeks before were its warmest supporters. Such was the experience of the St. James, which, after a brilliantly successful period in which it showed Johannesburg just what cabaret in its true form really meant, ceased for a while to receive the support of the dancing public and lost its place as the principal dance hall in the Golden City.

But if the favour of the dancing public can sway from a particular dance place, it can also sway back towards it when it is so minded, and this seems to be the case as far as the St. James is concerned. After a period of dullness in the outer darkness, the St. James is once more coming very much into the limelight as a popular dance place, and the public that deserted it some months back are flocking to the cabarets once again, so that the St. James promises before long to have reached its former place at the pinnacle of popularity with the Johannesburg dancers. Cabarets are now held at this delightfully decorated cabaret restaurant every Wednesday and Saturday, and they are attracting more and more dancers every week. Tea dances are also being held each Wednesday and Saturday afternoon, and these, too, are always excellently attended. The management, in order to prevent their patrons from suffering the discomfort of overcrowding, have imposed a strict limit on the number of dancers admitted to any one cabaret, with the result that the floor is never too congested for comfortable dancing. This is an example that might well be followed by some other dance places in South Africa where crowded dance floors sometimes make dancing almost an impossibility.

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Signor and Madame Canale, personalities in the dancing world of South Africa.

[*Photo: Leon Levson.*

The St. James Restaurant is without a doubt one of the most attractive dance places in South Africa, and has always had the real atmosphere of cabaret which the majority of South African dance halls have found it so hard to capture, and now that it has got really going again should soon re-establish itself as one of the finest dance places in South Africa.

A fine cabaret show has been arranged for this week's Wednesday dance, and among the artistes appearing are Marjorie Fulton and Leslie Hatton, of the "Puss in Boots" company, and the Six Frivolities (picked dancers from the same pantomime).

The election of Signor E. Canale as president of the Ballroom Section of the South African Dancing Teachers' Association will be a very popular one with dancers, for Signor Canale has for long been one of South Africa's foremost authorities on everything appertaining to the ballroom, and during the fourteen years that he has been teaching in Johannesburg many thousands of South African dancers have passed through his hands, and his years of hard work on behalf of the Terpsichorean art have undoubtedly done much towards the raising of the standard of ballroom dancing in South Africa.

The choice, therefore, of this well-known dancer to hold the principal office in the newly-formed Ballroom Section of the S.A.D.T.A. is in every way a wise one, and should do much to inspire both the public and the dancing profession with confidence in the future of the section, and

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especially as the other officers of the section are all prominent dance teachers of sound reputation and many years of experience.

Signor Canale has always been an advocate of the quiet and graceful type of dancing, a type that will doubtless receive the full support of the Dancing Teachers' Association, and there is little doubt that his efforts and those of the other members of the Ballroom Section to improve the standard and increase the popularity of ballroom dancing in South Africa will receive the generous support of the dancing public.

His favourite dance, and the one with which he is always most intimately associated by the majority of dancers who have seen his delightful exhibitions with his partner, Madame Canale, is the Tango, and for some time past he has been hoping for a revival of this graceful dance. Now, he tells me, he is more hopeful than ever, for he feels that there is quite a good chance of the Tango coming back to popularity as a result of the introduction of the Yale Blues.

"The slow, graceful movement of the Yale," he told me, "are not unlike those of the Tango, and now that the dancing public is taking so well to the Yale it seems quite possible that they may be induced to have another try at the Tango. It will be a wonderful thing if this is the case, for the Tango for grace and beauty of movement is incomparable."

Johannesburg dancers have had an opportunity lately of seeing Signor Canale's own splendid exhibition Argentine Tango, for during the Christmas week he appeared nightly at the St. James cabaret, where he and Madame Canale performed this graceful dance to the accompaniment of the voice of Signor Bruno Sarti, the Sistine Choir soloist, who sang his special tango song, "Amapola," while the Canales danced.

The Yale, by the way, seems to be establishing itself pretty definitely. A few weeks ago the playing of a Blues number only attracted a few dancers on to the floor, and most of these contented themselves with shuffling around as best they could to the rhythm. Lately, however, there has been a welcome change, and dancers seem to be definitely out to master the Yale and to dance it whenever they get the opportunity. Dance bands report that requests for Blues are frequent, and bands that a few weeks ago were ignoring the dance altogether, now feature it three or four times in a programme. This very much to the good, for the Yale is undoubtedly the best dancing innovation we have had for a considerable time past, and it paves the way for a return of smooth dancing—a blessing we are all awaiting with the utmost eagerness.

THE BALLROOM SHEIK.

J.B. Studio Notes.

This last week has seen one of the busiest the studio has ever known, and incidentally also completed all our festivities for the merry season.

Monday was the big Children's Carnival, organised by the "Old Boys" at the Wanderers, and "JB" had the public address system out there and successfully relayed most of the morning programme.

During the evening session we got such an excellent "pick-up" from Senechtady that the station kept open for an extra half-hour. Arrangements were made to broadcast the M.C.C. v. S.A. scores during the progress of the second Test at Capetown, and these were put over as soon as possible.

On Thursday we again had a good relay, this time from the Chelmsford, and on Friday we got 2LO very clearly and heard a singer rendering Beethoven's Song Cycle—a very rare performance. The sketch, "The Plumbers," was played in the evening, with Miss Marjorie Clifton, Miss Vivian Carter, Mr. Scott-Taylor and Mr. Lago Clifford in the cast. Also during the dinner hour Lt.-Col. Williams gave us an agricultural talk from Pretoria, which was excellently relayed.

On Saturday we relayed the fight from the Town Hall between Kid Lewis and Johnny Squires. A tremendous house and a fine fight, ending in a draw—an evidently popular decision.

Now we will tell you something of the coming week, beginning 16th inst.

On Monday, Miss McCurdie will be heard in recitations, and we will have another visit from Cantor Lopato who will sing in both German and Yiddish. Miss D. K. Chapman will sing some popular songs, and our old radio friend, Mrs. Selina Hirsch, will broadcast a talk on "The Art of Conversation."

On the Tuesday, owing to the Town Organ being under repair, and the organist, Mr. John Connell, also recuperating at the Cape, there will be no organ recital in the morning session. In the evening the singers will be Mr. William Matthews and Miss Minnie Bennett. Mr. Jerry Schulman will give an ever-welcome violin solo, and the announcer is down for an item also. Dr. Milne will give his fortnightly talk on "Hygiene."

On Wednesday an Afrikaans talk will be broadcast by Mr. Van der Walt, while the singers will be Miss Nankervis and Mr. Leslie McCallum. Provided our friend the "Ex-Police Officer" is fit again he will continue his interesting talks.

On Thursday Mr. H. G. Wood will give us his talk on "Motors," and Advocate H. J. Schlosberg will talk on Jewish topics, this being the fifth lecture of the series. Mr. Olivier and Miss Phyllis Seligman will be the singers on this particular evening.

On Friday evening that delightful comedienne, Miss Dolly Summers, will give us some items, and Mr. Maitland Beagrie will sing. The Dramatic section of the "JB" Studio will also give a sketch; and on Saturday the usual programme will be indulged in.

The great success the "JB" Orchestra attained on their recent appearances on Sunday evenings at the Carlton has decided the management to continue the concerts from there instead of from the studio. During the week whenever possible, and atmospherics and our arch-enemy static permitting, we hope to get in touch with American, English and perhaps Australian stations.

Uncle Joe's Letter.

Hello! Hello!!

Well, kiddies all. How have you enjoyed the round of parties and carnivals this Xmas season?

I am sure our grand prize day on Friday week was a great success in the studio and I hope you all got something. We feel very proud of ourselves that such a fine spirit of generosity prevails amongs you all—a spirit which prompted you all to give "Brownie's" beautiful present to the Children's Hospital. We took it up on Thursday morning and you ought to have seen the delight of the little ones in the ward when some of our Jay Bees gave each one the little dollies.

I hope those that came with Uncle Joe enjoyed the visit, and now that we personally know the little patients we can really feel we are talking actually to them during the children's hour. We must not forget to thank the kind matron for showing us over the place; it made me want to be a kiddie again and be taken ill!!

Then what about the great Carnival on Monday at the Wanderers. I am sure you all enjoyed that, but I can tell you I was jolly tired after it all. Many of you stayed for the fireworks and they were gorgeous. We must thank the "Old Boys" very much for their invitation.

I also would like to thank some of our Durban nieces and nephews for their Xmas greetings, especially "Dimples" and "the Panjarandums." So, Uncle Monty, when you read this, give them all our love down there.

Some children living at a distance have written me asking if it would not be possible to put the fortnightly riddle in these notes. So here goes. Of course, it's no use putting in the riddle for our prize day on the 13th, but here is the riddle for the 27th, so you all have plenty of time to answer it:—

"What is it that you can keep even after giving it away?"

Now get your thinking caps on and write me the answer before the 27th.

Cheerio, all of you! Don't forget we are always pleased to see radio nephews and nieces when on a visit to Johannesburg. We like to meet one another.

Now we must switch off. Cheerio and cheerio again from

UNCLE JOE.

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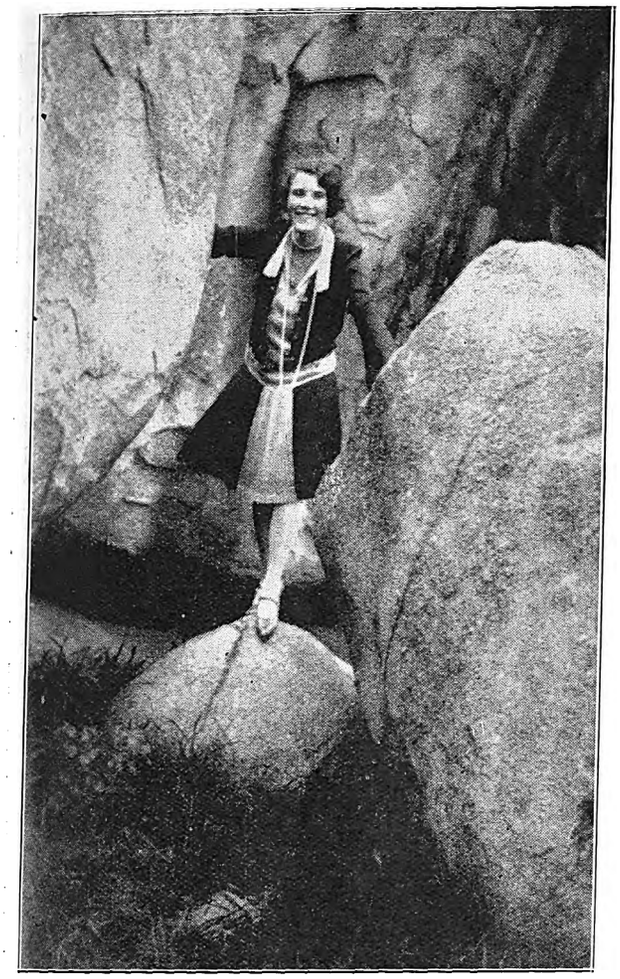

Peggy Whiteside, the pantomime Fairy Queen, calls her subjects from the woods and rocks.
[Snapshot: Sam Alexander.

The Empire, Johannesburg.

Three new acts this week and some hair-raising feats on the rings. Harvard, Wynifred and Bruce, give you all the thrills possible. Their famous looping the loop is only one of the clever tricks they do. Double somersaults in the air are to them as easy as ordinary somersaults on the grass are to babies. These three are like human aeroplanes, they positively seem to fly through the air. In fact the air seems to be their particular element much more than mere solid earth. I nearly lost my breath on Monday evening, when I saw Harvard swinging backwards and forwards, her hands loosely holding two rings which were suspended by ropes from a high cross-bar. She swung backwards and forwards until, having gathered enough force to carry her over the bar, she swung herself up into the air and looped the loop as casually as a child bowls a hoop.

Bruce, the male portion of the act, is no less clever. He has a special way of looping the loop of his own. He does it in the air in a kind of double somersault, which is very thrilling to watch.

Wynifred's special trick is also a clever one. With her body lying lightly inside a ring she swings until, like Harvard, she gathers the force necessary to take her over the bar.

Sandy Rowan, "The Canny Caledonian," has a fund of new stories and songs that go splendidly. He is, moreover, assisted by a charming little lady in the person of vivacious Jean Gardner.

Biddy Doyle and Sydney Arnold, opened the bill in comedy conversations.

Edith Clifford, gaining tremendous applause, gave new and old songs. Without pretending to be prophet, one would say that "He always goes farther than father," will become a classic.

Meazza and Adrienne, Burr and Hope, Byron and Byron in a new act that well deserved its reception, and Shisthl's comical wonderettes remained on the programme from last week.

Ruth Taylor ("Mrs. Fainall"), Edith Evans ("Millamant") and Godfrey Tearle ("Mirabell"), in a scene from Congreve's "The Way of the World," which has been revived by Nigel Playfair at Wyndham's Theatre, London.
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Harvard, Wynifred and Bruce.

"Wynifred spelt with a Y." That is how most people speak of Wynifred of Harvard, Wynifred and Bruce. This pretty young American trapeze artist is very particular about that Y.

"Winifred with an I," she says, "is a very ordinary name. The Y makes it somehow different."

Harvard and Bruce, her two partners, are also American and are, at the moment, making their first visit to Africa.

"We liked English audiences so much," they say, "that we were anxious to play before Colonial ones. That is why we are in South Africa."

This is a sort of preliminary introduction to Harvard Wynifred and Bruce, who are appearing at the Empire, Johannesburg. I must further explain that they are acrobatic artists of a very high order. They perform a special trick which has never been done by anybody else—that of looping the loop over a high trapeze.

Whizz! Up they go, holding on to the rings with their hands. Backwards and forwards they swing, until eventually they swing so high that it seems as if they must be flung out of the trapeze over the audience. Instead of this, however, by some subtle and unseen movement of their hands, Harvard, Wynifred and Bruce swing over the top of the trapeze and come down, having looped the loop.

To see even one of them perform this feat is enough to make one catch one's breath and feel very anxious for the safety of the artist. But when three are going at once the effect is positively devastating. I never felt so relieved in my life as when, after they had looped the loop together three times, Harvard, Wynifred and Bruce eventually stood safely upon the floor boards of the stage.

Fynch and Payne come to the Empire, Brakpan, on June 20th and 21st.

[*Photos: Jane Plotz*

They are a very gifted trio, these Americans. They have worked on the films in Italy and in Hollywood. Quite apart from this, Wynifred has a special little gift of her own. She can explain to you the meaning of any one of your dreams. So that if you happen to dream you are being chased up an icy mountain by a gorillo with a baby's bonnet on its head, have no fear, for Wynifred will translate your dream and tell you its true meaning. There is nothing she does not know about horoscopes, either. Whether this spritely and vivacious young seer can look into the future for herself, I dont' know. We, however, must do that for her. And, judging by her present capabilities, I think we are able to indicate, without any assistance from horoscopes or dreams, a vivid future for Wynifred and her two partners.

Myrna Loy and a pal.

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This delightful little peacock appears in "Champagne Time," the potted revue which takes place at the Trocadero Restaurant every night at 12 o'clock. Hana got this member of the Peacock Chorus just as she was going on the stage.

Next Week's Calls.

PROVISIONAL TOUR LIST FOR WEEK COMMENCING JANUARY 16TH, 1928.

Tivoli, Capetown.—(Opening Wednesday, January 18th) Jack and Jill, Jerry and Co., Amy and Cal Carter.

Empire, Johannesburg.—Claudia Alba, Rowan and Gardner, Harvard, Wynifred and Bruce, Doyle and Arnold, Meazza and Adrienne, Byron and Byron, Edith Clifford, Shishtl's Marionettes.

Orpheum, Johannesburg.—Burr and Hope, Terry and Yorke.

Grand, Pretoria.—Daisy Taylor and Highlander, Frank and Betty Boston.

Criterion, Benoni.—Rebe Kesslova, Ivan Kotchinsky and Mdlle. du Boisson.

Rinko, Maritzburg.—Butler and Barnes, Disorderly Room.

Criterion, Durban.—Carlton and Rosslyn, Three Bradleys, Bruno Sarti.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) The Lampinos, Ashley Sisters.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) The Lampinos, Ashley Sisters.

Apollo, Germiston.—Fordham Brothers.

Empire, Brakpan.—(Friday and Saturday) Fynch and Payne.

Palace, Bulawayo.—(January 17th to 21st) Cabaret Kittens.

His Majesty's Theatre, Johannesburg.—"Puss in Boots," Pantomime.

Opera House, Port Elizabeth.—Phyllis Neilson-Terry and Co.

Opera House, Capetown.—Percy Hutchison and Company.

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Beauty Secrets of a Film Star.

By Lya Mara.

The average woman can be good looking if she really wants to be. The good-looking woman can be better looking if she desires, and in this age of cosmetics, beauty specialists and experts in costuming, the actually homely woman is as scarce as the proverbial hen's teeth.

Ugliness is as unnecessary as it is selfish!

When you analyse the statement, you will know what I mean. All of us may not be able to capture first prize in a beauty contest, but many of us neglect what we have.

Isn't it true that a few extra strokes of the brush on hair that ordinarily lacks lustre will brighten up the tone of the locks?

To-day we almost demand the slender—boyish, I almost said—angular type of beauty. It may be a passing fad, but it is world wide, and I think frankness between women in the matter of beauty-reciprocity is a sure cure for homeliness.

When one is extremely thin, one should keep many things in mind. The face frequently shows thinness first, and when the face is consistently thin as time goes on, it gets an aged look that is frequently premature.

A flawless complexion may even be spoiled in effect on an extremely thin face, if the wrong rouge is used; in fact, the thinner the face, the less rouge should be used, because it creates shadows that emphasize leanness.

No skin, however lovely, will retain its beauty without care, but it is amazing how many really intelligent and charming women not only neglect their skins, but commit crimes against their beauty by harsh methods of cleansing.

Many of our most successful beauties believe washing the face with soap and water is wrong, but somehow I could not have that fresh, comfortable feeling if I did not dash cold water on my face every morning.

The finest treatment I know is simple. I make a suds of soap in warm water that I free from alkali, and I douse my face with the water which I cup in my hands.

Then I rinse my face free from soap in cold water, into which I have dropped a few drops of benzoin, and occasionally I place a few drops of lemon juice in the water.

I always dry my face carefully with a cotton towel, not the usual face towel, for it absorbs the moisture without rubbing the skin.

After being in the wind, I use a cold cream, patting it into the skin rather than rubbing it in. I always rub my nose from the face to the tip of it, in accord with the pores. After wiping the cream from my face, I use boric acid to keep it free from those horrid little blackheads that are the bane of every woman's life.

I drink plenty of water. It flushes the system and is invigorating to the tonal effects on the body.

Ladies, how does this ermine cloak appeal to you?

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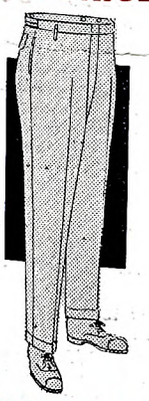

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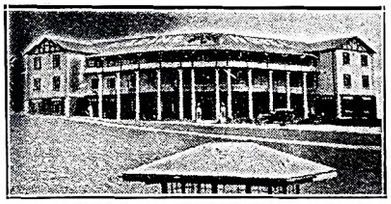

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The Letter.

Phyllis Neilson-Terry arrives back at His Majesty's Theatre, Johannesburg, on February 6th and will, we are sure, have another packed season, for, apart from her wonderful histrionic abilities, the charming actress is much loved by everyone.

Phyllis Neilson-Terry.

"The Letter" is a play of superb dramatic quality and has the brevity and swiftness one expects in all Mr. Maugham's writings. He obtains his effect, not by displays of artificial fire, but by the abrupt clash of contending temperaments; he lets the situation speak for itself; he does not put drama into it, he draws drama out of it. There is no modern author who makes his point so effectively and yet so unfussily as Mr. Maugham makes his.

It is true that his outlook on life is harsh and even bitter, and that he has a cruel habit of exposing people to the point of almost humiliating them, but he does look on life and not on a pretence of life; the people he exposes are people, not puppets: and the humiliations they endure are the humiliations of sensitive and sentient beings.

The play is terrifically effective, and there is an immense amount of vivid drama in the play, which is laid in the Malay Peninsula, and wherein Phyllis Neilson-Terry takes the part of "Leslie Crosbie," a planter's wife, who is discovered at the rise of the curtain firing bullets into her lover, "Geoffrey Hammond," but why anticipate the theatre-goer's pleasure by disclosing more of the plot.

The action takes place on a plantation in the Malay Peninsula and at Singapore, and, of course, the producer is Cecil King, which stands for a fine and wonderfully conceived play.

Here is the full cast:—

Geoffrey Hammond ...	Atholl Fleming.
Head Boy	D. J. Williams.
Leslie Crosbie	Phyllis Neilson-Terry.
John Withers	Gerald Pemberton.
Robert Crosbie	Frank Freeman.
Howard Joyce	Eugene Leahy.
Ong Chi Seng	Andrew Churchman.
A Sikh Sergeant of Police	W. H. Charteris.
Mrs. Parker...	Louise Regnis.
Chung Hi	Cecil King.
Chinese Woman	Gladys Dale.
Mrs. Joyce	Lumena Edwardes.

Chinese Boys and Malay Servants.

Preceding "The Letter" is a one-act play, "The Ballad Monger," with the following cast:—

Gringoire	Phyllis Neilson-Terry.
Louis XI	Andrew Churchman.
Loyse	Lumena Edwardes.
Olivier	Samuel Turtis.
Nicole	Gladys Dale.
Simon	W. H. Charteris.
Two Archers	A. Whithorn and T. M. Oliff.

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A charming photograph of Adrienne and Meazza, two of the finest dancers who have ever visited South Africa. They appear at the Tivoli, Capetown, on January 25th.

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"If your face wants to smile—why, let it." That is what Amy and Cal Carter will sing at the Empire, Brakpan, on January 27th and 28th, and we are safe in saying the audience will sing it with them.

[*Photo: Jane Plotz.*

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LONDON THEATRES.

Since we are on the verge of Christmas, and since my mind is taken up with Christmas trees and glistening fairies and Santa Claus in his reindeer chariot and, last but not least, turkey and plum-pudding, I must tell you of Christmassy things.

To begin with, we have the pantomimes. There is "Robinson Crusoe," at the Garrick, with all his old quips and gibes. His wonderous series of adventures on the sea and his magical island. His absurd "Man Friday" and that never-to-be-forgotten "Mrs. Crusoe," whose anxiety for her son leads us into every possible byway of laughter. Good old "Robinson"! What a joy he has been to us ever since we could first read books of one syllable. It is not easy to say how glad we are to see him once more among us. Robinson is only allowed to make his home at the Garrick for matinees, as "Dracula," the play full of blood-sucking vampires and other thrilling things, is housed there in the evening. That is why one sees every day a mob of small people besiege the Garrick doors at about 2.30 in the afternoon.

Clarice Mayn.

Then we have "Humpty-Dumpty" and his tragic accident, after which—

"All the King's horses and all the King's men
Couldn't put Humpty-Dumpty together again."

He, too, is another welcome friend.

But, perhaps, the most delightful pantomime of all is that old favourite, "Cinderella." She is not yet with us, this little lady who began life so drably and ended by marrying a prince and riding in a carriage, eating strawberries and cream and living happily ever afterwards. She will be seen on Christmas Eve at the Palladium, and among her courtiers will be Nervo and Knox, George Jackley, that fine comedian whom South Africa cannot yet have forgotten, and Harry Ford. The cast also includes Clarice Mayne and Lena Chisholm. What a feast for Palladium audiences.

You will be interested to hear that at another "Cinderella" pantomime, at Wimbledon this time, Rich and Galvin are appearing as the chief comedians.

And you remember, of course, the "Queen of Hearts," don't you?

"The Queen of Hearts, she made some tarts
All on a summer's day;
The Knave of Hearts, he stole those tarts
And took them clean away."

Well, we shall have the Queen of Hearts, Knave of Hearts and tarts complete at the Lyceum from Boxing Day onwards.

And the people who live further East are to have "Jack and the Beanstalk" and, needless to say, the Giant. "Maria Marten"—alas! that I should have to say it—has gone the way of all theatrical productions and has been withdrawn after a phenomenally long run at the Elephant and Castle. Still, we are not complaining, since her place has been taken over by the ever-new "Dick Whittington," thrice Lord Mayor of London—he who, as a lonely, wander-boy, heard Bow bells bidding him return to the city and become one of its most important men.

It must be remembered, of course, since this is Christmas time, that we are going from theatre to theatre on a magic carpet. Having already seen several pantomimes, we are going to an entertainment which might be called a "pantomime-de-luxe"—"Peter Pan." This year finds

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Mary Casson as "Wendy," and Jean Forbes Robertson as "Peter" himself, and I think that they are the best two performers of these parts that I have seen for a long time. "Peter Pan" is housed at the Gaiety and will charm big audiences of children for many weeks.

Now, let us go to the Victoria Palace on our magic carpet, there to see "The Windmill Man." This is an entertainment specially devised for people who are seven years old. That, of course, is the magic age to which everybody who is at all wise longs to return. We will see again the Windmill Man and that Dear Mad Gardener, who has become so familiar an ornament to our Christmas festivities. And many of the juvenile parts will be played by actors and actresses who are themselves not very much over seven.

Instead of "Charley's Aunt," who is usually with us at Christmas time, but who has flightily gone off to Canada to present herself there, we are to have "The Private Secretary."

"Treasure Island," which usually has its home at the Strand at Christmas, is taking its piratical properties and terrors to Golder's Green for a series of matinees, where the villain, "Long John Silver," boy Jim" and "Ben Gunn" come through a series of difficulties unscathed to find themselves, at the end, the possessors of rich treasures.

"Bluebell in Fairyland" has made its home at the Scala Theatre, and there that play, which has charmed so many children, is going better than ever. Gladys Cooper, as a child actress, once appeared in this play.

"Alice in Wonderland" is to be revived as another Christmas entertainment, and we shall have the Mad Hatter and the Walrus and the Carpenter, to say nothing of the murderous Queen and the baby who turned into a pig, with us again at the Savoy Theatre.

And now last, but by no means least, as a sauce to this excellent Christmas feast I have been offering you, let me give you George Robey. He is at present rehearsing a new version of "Bits and Pieces," which will be produced two days before Christmas. He is full of vigour after his return from South Africa, and "Bits and Pieces," as far as I can see, is funnier than ever in its new guise.

There you are! There is the Christmas fare for this year. I think you will agree with me that there are many plums in the pudding and much good meat on the turkey!

PAMELA TRAVERS.

The Dodge Twins are seen here teasing the life out of infatuated Claude Hulbert, in "Oh! Kay," at his Majesty's Theatre, London.

[*Photo: Stage Photo Co.*

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"Peter Pan" and the Children.

Yesterday I was a member of an audience composed entirely of children, writes our London correspondent, and those who had come to prevent them falling from the dress circle into the stalls and from the gallery into the circle. The performance was "Peter Pan:" and the last chance the actors would have of rehearsal before the opening production to-day. Many small boys had brought whistles and squeakers with them, and these they used to excellent effect in the intervals. Others had balloons, and these were piloted from end to end, like gay and evanescent air-ships. One was loosed from the gallery into the auditorium and went bouncing about the air during the whole afternoon. Probably because they were playing to children, everybody on the stage was at their best. It was a charity matinee, and it went with a swing, accompanied by cheers and laughter.

There was Henry Ainley, to begin with, in the dual rôle of "Mr. Darling," the father—who, to do penance for the loss of his child, gave Nana, the dog-nurse, his own bed and slept in her kennel—and "Captain Hook," the hook-handed pirate. There was Marie Lohr, the host delightful and tender "Mrs. Darling," and there was Jean Forbes Robertson as "Peter Pan," and Mary Casson, daughter of Sybil Thorndike and Lewis Casson, as "Wendy."

And now I must say a word about these two children, for they are only children. Jean Forbes Robertson is in her early twenties, and Mary Casson is not yet in her teens. They both acted charmingly. Indeed, I think I have seldom seen such an excellent "Peter" and such a charming, motherly "Wendy." Jean Forbes Robertson literally *was* The Little Boy Who Would Not Grow Up.

"Wendy," on the other hand, must be essentially human. She must suggest the difference between herself and the fairy boy. She must compel by her childish womanliness and her sense of her future grown-upness. This Mary Casson did to perfection. She was the "Wendy" I have so often longed to see ever since Hilda Trevelyan played the part. She was cosy and sweet and full of grave motherliness. Her behaviour to the Lost Boys was perfect. No mother could have been more concerned for their future nor more perfect in the matter of warm underclothes and good food. How gracefully she flew, in her white nightgown, into her home in the Never-Never Land! How prettily she busied herself about the fairy house, mending the Lost Boys' socks and rocking Michael's cradle! Here, indeed, is promise of a great actress, and Mary Casson has shown herself, by her playing of "Wendy," a true daughter of her parents. She is amazingly like her mother to look at, and has her mother's quick gestures, and even her mother's inflection of speech. One can see with what tender care Sybil Thorndike had trained her small daughter for this delicious part, and Mary fully justified this training. This actress in miniature will accompany her mother and father on their forthcoming tour of South Africa and will be seen in every one of their productions.

When "Peter" and "Wendy," standing in their little house in the tree-tops, waved handkerchiefs at the audience, a burst of cheering came from the assembled children. I wondered whether they were cheering the actors or the wonderful effect of the lights in the trees. The lights, you know, are the fairies. "The blue ones are the girl fairies, and the white ones are the boy fairies, and the mauve ones are the darling little sillies who just don't know what they are." This is how "Wendy" puts it, at any rate.

I listened to the children's conversation as they drifted out like a young human sea. Some of them were all for "Captain Hook" and his pirates. Some of them were for the dog, Nana, and the diminutive maid, "Liza." But most of the boys were for "Wendy." "Oh! but the little girl—wasn't she lovely?" I heard many a small youth say. The girls were, one and all, for "Peter." "If only I could fly like that!" they all said, and I knew that when they got home, they would be practising hard to fly like "Peter Pan," through the chimneys and windows of their respective homes.

This is Billy Milton, who does such magical things with a piano in "Bow-Wows," the come-as-you-please super-Pierrot show at the Prince of Wales' Theatre, London.

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Why girls should stay away from Hollywood.

BY MARCELINE DAY.

Hollywood is like a lottery—of the thousands who buy tickets only one or two win the coveted prizes, and for that reason I am always on hand to discourage young girls from taking a blind chance at getting into the motion pictures.

Marceline Day.

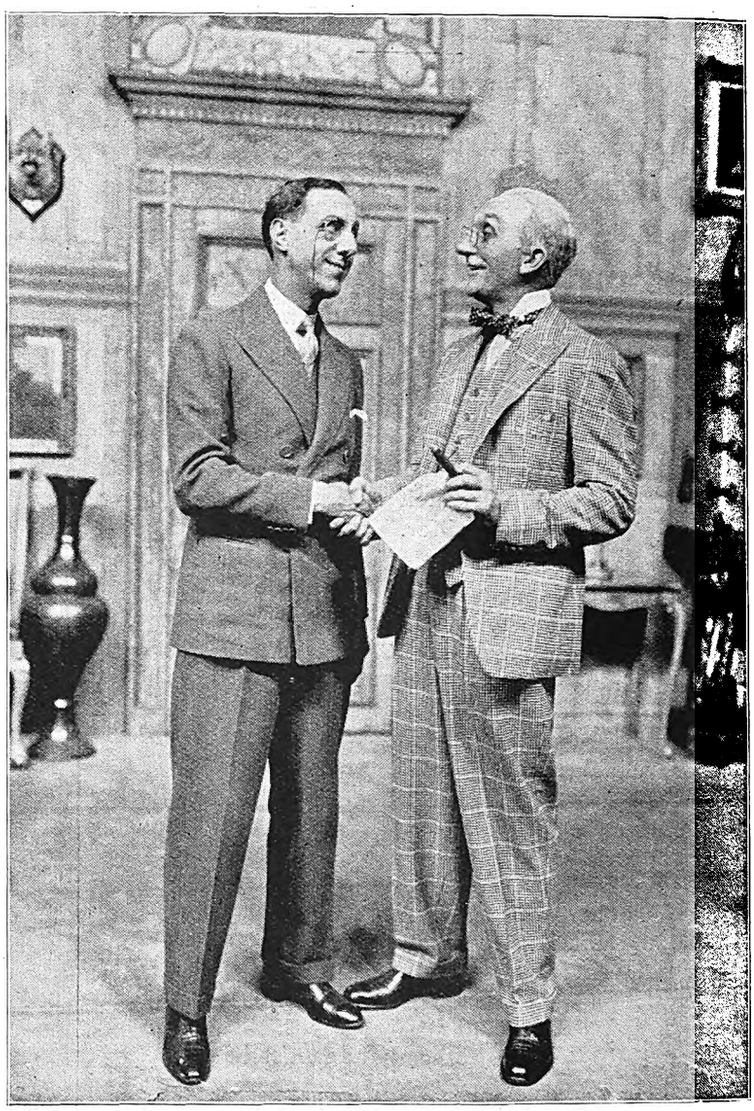
There are many, many girls in Hollywood to-day, unknown, friendless, who will never be known to the cinema-going public. Then there are a few—those you read about—whose lives are destined to be romances as thrilling and as lovely are the pictures themselves.

The newspapers and magazines do not have space for the stories of the thousands of helpless ones who are fighting against insurmountable odds. Scores of boys and girls are waiting in Hollywood for their chance who have never seen the inside of a studio—there are more of these than of actors regularly employed. Ranking with these are the hundreds who appear with the stars as extras, never anything but extras, never getting a sufficient number of assignments in a week to enable them to live properly.

Perhaps those whom we see trudging the streets, alone and disappointed because they have never stood under the klieg lights are better off than the great group that have failed in the test. Failure is a ghastly thing and a recurrent tragedy in the pictures.

Girls may get a few days of extra work and at once give over every other interest. Their small savings dwindle, soon they are starving, and only too often completely pauperized that they cannot even obtain funds enough to leave Hollywood. Here they remain, disillusioned, at the threshold of their Mecca, washing dishes, working.

Going to Hollywood to get into the pictures sounds easy—it just sounds easy. And going is easy, but breaking in is heart-breaking work. If you must make the try, at least provide yourself with plenty of money and be prepared to spend months, if not years, waiting around—in other words have your ticket to go back home paid for, because you may not be one of the lucky ones



Here are Tom Walls and Ralph Lynn shaking hands enthusiastically over their business deal in "Thark," at the Aldwych Theatre, London. Ralph Lynn, as you will observe, is wearing his inevitable eyeglass.

[*Photo: Stage Photo Co.*

Next Week's Calls.

PROVISIONAL TOUR LIST, WEEK COMMENCING JANUARY 23RD 1928.

(*Subject to alteration.*)

Tivoli, Capetown.—(Opening Wednesday, January 25th) Meazza and Adrienne, Doyle and Arnold, Jack and Jill.

Empire, Johannesburg.—Ivan Kotchinsky and Mdlle. Du Boisson, Daisy Taylor and Highlander, Butler and Barnes, Three Bradleys, Claudia Alba, Harvard, Wynifred and Bruce, Rowan and Gardner, Disorderly Room.

Orpheum, Johannesburg.—Edith Clifford, Fordham Bros.

Grand, Pretoria.—Burr and Hope, Ashley Sisters.

Criterion, Benoni.—Shishtl's Marionettes, Terry and Yorke.

Rinko, Maritzburg.—Bruno Sarti, Carlton and Rosslyn.

Criterion, Durban.—Rich and Adair, Clive Maskelyne and Co.

Vaudette, Bloemfontein.—(Mon. Tues. Wed.) Byron, and Byron, Fynch and Payne.

Vaudette, Kimberley.—(Thur. Fri. Sat.) Byron and Byron, Fynch and Payne.

Apollo, Germiston.—Rebe Kesslova, Frank and Betty Boston.

Empire, Brakpan.—(Fri. and Sat., 27th, 28th) Amy and Cal Carter.

Palace, Salisbury.—(Mon.-Sat.) Cabaret Kittens.

His Majesty's Theatre, Johannesburg.—"Puss in Boots."

Theatre Royal, Durban.—Phyllis Neilson-Terry and Co.

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"Lost at Sea" is a charming film, coming to the Grand, Capetown, on January 26th, 27th and 28th.

The latest photograph of Sir Barry Jackson.

Photo: Lenare.

[Reprinted by special permission of "Theatre World" (England).

Dainty little Mary Casson, who played "Wendy" in "Peter Pan" in London this Christmas, and who comes to South Africa with her parents, Mr. and Mrs. Lewis Casson (Sybil Thorndike).

Inside Information concerning these New Chocolates

These new, delicious centres are a revelation to those who enjoy fine chocolates. Just read one or two of the brief descriptions below—aren't they positively tempting?
But why be content with reading about them—get a half pound box and try them yourself. Like Naples, they are incomparable.

VANILLA CREME. — A favourite creme of vanilla flavour.

GINGER "CUP." Finest preserved Chinese Ginger cupped in creme.

CROQUANTE — Bleached sliced almonds, finest sugar and fresh butter.

RAISIN CARAMEL "CUP." Fresh preserved Malaga raisins with delicious flavoured creme.

Cadbury's Naples Chocolates.

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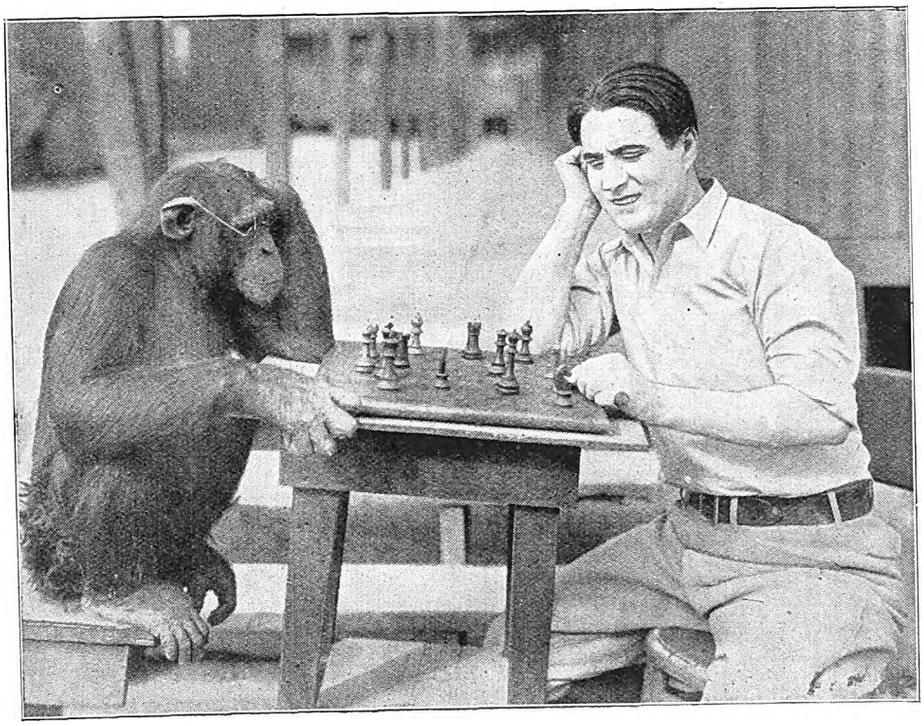
TWO FINE FILMS.



Syd. Chaplin in "The Missing Link," at the Alhambra, Capetown, on January 23rd.

And "The Love of Sunya" will be screened at the Bijou, Johannesburg, on the same date. Gloria Swanson is the star.

MILKA & VELMA SUCHARD'S CHOCOLATE

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A Film Star's Secrets of Beauty.

BY LYA MARA.

It is wise for women to study out just what it is that appeals to the cosmopolitan taste in charm, because beauty is purely a suggestive phenomenon.

Of course, it is the natural thing to rebel at the work entailed in keeping smart, but so long as we live in a competitive civilization we must play the game squarely.

The eyes. They are called "windows of the soul," and few of us want "stained glass" ones. We much prefer to have them clear, polished and bright.

Let us consider the problem of keeping these windows bright and clean.

Do you exercise your eyes properly?

Do you keep your eyes free from dust?

Do you bathe them often enough?

Do you exercise them?

Exercise them? Do I hear you say you never heard of such a thing?

Not one in five women of this country systematically stimulate their eyes by proper exercise, not because of carelessness, but because they are afraid to tamper with them.

When tiny crow's toes gather at the corners of the eyes, then it is time to study them.

Maybe they're being strained or you are not getting sufficient rest, or they need the attention of an oculist.

Some women culitvate a sharp expression in their eyes —a habit, more than a natural thing.

Patsey Jean Kelly.

Sharpness may or may not fit your personality.

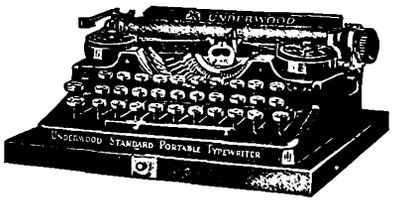
Keep in mind that an infant's greatest charm is in the frank, level gaze it has.

One of the best ways to exercise the eyes is to dash cold water into them first thing in the morning. Then rinse an eye-cup in hot water, so that the cup will be tepid warm; then place a weak solution of boric acid in the cup and bathe the eyes with it. Always roll the eyes around first to the ceiling, then to the right wall, to the floor, then the left wall and back to the ceiling.

Brush the eyelashes every day, too, because the eye-lashes are the awnings that protect the

Kathryn Stanley.

UNDERWOOD PORTABLE



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orbs from the glare of bright lights. A tiny eyebrow brush, dipped into vaseline and brushed into the roots of the lashes, will stimulate the growth of "winkers."

Above all things, do not worry, because worry shows in the eyes more than anything else.

Discontent and brooding over troubles will undo all the good work that diet and exercise can do for you, as the mind has a great influence over the body. Anger, worry, hate and jealousy may tire you more than a day's work.

Do not worry about your health, and try to do the things you think best for you and accept circumstances in a cheerful manner, and you'll get a great deal out of life.

Nellie Smythe.

Phyllis Watt.

The Stella Carol Quartette.

This quartette are coming to South Africa shortly. Stella is the charming fair-haired girl, whose photo we had in our last issue, and here you have Nellie Smythe, the pianist; Phyllis Watt, the flautist, and Valda Oswald, the violinist.

Valda Oswald.

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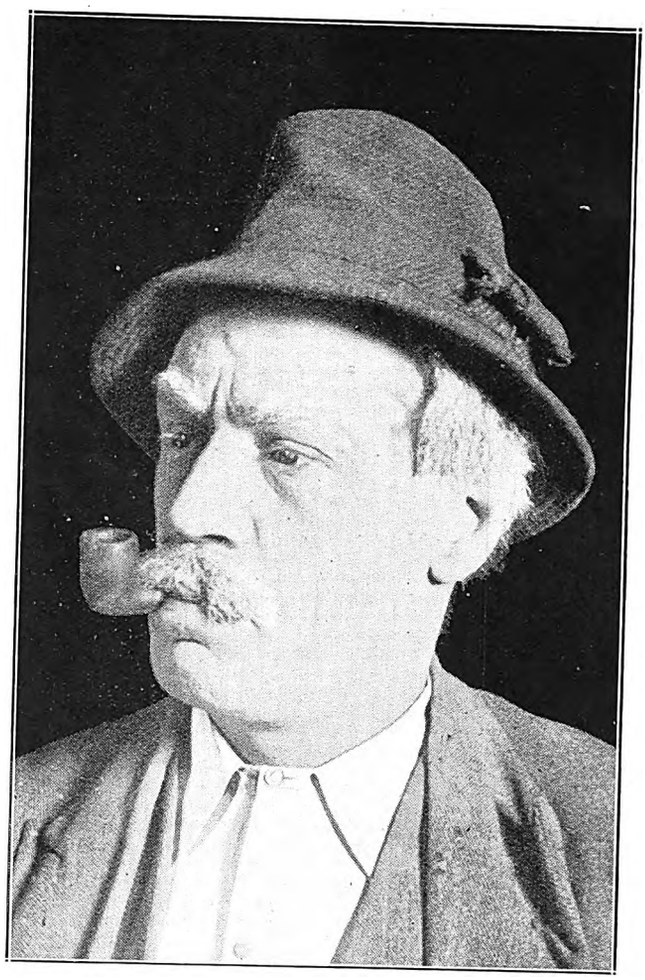

Bob Barlow as himself—and as a "Knight of the Road."

Bob Barlow.

"A Knight of the Road" they call him, and truly he has been well named, for Bob Barlow presents to us a series of pictures of those gay, great-hearted people who tramp the twisted roads of the world. In Australia they are called sun-downers. This picturesque name was given to them because they always arrived at outlying homesteads just as the sun was sinking and demanded bed and food for the night. In England they are called tramps, and in Ireland they have a very pretty name for them—wandering men. The "wandering men" of Ireland and of England—ay—and of Scotland, too—are all singers and poets. They will write a ballad for you at a moment's notice, and join a tune to it in five minutes. The smallest thing will inspire them to sing—a country fair, market day in a tiny town, the sight of a blue bird on a wintry hedge, moonlight on still waters.

It is these Knights of the Road that Bill Barlow typifies in his excellent musical act. He sings just such songs as might be sung by any peddler at our front door. The difference is that his songs are sung in a well-trained baritone voice, whereas those of the peddler are often quavered out in a husky strained tenor that has been played upon by many an inclement season.

A true king of the road is Bob Barlow. He is dressed as a tramp, and he sings songs that many a tramp might envy. "You're in Ireland" is a delightful little thing, and one can imagine the singer tramping along those rocky roads among low-lying green hills and tiny woodland copses. Other of his songs are "Just a Cottage Small," "Only an Old Rough Diamond" and "In the heart of a Fool." The latter is probably his best, and in it he displays such genuine emotion that it moves his audience to tears. The song evidently moves Bob Barlow in exactly the same way, for he has confessed to me that whenever "In the Heart of a Fool" is included in his programme, he himself weeps copiously twelve times weekly. "And they are not crocodile tears either," he says, laughing. "I really feel that song to such an extent that I love it. The emotion is genuine, and it affects me equally strongly every time I sing it."

Only the most hard-hearted of you will refrain from surreptitiously mopping your eyes when you hear Bob Barlow sing "In the Heart of a Fool." The rest of you will have the courage to weep outright and give the song the testimony it deserves.

Bob Barlow will be seen in Africa shortly.

Hair-Growing Discovery

Mr. Brittain was bald. His hair grew anew as shown in the portrait. **Many persons**—both men and women—who were completely **bald** have grown a full crop of beautiful hair by using Kotalko.

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Marjorie Fulton, the charming "Colin" in "Puss in Boots" pantomime, at His Majesty's Theatre, Johannesburg.

[*Photo: Jane Plotz.*

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The Runner.

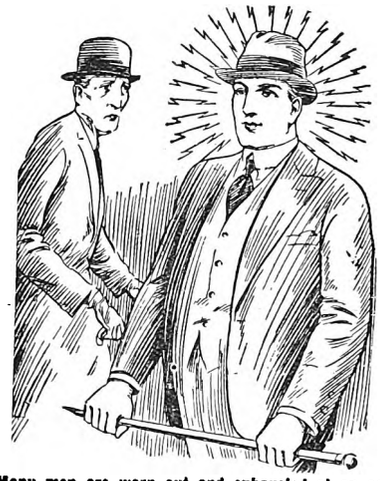
"Man Trap" comes to the Orpheum, Johannesburg, on January 23rd, 24th and 25th.

BE A MAN AGAIN!

FOLLOW NATURE'S PATH TO LUXURIANT HEALTH.

It is the easiest thing in the world to make mistakes, and this is the sole reason why so many men are mere wrecks—lacking in every quality which betokens the real man.

They are eternally doping and drugging themselves—forgetful of the fact that "Electricity" alone, Nature's great Restorer, is their only sheet anchor. The name frightens them—they think of shocks—but the perfect "AJAX" Dry Cell Battery does not cause any shock or disagreeable sensation whatever.



Many men are worn out and exhausted at an age when they should be in their prime. They "dope" and "drug" themselves into perfect physical wrecks. You must get back to Nature's methods if you wish to restore your vigour and strength. The "Ajax" is Nature's way. Send to-day for Free book which will tell you all about it.

From the moment it is put on—the whole system revives from the crown of the head to the soles of the feet—one health-giving, vigour-bestowing and vitality-creating stream of vital energy flows throughout the body—bathing the nerves with the life which enables them to keep the balance of health.

Many men are worn out when they should be in their prime. Nerve debility has overtaken them, and they shrink from participations in life's duties and pleasures.

Lower and lower they sink in nervous decay—and life to them is "one valley of tears."

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discussed
on
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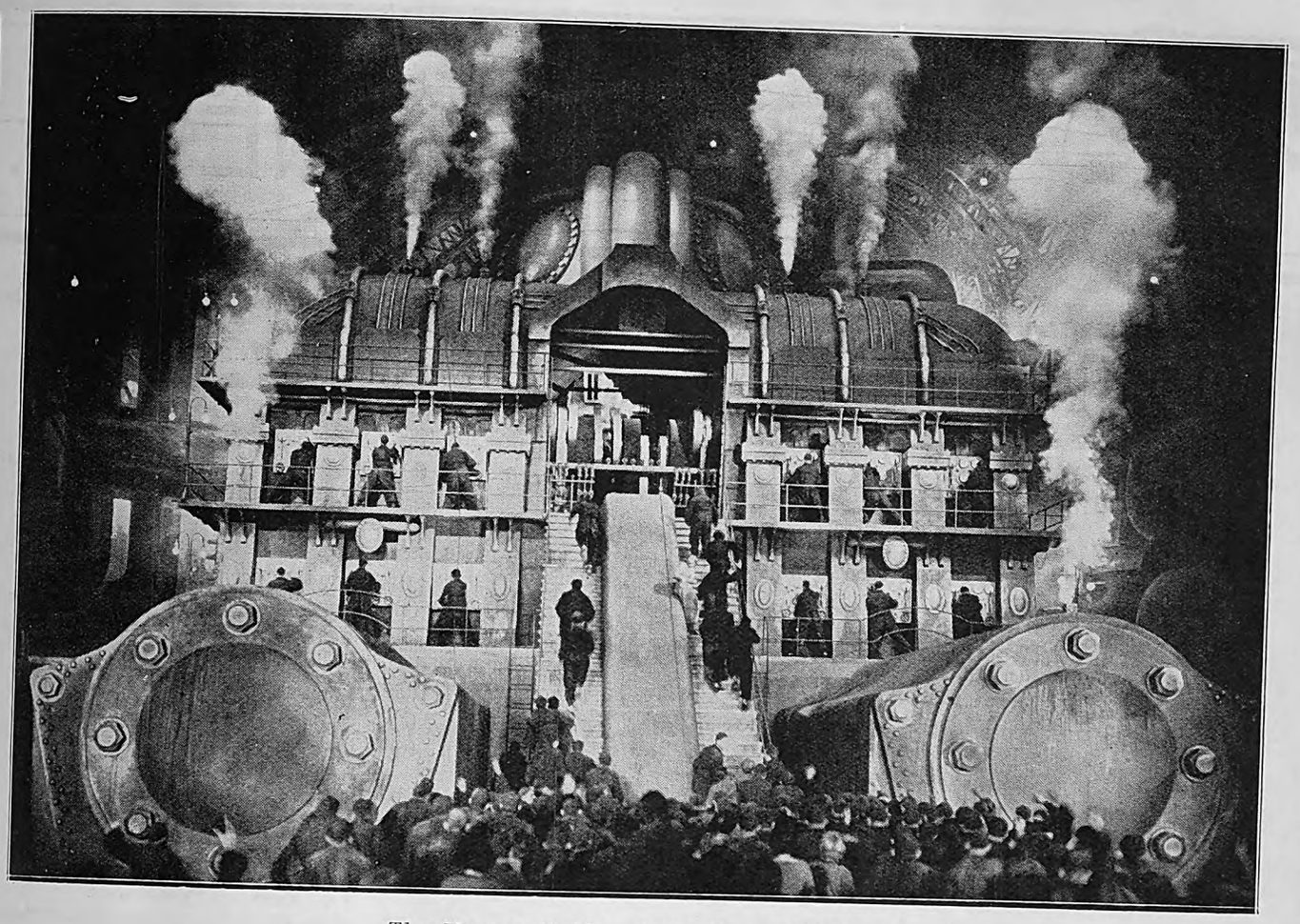
JOU
Jan. 30, 1928



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"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, JANUARY 23rd, 1928.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

3.30 n.m.: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Karel).**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

6.0 p.m. daily except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.30 p.m.: Close down.

7.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m.: Time Signal.

9.0 p.m., Monday, Thursday and Friday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

8.50 p.m., Tuesday and Wednesday: **General News Service; Announcements.**

8.0 p.m., Saturday: **General News Service; Announcements.**

MONDAY, JANUARY 23rd, 1928.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. A Talk by **Mr. Douglas Mossop:** "Piano Music of To-day."

8.25— 3. Overture: "Zampa" ... ... Herold.
"JB" Studio Orchestra.

8.35— 4. Contralto:
(a) "Sink, Red Sun" ... ... del Riego.
(b) "The Old Spinet" ... ... Squire.
Miss Annette Urquhart.

8.45— 5. Selection: "Hamlet" ... ... Thomas.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Baritone:
(a) "Musica Proibita" ... ... Gastaldon.
(b) "Invictus" ... ... Bruno Hahn.
Mr. A. Delaney.

9.20— 8. Afrikaans Recitations:
(a) "Rit Rympie" ... ... F. van der Heever.
(b) "Aan my Moeder" ... ... Burton Weakley.
(c) "Aunt Sannie" ... ... M. Meyer.
Miss Maedie Meyer.

9.30— 9. Suite: "Carnival" ... ... Montague Ring.
"JB" Studio Orchestra.

9.40—10. Contralto:
(a) "My Ships" ... ... Barratt.
(b) "The Songs my Mother Sang" ... ... Grimshaw.
Miss Annette Urquhart.

9.50—11. Jazz: **"JB" Studio Orchestra.**

9.55—12. Baritone:
(a) "Toreador's Song" (from "Carmen") ... ... Bizet.
(b) "Why?" ... ... W. S. Gwynn Williams.
Mr. A. Delaney.

10.5 —13. Waltz: **"JB" Studio Orchestra.**

10.15—14. Recitations:
(a) "Maria at the Bioscope" ... ... M. Meyer.
(b) "The Outcast" ... ... Langbridge.
Miss Maedie Meyer.

10.25—15. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

TUESDAY, JANUARY 24th, 1928.

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.

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8.10— 2. Fortnightly Talk on Literature, by **Prof. Max Drennan, M.A.**

8.25— 3. Overture: "Dramatique" ... ... Snoek.

"JB" Studio Orchestra.

8.35— 4. Tenor:

(a) "The Fortune Hunter" ... ... Willeby.

(b) "Mother o' Mine" ... ... E. Tours.

Mr. Gordon Kinghorn.

8.45— 5. Jazz: **"JB" Studio Orchestra.**

8.50— 6. **General News Service. Announcements.**

RELAYED TO DURBAN:

9.0 — 7. Mezzo:

(a) "The Sands of Dee" ... ... Clay.

(b) "When we Two are Parted" ... ... Parry.

Mrs. David Mann.

9.10— 8. **Butler and Barnes,** Comedy and Vocal Act, relayed from the Empire Theatre.

9.25— 9. Jazz: **"JB" Studio Orchestra.**

9.30—10. **"A Trip Round the World":** No. 1, Switzerland.

9.45—11. Tenor:

(a) "Songs of Araby" ... ... Clay.

(b) "Tired Hands" ... ... Sanderson.

(c) "Passing by" ... ... Purcell.

Mr. Gordon Kinghorn.

9.55—12. Jazz: **"JB" Studio Orchestra.**

10.5 —13. Mezzo:

(a) "Treue Liebe" ... ... Brahms.

(b) "Indian Desert Song" ... ... Woodforde Finden.

(c) "Pearls" ... ... ———

Mrs. David Mann.

10.15—14. Suite: "Tales by Moonlight" ... ... N. Thomas.

"JB" Studio Orchestra.

10.30—Close down.

WEDNESDAY, JANUARY 25th, 1928.

OLD FOLKS' NIGHT.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Afrikaans Talk by **Mr. Tommie Beckley.**

8.25— 3. Overture: "Marinarrella" ... ... Fucik.

"JB" Studio Orchestra.

8.35— 4. Contralto:

(a) "Caller Herrin'."

(b) "Comin thro' the Rye."

Miss Ivy Lewis.

8.45— 5. 'Cello Solo:

"Wie einst in Schonern Tagen" ... ... Popper.

Mr. E. Levitz.

8.50— 6. **General News Service. Announcements.**

RELAYED TO DURBAN:

9.0 — 7. Suite: "Algerian Nights" ... ... Gregh.

"JB" Studio Orchestra.

9.10— 8. Bass:

(a) "My Old Shako" ... ... Trotere.

(b) "Good Company" ... ... Stephen Adams.

Mr. A. W. Hutchings.

9.20— 9. Jazz: **"JB" Studio Orchestra.**

9.25—10. **Rowan and Gardiner,** Scottish Character Scena, relayed from Empire Theatre.

9.40—11. Selection: "The Thistle" ... ... Myddleton.

"JB" Studio Orchestra.

9.50—12. Contralto:

(a) "Old Folks at Home" ... ... Forster.

(b) "Home, Sweet Home" ... ... Bishop.

Miss Ivy Lewis.

10.0 —13. Selection: "La Boheme" ... ... Puccini.

"JB" Studio Orchestra.

10.10—14. Bass:

(a) "The Bandolero" ... ... Stuart.

(b) "Out on the Deep" ... ... Lohr.

Mr. A. W. Hutchings.

10.20—15. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

THURSDAY, JANUARY 26th, 1928.

AUSTRALIA DAY.

8.0—EVENING PROGRAMME.

1. **Orpheum Theatre,** relayed from Orpheum Theatre.

8.10— 2. Talk: "A Short Visit to Australia."

8.20— 3. Overture: "French Comedy" ... ... Keler Bela.

"JB" Studio Orchestra.

8.30— 4. Contralto:

(a) "In the Silence" ... ... Loughborough.

(b) "Camel Bells" ... ... Lohr.

(c) "The Greatest Wish in the World (by request) —del Riego.

Miss Lillian Abbott.

8.40— 5. Jazz: **"JB" Studio Orchestra.**

8.50— 6. Songs:

(a) "Myself when Young" ... ... Lize Lehmann.

(b) "Give a Man a Horse and he can Ride" ... Korbay.

Mr. E. L. Sessell.

Duet: (Will be announced)

Miss L. Abbott and Mr. E. L. Sessell.

9.0 — 7. **General News Service. Announcements.**

9.10— 8. **"JB" Studio Orchestra.**

9.20— 9. Piano Solo: Tarantella" (by request) ... ... Moskowski.

Miss Margaret Williams.

9.25— 10. Selection: "Gipsy Princess" ... ... Kalman.

"JB" Studio Orchestra.

9.40—11. Contralto:

(a) "A Night Idyll" ... ... Loughborough.

(b) "Saphic Ode" ... ... Brahms.

Miss Lillian Abbottt.

Duet: "A Short Cut" ... ... Sanderson.

Miss L. Abbott and Mr. E. L. Sessell.

9.50—12. **Empire Orchestra,** relayed from Empire Theatre.

10.0 —13. Clarinet Solo:

Mr. G. E. Spencer.

10.5 —14. Songs:

(a) "I Claim you Mine" ... ... Aylward.

(b) "The Outlaw's Song."

(c) "Captain Mac" ... ... Sanderson.

Mr. E. L. Sessell.

10.15—15. Suite: "At the Play" ... ... York Bowen.

"JB" Studio Orchestra.

10.30—Close down.

FRIDAY, JANUARY 27th, 1928.

7.0 p.m. Dinner Music by **"JB" Studio Orchestra.**

7.30 p.m. Agricultural Talk, No. 3: "Bee Keeping," by **Dr. A. E. Lundie,** Apiculturist in the Division of Botany, Horticulture and Entomology.

7.40 p.m. Dinner Music (continued).

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Duets: **Miss Minnie Thomas and Miss Doris Howard.**

8.20— 3. Averture: "Le Macon" ... ... Auber.

"JB" Studio Orchestra.

8.30— 4. Sketch: **"JB" Studio Dramatic Company.**

8.50— 5. Suite: "Two Novelettes" ... ... Ancliffe.

"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Copophone Solos: **Mr. J. M. Martin.**

9.20— 8. Jazz: **"JB" Studio Orchestra.**

9.30— 9. Excerpts from **"Puss in Boots,"** relayed from His Majesty's Theatre.

9.40—10. Waltz: **"JB" Studio Orchestra.**

9.50—11. Duets: **Miss Minnie Thomas and Miss Doris Howard.**

10.0 —12. Selection: "Le Prophete" ... ... Meyerbeer.

"JB" Studio Orchestra.

10.10—13. Copophone Solos: **Mr. J. M. Martin.**

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

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SATURDAY, JANUARY 28th, 1928.

8.0—EVENING PROGRAMME.

1. **General News Service. Announcements.**

8.10—2. **Bijou Orchestra,** relayed from Bijou Theatre.

8.30—3. **Dance Programme,** relayed from St. James' Restaurant and the Carlton Hotel.

11.45—Close down.

N.B.—The Programme between 9.0 and 10.0 p.m. will be relayed to Durban.

SUNDAY, JANUARY 29th, 1928.

FIRST SESSION.

3.30 p.m. **Gramophone Recital.**

5.0 p.m.—Close down.

SECOND SESSION.

7.10 p.m. Relay of Service from **Central Congregational Church.** Organ Recital by **Mr. Horace Walker.**

7.30 p.m. Hymn 598: "Glory to Thee my God this Night." Invocation.

Lord's Prayer (chanted).

Lesson.

Hymn 438: "Fight the Good Fight with all thy Might."

Prayer.

Solo: **Mr. R. C. Bothwell.**

Notices, Offertory and Dedication of Offertory.

Hymn 454: "Lead Kindly Light."

Sermon: "The Escape from Prison," by **Rev. Rocliffe Macintosh.**

Hymn 478: "How Firm a Foundation ye Saints of the Lord."

Benediction and Vesper.

THIRD SESSION.

8.45—1. Overture: "Ruy Blas" ... ... Mendelssohn.
"JB" Studio Orchestra.

8.55—2. Baritone:
(a) "It is Enough" ("Elijah") ... ... Mendelssohn.
(b) "The Sun God" ... ... W. J. James.
Mr. William Matthews.

9.5 —3. Selection: "Mirella" ... ... Gounod.
"JB" Studio Orchestra.

9.20—4. Violin Solo: "Nocturne in E. Flat" ... ... Chopin-Sarasate.
Mr. J. Schulman.

9.27—5. Fantasia: "La Favorita" ... ... Donizetti.
"JB" Studio Orchestra.

9.35—6. Baritone:
(a) "Don Juan's Serenade" ... ... Tschaikowsky.
(b) "Pilgrim Song" ... ... Tschaikowsky.
Mr. William Matthews.

9.45—7. Suite: "Nautical Scenes" ... ... Fletcher.
"JB" Studio Orchestra.

10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.

Studio 'Phone Number, Central 2928.

MONDAY, JANUARY 23rd, 1928.

12.30 **Lunch Hour Session:—**
Elvia Rayner (Pianoforte).
Light Music.

1.15 Half-hour Organ Recital, relayed from Prince's Theatre. (Organist, **Wm. Bohm.**)

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

5.0 **Children's Corner:** A chat with **Uncle Monty** and **Uncle Bertie.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Light Music.

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7.30 **The Wireless Orchestra.**
Overture: " Mirella " ... ... Gounod.
Suite: " Woodland Pictures " ... ... Fletcher.
Descriptive: " A Hunt in the Black Forest " ... ... Voelker.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**
" A Studio Programme."

8.10 Natural History Talk No. 2. " The Balance of Nature." **Mr. E. C. Chubb.**

8.25 Selection: " The Quaker Girl " ... ... Monckton.
The Wireless Orchestra.

8.35 Mezzo:
(a) " White Sentinel " ... ... Amy Woodforde-Finden.
(b) " By the Waters of Minnetonka " ... ... Lieurance.
Miss Violet Brooks.

8.45 **General and Local News.**

8.55 March: " Lorraine " ... ... Ganne.
Valse: " Ma Vie " ... ... Lumbaye.

9.5 Viola: **Mr. A. McLoughlin.**

9.10 Tenor:
(a) " Golden Moon " ... ... Roer.
(b) " Come, dance at our Wedding " ... ... Sanderson.
Mr. Ripley Evans.

9.20 Selection: " Kissing Time " ... ... Caryll.

9.30 **Humorous Items.**

9.34 Mezzo:
(a) " The Glorious Dawn " ... ... Arthur Tate.
(b) " Good Morning Brother Sunshine " ... Liza Lehmann.
Miss Violet Brooks.

9.44 **Novelty Item.**

9.48 Tenor:
(a) " Sun Flakes " ... ... Phillips.
(b) " One Alone " (Desert Song) ... ... Romberg.
Mr. Ripley Evans.

9.58 **Jazz Item.**

10.0 Close down.

TUESDAY, JANUARY 24th, 1928.

12.30 **Lunch hour Session:**
Soprano:
(a) " Just a Rose in Old Killarney " ... ... Phillips.
(b) " Happy Summer Song " ... ... Kahn.
Miss Phyliss Barnett.
Baritone:
(a) " Sombre Woods " ... ... Lully.
(b) " A Farewell " ... ... Liddle.
Mr. W. Du Plessis.
The " **Pruchner** " **Piano Player.**
Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 " The Recording of Joshua Hawks." A naval misadventure, told by **Mr. George R. Montford.**
Light Music.

5.0 **Children's Corner:** A chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:—**
Contralto:
(a) " Little Brown Owl " ... ... Wilfred Sanderson.
(b) " Salaam " ... ... Agnes Mary Lang.
(c) " My Dear Soul " ... ... Wilfred Sanderson.
(d) " They Say " ... ... Warwick Evans.
Mrs. Elizabeth Penny.
" Special Request " Gramaphone Records.

7.50 Excerpts from **" A London Letter "** (with acknowledgments to " Sunday Times ").

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 Tenor: " Beautiful Isle of Somewhere " ... ... Fearis.
John McCormack.

8.10 **George Cracknell** (Jazz Pianist).

8.20 Soprano:
(a) " Waltz Song " from " Tom Jones " ... ...German.
(b) " Song of Slorain " ... ... Godard.
Miss Ethel Rachmann.

8.30 A Comedy in one act: **" The Conversion of Nat Sturge,"** by Malcolm Watson. Played by the **A.B.C. Dramatic Company.**
Characters:
The Bishop of Minterwier ... ... **Mr. John E. Allen.**
Nat Sturge, a burglar ... ... **Mr. George R. Montford.**
Raddles, his apprentice ... ... **Mr. Herbert E. Dawes.**
Julia, the Bishop's daughter ... ... **Mrs. Gaynor.**
Scene: The Bishop's study—a comfortably furnished room. Well filled bookcases, a table covered with papers, etc., easy-chairs, etc., about. A large window L. in flat with outlook upon garden. It is protected on the outside by strong iron bars running from top to bottom, at C. a door which stands open. Down R. a large iron safe, before which lies a small square of matting.
Time: 1.0 a.m. of a summer morning—the moon streams in brightly through the window at back of C. The curtains are closed at window L.C. An instant after the rising of the curtain, the face of Raddles is seen at window C., a long, lanky youth of about 18. Raddles enters through window C., flashes his lantern into the room. Raddles unbolts outer door, whistles, which is answered by Nat, who enters and taking lantern from Raddles, comes C.; Randles follows, carrying a bag containing the usual implements. Nat opens curtains and carefully examines the premises to convince himself that they are unoccupied, and picks up a watch from C. table and says, as he pockets it, " Eighteen Carat." Raddles drops bag.

8.50 **General and Local News.**

9.0 **Relay from " JB."**

10.0 Close down.

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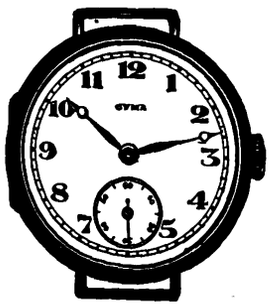
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WEDNESDAY, JANUARY 25th, 1928.

12.30 **Lunch Hour Session:**

Soprano:

(a) "Sunshine in my Garden" ... ... Jenner.

(b) "At Dawning" ... ... Cadman.

Miss Phyllis Wild.

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

5.0 **Children's Corner:** A chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (Supplied by Brunswick (S.A.), Ltd., of 434, West Street.)

7.13 Violin:

(a) "Lazur" ... ... Mylnarski.

(b) "Intermezzo from Cavalleria Rusticana" ... Mascagni.

Mr. Charlie Crichton.

7.31 Radio Talk: "The Gramophone Electrical Sound-box, and how to adapt it for radio." **Mr. J. S. Ramsay.**

7.45 Violin:

(a) "Serenade" ... ... Drdla.

(b) "Serenata" ... ... Moszkowski.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **"A Nicht wi' Burns."** Short talk by **Mr. Maurice J. Alexander** (Chief of the Durban Caledonian Society), illustrated by solos and part songs by St. Andrew's Choir.

By the Choir:

"There was a Lad."

"Corn Rigs."

"Green Grow the Rushes."

"O' a' the Airts."

"Mary Morrison."

"Auld Lang Syne."

Duet: "O, wert thou in the Cauld Blast."

Misses L. Cromar and I. Dougall.

Solos:

"Ye Banks and Braes." **Miss Jessie Stewart.**

"The De'il's awa' wi' the Excise Mon." **Mr. Maurice Alexander.**

"A Fond Kiss." **Mr. Jock Wilson.**

8.55 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, JANUARY 26th, 1928.

12.30 **Lunch Hour Session:—**

The "Pruchner" Piano Player.

Light Music.

1.15 Half-hour Organ Recital, relayed from Prince's Theatre. Organist: **Wm. Bohn.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:—**

Mrs. Schnoor (Mezzo).

Light Music.

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes" ("His Master's Voice" Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street).

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace. Conductor: **Mr. T. H. Huddle.**

"A LIGHT CLASSICAL NIGHT."

Overture: "Hans Heiling" ... ... Marschiner.

Ballet: "Henry VIII." ... ... Saint-Saens.

(a) "Introduction Entree Des Clans."

(b) "Idylle Ecossaise."

(c) "Dance de la Gipsy."

(d) "Gigue et Finale."

Bass-Baritone: "Eleanore" ... ... Coleridge-Taylor.

Mr. Jack Thompson.

"Five-four and March ("Symphony Pathetique") —Tschaikowsky.

9.5 (Approx.) **General and Local News.**

Reminiscences of Chopin.

Bass-Baritone: "Sea Ways" ... ... Sanderson.

Mr. Jack Thompson.

Four Characteristic Waltzes ... ... Coleridge-Taylor.

"Ruse de Amour" ... ... Glazanov.

(a) Valse. (b) Fricasse.

10.0 Close down.

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FRIDAY, JANUARY 27th, 1928.

12.30 **Lunch Hour Session: The Studio Orchestra.**
2.0 Close down.
4.0 **Afternoon Session: The Wireless Orchestra.**
5.0 **Children's Corner:** A Chat with **Uncle Monty** and **Uncle Bertie.**
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Light Music.**
7.13 Sports Talk by **"Natalian."**
7.30 **Dinner Hour Session: The Studio Orchestra:—**
March: "Tzigane" ... ... Rubico.
Selection: "Country Girl" ... ... Monckton.
"A la Gavotte" ... ... Finck
"A Dervish Chorus" ... ... Sisbek.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.10 **Mr. C. S. Lucas.** "A Trip to Egypt and the Continent." No. 2: **"A Visit to the East."**
8.25 Selection: "Chu Chin Chow" ... ... Norton.
The Studio Orchestra.
8.35 Soprano:
(a) "One Fine Day" ("Madame Butterfly") ... Puccini.
(b) "Palanquin Bearers" ... ... Shaw.
Miss Lucie Schoentjes.
8.45 **General and Local News.**
8.55 Entracte: "The Burmah Maid" ... ... Ancliffe.
"Serenade of the Mandolines." ...
9.5 Flute: **Mr. Cecil Horne.**
9.10 Baritone:
(a) "The Lute Player" ... ... Allitsen.
(b) "Roumanian Tent Song" ... ... Temple.
Mr. McGrigor Robertson.
9.20 "In a Chinese Temple Garden" ... ... Ketelbey.
"An Eastern Romance" ... ... Baynes.
The Studio Orchestra.
9.30 Pianoforte:
(a) "Flirtations in a Chinese Garden."
(b) "Rush Hour in Hong Kong."
Benno Moiseivitch.
9.34 Soprano:
(a) "Hindoo Song" (Sadko) ... ... Rimsky-Korsakov.
(b) "Bell Song" (Lakme) ... ... Delibes.
Miss Lucie Schoentjes.
9.42 "The Signaller," a Story of the Afghan Border, by Lynn-Lyster, **Mr. George R. Montford.**
9.50 Baritone:
(a) "Kashmiri Love Song" (Four Indian Love Lyrics) —Amy Woodforde-Finden.
(b) "Till I Wake" ... ... Amy Woodforde Finden.
Mr. McGrigor Robertson.
9.58 Fox Trot: "Oriental Moonlight." **Savoy Orpheans.**
10.0 Close down.

SATURDAY, JANUARY 28th, 1928.

11.15 **Morning Concert: The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "The White Czar" ... ... Lotter.
Selection: "The Country Girl" ... ... Monckton.
"An Indian Romance" ... ... Reeves.
Valse: "Hydropaten" ... ... Gungl.
Selection: "Tip-Toes" ... ... Gershwin.
Solo Trombone: "The Village Blacksmith" ... ... Weiss.
Mr. H. Harwood.
"Czardas, No. 1" ... ... Michaelis.
"Reminiscences of England" ... ... Godfrey.
12.30 Close down.
7.15 **Reports:** Weather Report, Shipping Intelligence, Wool Report.
7.20 **Dinner Hour Session:** Recital on the Columbia "Grafonola" (supplied by Messrs. H. Polliack & Co., of West Street).
8.0 **Time Signal.**
Light Music.
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace.
March: "Indian Blood" ... ... Mattanch.
Valse: "Barcarole" ... ... Fetras.
Overture: "La Sirene" ... ... Auber.
Baritone: "The Trumpeter" ... ... Dix.
Mr. Vernon Tunmer.
8.50 **General and Local News and Sporting Results.**
9.0 **Relay from "JB."**
10.0 **Relay from Criterion Theatre.**
10.20 **Arthur Vos and his Orchestra,** relayed from Marine Hotel, Esplanade.
11.0 Close down.

SUNDAY, JANUARY 29th, 1928.

3.30 **Afternoon Concert: The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "Heroique" ... ... Berlioz.
Overture: "Rosamunde" ... ... Schubert.
Scenes from "Lohengrin" ... ... Wagner.
Cornet Solo: "If I might come to you" ... ... Squire.
Mr. A. W. Snell.
(a) "Hymn to France" (Suite Francaise) ... ... Foulds.
(b) "The Joy of Life."
An Idyll: "The Glow Worm" ... ... Lincke.
Valse: "La Invitation" ... ... Weber.
4.30 **Children's Corner:** A Chat with **Uncle Monty.**
5.15 Close down.
6.45 **"The Bells of St. Paul's."**
7.0 Evening Service, relayed from **St. Paul's Church.** Preacher: **The Vicar.**
8.30 **"A Popular Concert,"** relayed from the Summer Palace, by the **Durban Municipal Orchestra.** Conductor: **Mr. T. H. Huddle.**
March: "Tannhauser" ... ... Wagner.
Overture: "Saul" ... ... Bazini.
Selection: "Faust" ... ... Gounod.
Grace Deane (Contralto).

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Suite: "Woodland Pictures" ... ... Fletcher.
Xylophone: **Mr. I. Chosack.**
"Rhapsody Slave" ... ... Volpatti.
Grace Deane (Contralto).
Selection: "The Gondoliers" ... ... Sullivan.
10.0 Close down.

Capetown.

Capetown Programme.

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All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, JANUARY 23rd, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Gramophone Recital.**
5.0 **Afternoon Topics.** "A Legend of the Dance," taken from Gottfried Kelley.
5.20 **Children:** Jolly stories and music by **Aunty Lex** and **Uncle Bonzo.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **The New Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Alhambra Orchestra.**
Songs: **Mildred Thomas.**
Violin Solos: **John Spink.**
Songs: **Mr. H. J. Brownlee.**
Piano Solos: **Edna Stanton.**
Musical Monologues: **Eva Whittow.**
9.0 **News Service** (English).
9.5 **"NO. 13."**
A Radio Play in continous phases by **Christopher Montana.**
The plot concerns:—
Tony Oldrieve (a young man of leisure).
A. J. Harbin.
Albert (his Valet-Chauffeur).
E. T. A. Crisp.
Betty Telford (Tony's fiancee).
Gladys Dickson.
Dr. Nickolas (a fashionable physician).
Hilary Brompton.
Li Chang.
Arthur Mosdell.
The action opens in the lounge of Tony's flat.
Time: about 8.30 p.m.
(**N.B.**—See studio notes for clue.)
9.45 Songs: **Mildred Thomas.**
Violin Solos: **John Spink.**
Songs: **H. J. Brownlee.**
10.0 **News Service** (Afrikaans).
Item relayed from **Tivoli.**
10.30 Close down.

TUESDAY, JANUARY 24th, 1928.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.
5.0 **Afternoon Topics:** "After wireless what may come?" A forecast.
5.20 **Teens:** "The story of the Selfish Giant," and some music by **Aunty Lex.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **The New Records.**
8.0 **Time Signal. Weather Report. Market Report.**
Orchestral Items by the Capetown Orchestra. Conductor, **W. J. Pickerill.**
8.15 March: "L 'Entente Cordiale" ... ... Alfred.
Valse: "Gypsy Love" ... ... Lehar.
Intermezzo: "Narcissus" ... ... Nevin.
The Orchestra.

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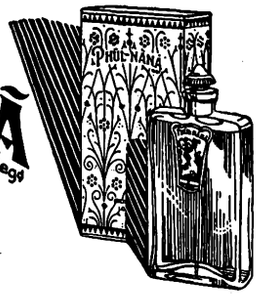

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Songs: **Mrs. Ed. Young.**
Violin Solos: **Corrie Meyer.**
Songs: **Walter Applewhite.**
Selection: "Plantation Songs" ... ... Clutsam.

9.0 **News Service** (English).
9.5 **Alfred Holtzer** will recite.
9.20 Selection: "The Girl in the Taxi" ... ... Guilbert.
Two pieces for strings:
(a) Valse: "Reve" ... ... D'Ambrosio.
(b) Intermezzo: "En Badinant" ... ... D'Ambrosio.
The Orchestra.
Songs: **Mrs. Ed. Young.**
Flute Solos: **Mary Underwood.**
10.0 **News Service** (Afrikaans).
10.5 Songs: **Walter Applewhite.**
Petite Suite de Concert ... ... Taylor.
The Orchestra.
10.30 Close down.

WEDNESDAY, JANUARY 25th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Afternoon Topics:** "The Jewel," by Edgar Wallace.
5.20 **Children:** A Hans Anderson afternoon.
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **The New Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **"Burn's Nicht."**
Artistes (from Studio):
R. M. Ellenberger; Isabelle Brodie; Jenny Moffat; in Scotch songs, serious and otherwise.
Certain proceedings at the Caledonian Society's Dinner will be broadcast, viz.:—
1. Ceremonial Entrance of the Haggis.
2. "Toast to the Immortal Memory of Robert Burns."
Professor W. S. Mackie.
(Details will be announced.)
9.0 **News Service** (English).
9.30 **Programme of Music by Cleghorn's Café Orchestra.** Leader, **Percy Rees.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

THURSDAY, JANUARY 26th, 1928.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Short Story:** "The Torture of Hope." By Villiers Adam.
5.20 **Children:** "What was wrong with Peter Pan?"
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **The New Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
Classical Concert by Capetown Orchestra, relayed from City Hall. Conductor, **W. J. Pickerill.**
8.15 Italian Serenade ... ... Hugo Wolf.
Concerto in C. Minor for Piano and Orchestra ... ... Bach.
Joyce Kadish.
9.0 (approx.) **News Service** (English).
9.15 (approx.) Symphony in C. Major ... ... Schubert.
10.0 (approx.) **News Service** (Afrikaans).
10.5 **Programme of Music by Waldorf Orchestra.** Leader, **F. Ferramosca.**
10.30 Close down.

FRIDAY, JANUARY 27th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.
5.0 **Afternoon Topics:** Radio Matters.
5.20 **Teens:** "The fairy Amoureuse," by Emile Zola.
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **The New Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
Dance Music.
10.0 **News Service** (Afrikaans).
11.0 Close down.

SATURDAY, JANUARY 28th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** We entertain ourselves in the Studio.

EVENING SESSION.

7.0 **Dinner Hour Music** by the **Studio Trio.**
7.45 **The New Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Popular Programme by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 **Relay from Fletcher & Cartwright's.** Leader, **V. Latronico.**
10.30 Close down.

SUNDAY, JANUARY 29th, 1928.

EVENING SESSION.

7.25 **Announcements.**
7.30 **Divine Service** will be relayed from **St. Andrew's Presbyterian Church.** Preacher, **Rev. R. Whyte;** Organist and Choirmaster, **R. J. Lonsdale.**
8.30 **Programme of Music by the Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from Adderley Street Pier, weather permitting, otherwise from Studio.)

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Ivan Kotchinsky & Mlle. Du Boisson.

Whenever one sees that furry Cossack cap, which is peculiar to Russians, being worn in England, one may be pretty certain that its wearer is a dancer. I was not surprised, therefore, when I first saw Ivan Kotchinsky wearing the fur cap to find that his dancing was Russian dancing in excelsis. Ivan Kotchinsky and his partner, Mlle. du Boisson, will open at the Empire, Johannesburg, on January 23rd.

"First of all," began Ivan Kotchinsky, whom we met during his trip, "I want to tell you how much I love South Africa. I remember those wonderful Kimberley diamond mines—oh! and the Mint, and the wonderful scenery, and the easy, kind climate and the sunshine. Oh! the sunshine—it was marvellous!"

It was some time before I could lure Kotchinsky away from the sun of South Africa and back to the early part of his dancing career.

"I am Polish," he said, "and that is why I dance. The Poles are supposed to dance even better than the Russians. They have all the technique of the Russian dancers, with an added fire of their own.

"When I was eight, I began my stage career. And I arrived at the London Coliseum when I was twelve, dancing with a Russian Cossack troupe. Oh, but your Coliseum—how large, how bewildering! I came down for the first performance and lost myself on the revolving stage. Whizz—round it went! I said to myself, 'Where am I, on the stage or on a merry-go-round?' Somewhere at the back of me I could hear the Cossacks stamping and doing their dance, and the audience applauding. But I was desolate and lost. And it was not until a stage hand rescued me that I was able to join the troupe on the stage.

"It was sometime after that that I was commanded to play at the Alhambra before Queen Alexandra, Grand Duke Michael of Russia, Princess Mary, and Queen Amelia of Portugal. After that I joined Mlle. du Boisson.

Here Mlle. du Boisson took up the story and told me how she first appeared at the Savoy Theatre at the age of eleven, dancing in an "Under the Sea" ballet in "Alice in Wonderland."

"I was the 'Oyster Queen,'" she said. "And I had a special dance of my own with the 'Walrus' and the 'Carpenter.'"

That was a wonderful production for a child to make her début in. That charming actress, Ivy Sawyer was "Alice," Tadyn Coffin was the "Mad Hatter," and Dan Leno was a very clever "Caterpillar."

Mlle. du Boisson was only fifteen when she joined Ivan Kotchinsky. He chose her out of 200 applicants as his dancing partner. Since then they have been all over the Continent and England, producing new dances, new acts and cabarets, and altogether enchanting amazingly varied audiences. They recently appeared at the Hallowe'en Night at the Royal Opera House, London, dancing their famous Egyptian ballet and Slavonic dance.

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Wright and Hartley.

It is a common thing for a woman to be a good dress designer. There are very few feminine brains that are not continually designing new and beautiful garments. A man who can design women's frocks, however, is very rare. One of these rare people is John Hartley, of Wright and Hartley, who designs all the lovely evening frocks his partner Gladys Wright, wears on the stage.

He knows all about the little additions that mean so much to the perfecting of feminine evening dress. He knows that a fringe of feathers here, a diamante clasp there, makes all the difference to a frock. Of course, all this artistry would go to waste if Gladys Wright were not able to wear frocks. When I use the word "wear," I use it in the technical costumier's sense. Luckily, Gladys Wright is a past mistress in the art of putting clothes on well, and she does full justice to John Hartley's beautiful designs. Having introduced these two artists to you, I must now tell you something about their act. Gladys Wright and John Hartley form a vocal duo which has few equals on the music hall stage.

So many people have been likened to nightingales that the epithet has rather fallen into misuse; at the risk, however, of being banal, I must insist that the lovely, delicate and powerful soprano of Gladys Wright resembles the song of a nightingale more nearly than anything else. Indeed, if she could sing the night-in-gale's tiny, piercing, protracted trill of notes, one would, I think, hardly know the difference between bird and girl.

As for John Hartley, he fully deserves all the praise that he has been given for his fine tenor voice.

Both of these artists aim at singing and interpreting their songs in a new and original manner. Altogether, they are a very tunesome pair, as I think you will agree when you hear them sing.

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Items from the Durban Studio.

Overseas Reception.

We were very interested to receive a visit from Mr. and Mrs. Fred Congreve of Stretton, Western Australia. From Mrs. Congreve we were favoured with the first report of the reception of our signals in the land of the Kangaroo, and since her initial success, she has regularly tuned in the Durban Station during the winter months of the year. They report steady transmission, and using four valves are able to bring it in at loud speaker strength. We are much indebted to this lady and gentleman for their interest in the station, and as a momento of the occasion they were presented with a moving coil from the Marconi-Round Microphone, suitably inscribed.

Programme.

Monday evening is to be an interesting one for the musical listener. The programme will include items from Miss Violet Brooks (Mezzo), Miss Elvia Rayner (Pianoforte), and Mr. Ripley Evans (Tenor). It is some time since we had the pleasure of listening to Mr. Evans, one of the most successful tenors at present in Durban. Earlier in the evening Mr. E. C. Chubb, whose first Natural History talk was received with so much favour, will broadcast the second of his series, the subject being "The Balance of Nature." The Wireless Orchestra will contribute their share towards an interesting programme.

It is a matter of controversy, as to which type of broadcast play makes the most appeal to the ordinary listener. Opinions on this subject are divided in the extreme. It is not for us to pose as adjudicators on the question, contenting ourselves with the knowledge that all sketches lately broadcast from the Durban Studio have met with unanimous approval. On Tuesday evening we are to present "The Conversion of Nat Sturge," a sparkling comedy, introducing Bishops, Burglars and, with which no play is really complete, Eve. The musical fare will be provided by George Cracknell (Jazz Pianist), and Ethel Rachmann (Soprano). Music by the St. Andrew's Choir, who co-operate in a "Nicht wi' Burns," will form the main subject of our programme for Wednesday evening. The choral work of St. Andrew's Choir is well known, and much of their success must be attributed to its able and enthusiastic conductor, Mr. Maurice Alexander. Here, then, is forty minutes of entertainment which must appeal to every one of our Scotch friends.

Thursday evening's programme is again of a Light Classical nature, and is to be relayed from the Summer Palace, with Mr. Jack Thompson (Bass-baritone), as the vocalist.

The lure of the East is undoubtedly reflected in its music. On Friday evening a programme consisting of Eastern music has been arranged. The artists to participate in the "Visit to the East" are Miss Lucie Schoentjes (Soprano), and Mr. McGrigor Robertson (Baritone).

The Durban Orchestra will broadcast popular programmes on Saturday and Sunday evenings from the Summer Palace. Mr. Vernon Tunmer (Baritone) will fill the roll as vocalist on Saturday, and Miss Grace Deane (Contralto) on Sunday evening.

And what, after all, is music? In answering this question, we, for our part, own, and call to witness both the history of music, and the different forms it has assumed in succession, that we cannot dispense with the three essential elements of rhythm, melody, and harmony. Wherever we find one of these powerfully developed, wherever we find them in a new, original, characteristic form, there, we say, in music. Whether the predominating element be rhythm, as in the music of ancient Greece; harmony, as in the highest form of sacred music; melody, as in Italian Opera; whether two of them are combined, or all three are merged into one; whether they undergo any perceptible modification or not—in its essence music remains one and the same, like a deity having many attributes. It is a trinity whose constituents are those named above, but a trinity one and indivisible. Every composition pervaded by the living breath of one of these three creative powers has a right to exist in the empire of music.—(F. Liszt.)

This Week's Musical Story.

"No man is as well known as he thinks he is," said Caruso. "I was motoring on Long Island recently. My car broke down, and while the chauffeur was repairing it, I entered a farmhouse to get warm.

"The farmer and I chatted in the kitchen before the wood stove, and when he asked my name, I told him modestly that it was Caruso.

At that name he threw up his hands.

"Caruso!" He exclaimed. "Robinson Caruso, the great traveller! Little did I expect ever to see a man like you in this here humble kitchen, sir!"

H.E.D.

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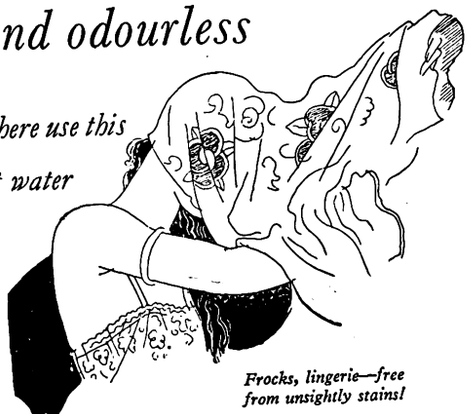

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E4

J.B. Studio Notes.

Reviewing this last week's programmes, our good friend, the listener-in, cannot complain of variety. Unfortunately, through the very heavy storms we have been having, it has been impossible to relay to Durban, or even to Pretoria on occasions, but otherwise the transmission was as usual, even at the height of the great storm on Thursday. Last Sunday night, the concert relayed from the Carlton Hotel was eminently successful, and went with a great swing, Miss Berryl Lucas being in fine voice. Mr. Olivier, our well-known tenor, gave an excellent account of himself, as did Mr. Millard, while the playing of the "JB" Orchestra left nothing to be desired.

On Monday that delightful little comedienne, Miss Dolly Summers, materially assisted the programme, and Mr. Powell's sports talk was also up to the level.

On Tuesday, the full orchestra and the announcer, after the midday session, motored out to Springkell, the Miners' Phthisis Sanatorium, and entertained the patients in their beautiful Grecian temple—an ideal place to give a concert in. We hope the patients derived as much pleasure from the afternoon concert as the party who entertained. In the evening, Mr. Ralston was very refreshing with his native characterisations, and Miss Ellis was, as usual, in excellent form. A number of prominent Arab merchants and visitors in town came to the studio and brought a selection of records in Arabic, one of which was "put over," and it certainly had our "Persian Market" stone cold.

In spite of the severe storm on Thursday, Mr. Wood managed to reach the studio safely and gave his motoring talk amid the crashing of thunder and severe atmospherics.

On Friday a humorous sketch, entitled "The Cure," was broadcast, Miss Marjorie Clifton, Miss Vivian Carter, Mr. Scott Taylor and Mr. Lago Clifford taking part.

On Saturday we had the usual evening dance programmes from the Carlton and St. James.

On Sunday the St. Patrick's Church Choir from La Rochelle gave various items from Farmer's Mass, under the baton of Mrs. Evan Evans, during the afternoon session.

For the week beginning 23rd of January, variety is the great note for the week.

On Monday, apart from the singers, Miss Annette Urquhart and Mr. A. Delaney, we will have some Afrikaans recitations by Miss Maedie Meyer.

On Tuesday we shall welcome Professor Max Drennan back after trip—although his wife made an excellent understudy during his absence. Mr. Gordon Kinghorn and Mrs. David Mann will be the singers.

On Wednesday the singers, Miss Nankervis and Mr. Hutchings, will sing only old-fashioned songs—which always appeal.

On the Thursday Miss Lillian Abott and Mr. Sessell will be heard in solos and duets, and Miss Margaret Williams will give a piano solos. Mr. G. Spencer will also oblige with a clarinet solo. Mr. George Laurian will contribute various humorous items to the programme.

On Friday the duettists, Miss Minnie Thomas and Miss Doris Howard, will be heard from the studio, as well as a short excerpt from the wonderfully successful pantomime, "Puss in Boots," at His Majesty's. Mr. Martin will give another demonstration on his copophone, and the "JB" Dramatic Company will give items (by request) from "The Silver King."

(*Continued on page 32.*)

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"RESURRECTION." United Artists

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"SONS OF THE SEA." Paramount Famous Lasky

WALLACE BEERY, ESTHER RALSTON. Story by Laurence Stallings. A thrilling film of Mediterranean Pirates. If you like the "SEA HAWK," you will love this one.

"WHEN FLEET MEETS FLEET."

A Romance which has as its central feature a depiction of the Battle of Jutland. Produced by the Inter-Cine Co. of Germany.

"WHEN A MAN LOVES." Warner Bros.

Screen adaptation of Abbe Prevosts's beautiful love story, "MANON LESCAUT." Played by JOHN BARRYMORE and DOLORES COSTELLO.

"WAY OF ALL FLESH." Paramount Famous Lasky

Another triumph by that great screen actor, EMIL JANNINGS.

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SOME OF UNCLE JOE'S LITTLE "J.B's."

Mr. Bill Adams' little children waiting for the 5 p.m. call.

Valerie Burnett is holidaying by the sea.

Norma and Valmai Rush dress up.

Who are they?—Three cheery little listeners-in.

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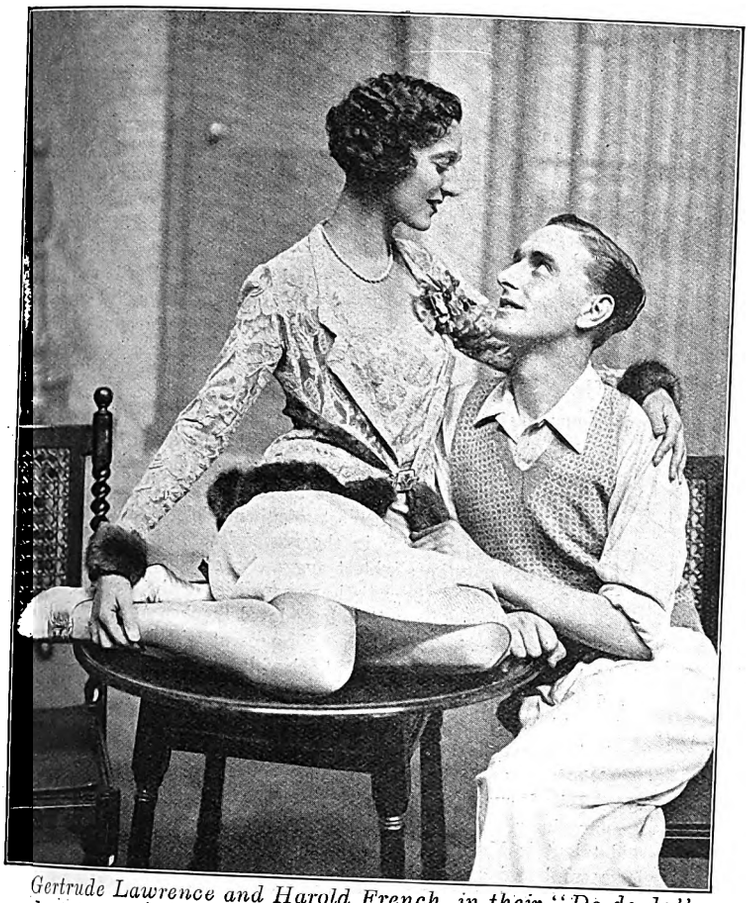
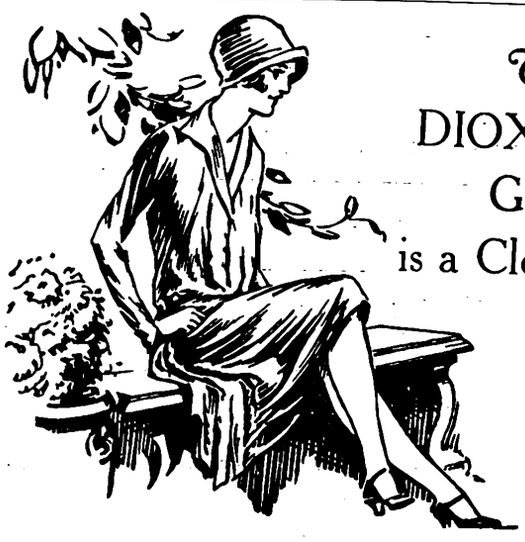


Gertrude Lawrence and Harold French, in their "Do-do-do" duet, one of Gershwin's most tuneful numbers and the hit of "Oh! Kay," in London.
[Photo: Stage Photo Co.
[Reproduced by special permission of "Theatre World" (England).

The girl's head and shoulders against this ostrich feather fan belong to pretty Gladys Wright, who, with her partner, John Hartley, will shortly be seen in South Africa.

Basil Osborne gives a wonderful study of the "Ogre" in "Puss in Boots." [Photo: Jane Plotz.



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(*Continued from page 28.*)

By-the-bye, on Sunday next, the 22nd, during the afternoon session, a portion of the programme will consist of records dealing with the Bayreuth Festival and the Wagner Ring. The Ring will be concluded on the following Sunday.

Uncle Joe's Letter.

Hello, Kiddies, Cheerio!

After all the exciting times we have had during the Xmas and New Year season, this week has certainly been a quiet one. What with rains and getting ready for school, and all that, it's coming back to real work, isn't it? Still, it would be rotten to have perpetual holidays. We'd never have any breaking-up days, or counting the weeks, days and hours to the holidays. Well, I hope you have all enjoyed yourselves, and I must thank all my little nephews and nieces who have written such nice letters of appreciation (a nasty word to spell) of the various parties and dances we have arranged. We will have a big picnic at Easter. Shall us? Lets!

Now I want to talk to you all about BADGES!!!

We have imported five hundred beautiful badges, in blue enamel and silver gilt. I want every one of the Jay Bees to get one, and so, when they wear one—which must be always—show to all the Rand that they belong to the "Radio Circle." You all already know the secret sign of a Jay Bee, don't you, and now when you meet another cousin wearing a badge, you'll be able to give the sign and counter-sign.

These very beautiful brooch and button badges (that line is what is called "alliteration"—all B's) can be got from Uncle Joe—bring a shilling each, and one is yours. Or if you are too far away, send a shilling and an addressed and stamped envelope and you will get one by return of post. But remember, the first instalment is only five hundred, and if you don't sent in for one soon you will have to wait for many weeks.

I must say some of my dear little nephews and nieces are very quick. It was only on Thursday that the riddle for the next fortnight's prize was published in this paper, and already I have had lots of answers.

I'll repeat the riddle in case some of you have not got it yet:—

"What is it one can keep even after giving it away?"

Now remember, the answer is **not "Thanks."** That's just a little tip.

Auntie Carrie is going to give a page of photos and snaps every week in this paper, so any of you who have a nice photo send it along to me, and we'll have it published just like cinema stars.

We got a very nice one this week from little Eileen Anderson, from Witkoppen Farm—a lovely picture showing Eileen feeding her little pet stembuck from a milk bottle. So send your photos in to your old, bald-headed,

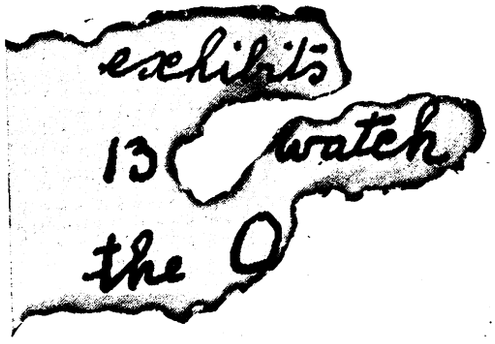
UNCLE JOE.

N.B.—By the way, after the massage some of you gave my bald patch in the green room the other afternoon, my barber now says there are two new beautiful hairs sprouting. I am having them permanently waved; one is called George and the other, being very fair—in fact, almost white—I have christened Mary.

In and Out the Capetown Studio.

Another Christopher Montana Play.

A man, a girl, a Cockney, another man, a Chinaman, and this:—



And there you have the component parts of "NO. 13," something quite new in the way of radio drama. Each time Christopher Montana has written a play for the air he has explored a little further into that unknown province which, for want of a better name, we call Radio Drama. But I sometimes think it a misnomer. "Dramatic Sensations" might describe very much more fully, from the listener's point of view, the exact impression left after listening to a play from the studio. It is dramatic in that it conforms to the accepted principles of drama, but the ultimate effect on the listener is an experience of aural sensations. He hears the sound of water being poured into a glass. He never troubles to listen for it on the stage because he sees it being done. A new place of attention is forced upon him, and he is made conscious of the paraphernalia of stage settings through which the characters move and have their being by reason of the context, and wherever possible by their equivalent sound values.

Mr. Montana has exploited inanimate sound frequencies to a most successful degree in his other plays, but in "NO. 13" he has gone a step further and triumphed over that bugbear of all dramatists, the unity of place, by running a continuous story through the mike in such a way that every step of the journey from the flat to the lift, then to the cars, and so to the opium den is made intelligible to the listener. Nothing so varied in the way of aural background has been called for in any of our other plays. From the studio to the actual cars in the street and the improvised opium den will be something of an achievement for the cast if they can sustain the dramatic atmosphere under such film-producing conditions.

Just Names but very nice Names.

If the association of ideas theory still holds good, the collection of names on the Tuesday programme ought to call forth the most pleasurable anticipations for the evening's broadcast.

No items, just names, most of them delightful. Personally, I deprecate this sublime faith in the nomenclature of our godfathers and godmothers without the slightest suggestion of whose work is to be the medium for exploiting the artistic personalities of the evening. A couple of generations of sentimentalists have loved Stephen Adams' "Nirvana," and there is every indication that the present will do likewise, and this would be the case even if Mr. Applewhite's godparents had decided to called him Horace instead of Walter. I have no idea whether Mr. Applewhite will sing "Nirvana" on Tuesday night, but the law of mathematical progression, as applied to baritones, tells me it is due about now.

We have to thank the annual rush to the sea for our lady vocalist, Mrs. Ed. Young. She has, I believe, broadcast with success from Johannesburg. Another singer from that sanctum of cocoanut matting and talent is Mrs. Harold Fraser, who sang for us last week. Seldom have we heard a more perfectly produced contralto voice over the air. Johannesburg is indeed fortunate in its vocalists.

The instrumentalists from the Capetown Orchestra, which is, of course, up at the studio for the evening, are Mrs. Corrie Meyer and Mary Underwood. The latter is still unique in that she is the only lady flautist in the Union, and even if she did not hold that distinction she would still be a very first-rate performer on the instrument.

One fortunate evening in December last Mr. Alfred Holtzer drifted into the waiting room at the very moment when the control bell was ringing for the station director to usher in the next performer, who failed to appear. Mr. Holtzer responded sportingly with "Ducks," most engagingly spoken. May he bring more poetical poultry with him on Tuesday.

The Entrance of the Haggis.

This hardy ritual will be broadcast for the first time in South Africa—so the Scots tell me—on Burns' Nicht. It would almost seem that posterity has a grudge against Robbie, but no doubt Professor W. S. Mackie will make amends when he rises shortly after 9.5 p.m. to give the toast to "The Immortal Memory of Robbie Burns." Prior to this, the studio will be doing its best to keep up with the haggis and speeches at the Oddfellows Hall by mustering Isabel Brodie and Jennie Moffat in Scotch songs. I do not know whether Mr. Ellenberger is to be relied upon to contribute his quota of Celtic fare, but you may be sure if he knows a Scotch song, you will hear it. In any case, Cleghorn's Café Orchestra is sure to dispense something frae ower the Border. Percy Rees isn't a Welshman for nothing!

A Bach Concerto.

The Thursday concert should be well attended, both in hall and on the air. Besides Hugo Wolf's "Italian Serenade" and the Schubert Symphony in C Major, there will be the Bach Concerto in C Minor, with Joyce Kadish at the piano. If Capetown cannot appreciate Bach it can, as it has often shown, be proud of its young artists who have trained at the foot of its grey green mountain. Joyce Kadish is one of a brilliantly gifted coterie of students which the College of Music has produced within the last few years.

From the City Hall we shall switch into the Waldorf in time for their special 10 to 10.30 orchestral programme, under the leadership of Ferramosco.

The Saturday and Sunday programmes will be given by the Capetown Orchestra, under the baton of Mr. W. J. Pickerill.

First Presbyterian Church Relay.

This long desired broadcast will take place at 7.30 on Sunday from St. Andrew's Church, in Somerset Road. The preacher will be the widely-known Rev. R. Whyte, and the organist and choirmaster is Mr. R. J. Lonsdale, who used to bring his choir up to the old studio, as many of you will remember.

The arrangements to broadcast this service have been much facilitated by the courtesy and generosity extended by the Churches that have associated themselves with our Sunday services since 1924.

GLADYS DICKSON.

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STAGE, CINEMA & LISTENER-IN

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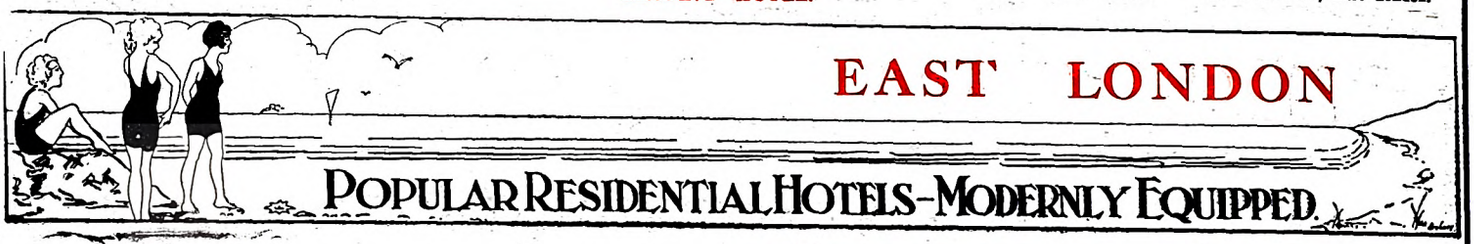

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VOL. XX. No. 652. WEDNESDAY, JANUARY 25TH, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Phyllis Neilson-Terry re-opens in Johannesburg on February 6th in "The Letter."

[Photo: Jane Plotz.

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"The Letter."

Mr. Somerset Maugham, in his play, "The Letter," to be produced at His Majesty's Theatre, Johannesburg, on February 6th, has written very nearly the perfect crook drama.

It jumps off without an instant of hesitation or explanation; as the curtain goes up, Miss Neilson-Terry is busy firing six shots of a revolver into the body of a gentleman. As the smoke of battle dies away and the din subsides, we recognise from the Far Eastern surroundings that this is going to be a dramatisation of the short story that appeared in Mr. Maugham's recent collection, "The Casuavina Tree."

Almost the whole of the first act is occupied with a narration of something that has happened before the curtain went up. Narrations, on the whole, are looked down on these days as being "undramatic" and to be avoided if possible. Mr. Maugham and Miss Terry quietly demonstrated that this is nonsense by making the recitation as dramatic as any actual representation of events could have been.

In the next act, Miss Neilson-Terry is awaiting trial in a Singapore prison. Popular opinion holds that the trial will be a mere formality, that she is so clearly innocent that the jury will not even leave the box. But in the meantime, Miss Terry's defending counsel has made a discovery on his own; there is an intimate letter in existence in Miss Terry's handwriting to the murdered man, written on the day he died, bidding him with all urgency come to see her that night. If the letter is brought into court . . . . the jury will not have as simple a task ahead of it as is supposed.

"The Letter" is everything that a crook-play should be. It does not sacrifice character or probability, and moves with steady speed from one dramatic climax to another. There is not a superfluous word, nor a moment of tension unheld.

"The Letter" is to be preceded by a one act play, "The Ballad Monger," adapted by Walter Besant and W. H. Pollock, from Theo. de Banville's "Gringoire." Phyllis Neilson-Terry play "Gringoire," and the production, as in England, will be in the hands of Mr. Cecil King. Theatre-goers are asked to be seated before the curtain rises on "The Letter," as the plot begins before that.

At The Empire.

Daisy Taylor scored an immediate success when she made her first bow to Johannesburg on Monday evening. A bright, vivacious, blonde, Scotch lassie with wonderful eyes, who has brought the Scots accent from the North to us here in Africa. Miss Taylor soon had her audience interested and amused, and, with her Tartan kilts, her gay, irrepressible smile, her witty quips, and her delightful Scotch songs, makes a great appeal. Her dancing was encored vociferously. She has won three cups and sixteen medals for performing the Highland Fling, old Scottish reels, the Sword Dance, and that ancient dance which has been handed down from generation to generation, the Sheantress.

Miss Taylor is assisted in her act by the "Highlander," a lad with an excellent voice.

Ivan Kotchinsky and Madamoiselle du Boisson, paying a return visit to South Africa, gave some fine dances, ending with a Russion number, which, with its quick, intricate movements, its occasional stamping accentuation, and its fire, is the best thing they do.

The three Bradleys are musical acrobats. In saying this I am saying a good deal, for there are not many people who can play a ukelele and turn a somersault. Most of the music of these acrobats consists of those tunes and melodies which come from Hawaii.

The three Bradleys—did I tell you one of them is a woman?—play the guitar, ukelele and the mandolin. They are three of the cleverest acrobats I have seen, and will surprise you.

Butler and Barnes, in song and jest, opened the programme and raised many a laugh. They have good voices and are sure to be popular.

Dan Booker paid a welcome return with the "Dis-Orderley Room," Harvard, Wynifred and Bruce, Sandy Rowan and Claudia Alba remained over from last week.

C.R.

Daisy Taylor.

HENRY TREISMAN MAKES BEAUTIFUL FAMILY AND WEDDING GROUPS. NEL'S RUST BUILDINGS, JOUBERT STREET.

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Jealous Illusionists and Others.

I saw the other day in a London paper one of the strangest controversies that has ever come to my notice. An illusionist, whose name was quite unfamiliar to me and who probably performed his illusions in tiny provincial towns, was pleading against the introduction of illusion and conjuring tricks into the nursery.

"Why," he said, "should the modern toy-makers take the bread out of the illusionist's mouth by making tiny brick toys with which children can conjure for themselves?"

Now this seems to me very mean and small-minded of this unknown illusionist. What a horrid jealous nature he must have. I myself have seen the toys which the wicked toy-makers have made for the children, and though they enable young aspirants to wizardry to perform tricks for their doting parents and friends, I hardly think that the professional illusionist is in any danger of losing his daily bread by these means.

You see, when you are ten, or about that age, the fact that you have a set of conjuring tricks in your nursery does not at all take away your desire to see a really-truly conjuror. In fact, it heightens that desire, for now that you have been able to trick your mother with the wooden egg and the disappearing penny, you feel that having some slight knowledge of magic you would like to go and see greater feats performed.

A professional musician might equally say that the little girl playing five-finger exercises every morning on the drawing-room piano at home was a menace to his daily bread. Can you imagine a conjuror being jealous of children? Happily, our best magician, Captain Clive Maskelyne, does not subscribe to the weepings and wailings of his fellow. But then he is not a conjuror at all, but an illusionist, and there is a great difference between these two professions. An illusionist deals with larger issues and more exciting and gigantic effects than those of the mere conjuror. Children, as a matter of fact, very often form the main part of his audience. I remember once seeing at least forty children in the front row of the theatre in which Captain Maskelyne was performing, and every one of their mouths were shaped like a round "O" and their eyes were popping out of their heads with amazement. I knew that when they got home the little boys would try to make their little sisters disappear into thin air, and equally well I knew that they would not be successful.

That is the tragedy as well as the delight of seeing an illusionist perform. Although one loves his magic one feels just the slightest sense of annoyance that one cannot guess, not even with hours and hours of thinking, how it was done. I remember after having seen my first illusionist performance, when I was about seven, that I debated night after night in my cot how the flaxen-haired lady could possibly have been sawn in half and put together again. After that everybody with fair hair had an extraordinary fascination for me, and I used to look for the marks of the saw round the middle part of their bodies.

Captain Clive Maskelyne is a very fitting person to visit South Africa in the New Year, for Christmas and the New Year are the times when all gay and happy things come to us, and no Christmas and no New Year is perfect without an illusionist.

What new feats will he perform for us this time, I wonder? Will he turn beautiful ladies into dragons, and then by cutting off the dragon's head restore them to their former loveliness? Will he spirit away the very theatre in which he and his audience are, and carry them on a magic carpet into the very middle of the Arabian Nights? If he did both these things I shouldn't be in the least surprised. Should you?

HOW A BLONDE SHOULD CHOOSE HER AMAMI

Miss Laura La Plante, whose exquisite shingle is the envy of her Film "Fans," writes:—"Amami is now my first choice."

The problem that looms so large in the mind of the Blonde—how she can retain the sparkling fairness of her hair—is satisfactorily solved by the persistent use of the correct shampoo. Amami No. 5 is the Camomile Shampoo especially blended for Blondes—it contains just sufficient Camomile to keep the hair gloriously fair.

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FRIDAY NIGHT IS AMAMI NIGHT

Stevens and Gould.

May Stevens and Victor Gould, who are to arrive shortly, are perfectly complementary to each other—in their artistic capacity, at any rate.

May Stevens composes the words of their songs and all their comedy sketches, and Victor Gould the music. She designs the dresses she wears, and he arranges the order of their programme. Altogether a very satisfactory arrangement.

Their act bubbles over with comedy and laughter. With Victor Gould at the piano, and May Stevens singing one of her inimitable comic songs, nobody could possibly complain that they were not being perfectly entertained.

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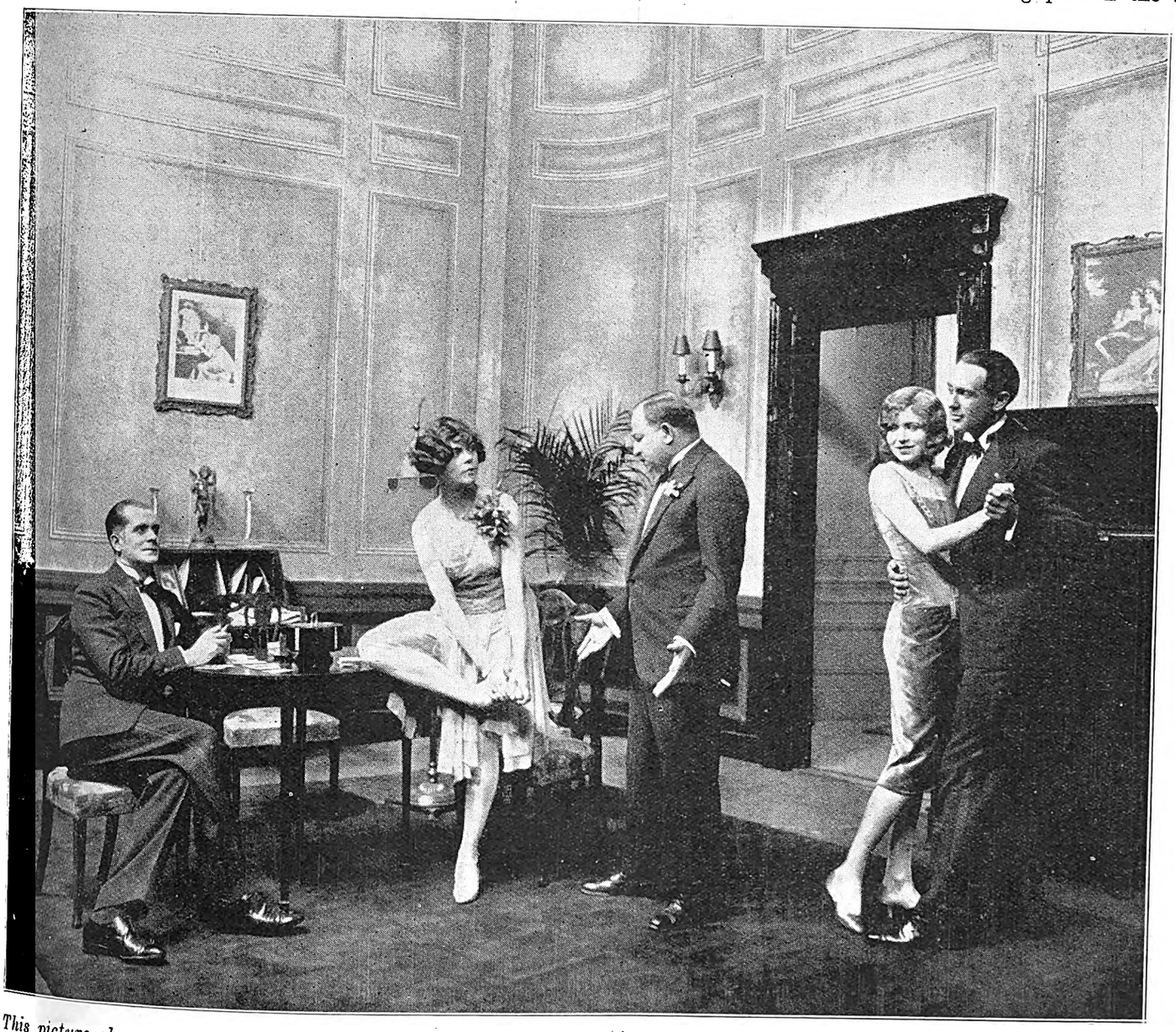
LONDON THEATRES.

At last George Robey has returned to us and London is herself again. Whenever this comedian's name is missing from the electrical signs London feels a little lonely. But now George Robey has given himself back to her as a wonderful Christmas present. "Bits and Pieces," in its new guise, is better than ever. The scene in ancient Egypt is particularly good, and the whole company wears gorgeously coloured costumes. The great man himself is, of course, as humorously garbed as ever. At the end of the show George Robey made a little speech. "I don't know," he said, "how he gets away with it." That was his criticism of his show and himself. We, however, who are better informed know perfectly well how George Robey gets away with it. The chief reason is that he makes us laugh from the moment he comes on to the stage until the time when he leaves it. His cleverness is as miraculous as ever, and he has added further masterpieces of imitation and characterisation to his repertoire. It would take a very hard heart to refrain from laughter at George Robey's impersonation of an adenoidal gentleman. When one has added to George Robey's art, the art of Marie Blanche, one realises that here is the very cream of theatrical entertainment. Marie Blanche is as pretty and as delightful as ever, and you who have seen her so recently, know how much that means.

We have another revival with us. This is that old fragrant favourite "Lilac Time." Evelyn Laye invests the part of "Lili Veit," which was originally played by Miss Clara Butterworth, with her own particular charm, and the play was given a cordial reception at Daly's Theatre. The story is, of course, a very soft and sentimental one, but Schubert's music gives it a lavender-like gaiety which prevents it from falling into the depth of pathos. W. H. Berry was the comedian of this revival, and was excellent as the glass-maker who had recently acquired much wealth. The gentle little story flowed sweetly to its close. One saw Schubert's unhappy and unreturned love for "Lili Veit," who eventually marries his friend. That is the whole plot of the thing, but Frederick Blamey, in the part which was originally played by the late Courtice Pounds, made Schubert a delightful and engaging figure. Altogether "Lilac Time" is a very pleasant addition to our theatrical Christmas fare.

I hear that after all, contrary to earlier expectations, Billy Bennett is not to play the leading part in the all



This picture shows us one of the most cheerful moments in "Crime," the American thriller which deals with New York's underworld, and is playing to big houses at the Queen's Theatre, London. The gay moment, however, does not last long and the thrills and terrors and ghastly apparitions begin again very shortly, to the delight of all the members of the audience. Cecil Mannering, Regine West, Arthur Ross, Mildred Wayne and Grant Mills are seen here. [Photo: Stage Photo Co.

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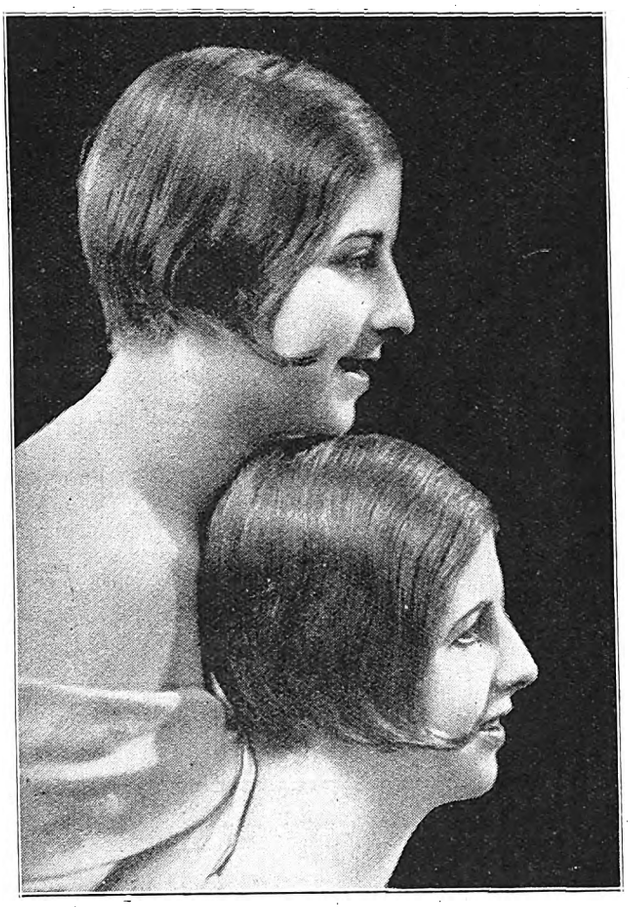


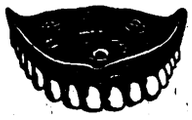
Twins are always popular on the stage, and the Barry twins, whom Hana has posed so adroitly, are no exception to the rule. It is said that only their mother can tell which is which of the Barry twins and even she sometimes makes a mistake.

Pretty Ewing Eaton asserts that bobbed hair is not going out in spite of those who are trying to change the fashion of the coiffeur. Hana caught this fair-haired young American actress in a particularly gay mood.

Elsie Gregory in "The Bow-Wows," at the Prince of Wales' Theatre, London.

British play, "Lumber Love." It was thought that this fine comedian should be retained for the amusement of music hall audiences, and also that his extraordinarily definite and unique style was more suited to the variety than to the musical comedy stage. The part will, instead, be played by that well-known actor, Fred Kitchen, who might be termed the king of English pantomime. This year, for the first time in 40 years, Fred Kitchen is not appearing in pantomime. He does not, however, regard it—as so many theatrical managers do—as dead. It is his opinion that there is still an immense public for the old-fashioned type of pantomime—a pantomime that is full of comedy, humorous animals and jokes that are designed specially for children. "Lumber Love" is to be tried out at Birmingham—at the end of this month.

Alfred Koonin Dental Institute, Ltd.



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I have another prophecy to make. Ian Hay, who is well-known as a novelist and playwright, and who, in private life, is Major John Hay Beith, has written a stirring drama. The story deals with that tremulous time which lies between the granting of the decree nisi and the decree absolute. The name of the play is "Clean Hands," and it has recently been produced in America. I hear that it will also be seen in London in the near future. Many people who remember "Tilly of Bloomsbury" will be interested to hear that this dramatist has turned from his first love—comedy—to a newer love—drama.

Sir Barry Jackson has a new scheme for drawing audiences to the Court Theatre. Those of you who are well acquainted with matters theatrical in London realise what an important name Sir Barry Jackson is. He has been instrumental in making the Birmingham Repertory Theatre one of the most prominent in England, and many a hitherto unknown actor and actress owes their present success to this fine manager and producer. Sir Barry will present a series of five plays at the Court Theatre, where his production of "The Farmer's Wife" reigned for well over three years. The first of these five plays—which will include at least one of Shakespeare's productions—is to be a play called "The Adding Machine." This piece comes to us from America and is by Elmer Rice. In it the well-known American efficiency and love of machine-made things is held up to scorn. There are elements of tragedy in the play and, since it has already been produced at a Sunday entertainment, it will have a large and interested public for its brief sojourn at the Court Theatre.

Terry and Pat Kendall and their delightful mother, Marie Kendall, must still be very fresh in your memories. It will interest you, therefore, to know that Terry and Pat are to appear in a new Irving Berlin musical play called "Cocoanuts," which will shortly be produced. Another favourite in the cast will be Fred Duprez. And Pat Kendall, I hear, is to be allowed to exhibit her comic powers as well as her marvellous dancing. She will appear for the first time as a comedienne. One cannot imagine a member of the Kendall family not having a sense of humour and not being able to get that sense of humour across the footlights.

"Bow-Wows," contrary to the expectations of many, has proved an enormous success, and shows that we are still interested enough in this type of super-pierott show to patronise it in large numbers.

Pretty Elsie Gregory, a typical English girl, does much to help the show to success. "Bow-Wows" is, in fact, essentially English, the only foreigner being Georges Metaxa who hails from Spain, and whose voice is a considerable addition to the "Bow-Wows" musical programme. For the rest the humour is English, and all the sketches and scenes have been written by Englishmen. In a word, it is a fit show to follow in the footsteps of the old Co-optimists.

Another success which is still holding its own is "The Girl Friend," at the Palace Theatre. That india-rubber comedian and dancer, George Gee, has proved so popular that people begin to laugh at him almost before he comes on to the stage. He can twist his body into the most fantastic rubber shapes and his face is so extraordinarily expressive that one feels if a film producer were to see him he would very shortly be kidnapped by a gang of film managers and wrenched from the musical comedy stage to the silver sheet. Louise Brown, who hails from America, is the pretty little dancer in this same show, and here you see her in the flimsiest of ballet skirts and seated rather irrelevantly upon a country style. This mixture of urban and rural is, I think, most piquant.

For the rest, we are still in the throes of Christmas entertainments—pantomimes, thrillers, fairy plays and dramas, with "Peter Pan" heading the list as the most popular favourite. Added to all this there is a general Christmassy feeling in the air for, in spite of the fact that the plum pudding and turkey have disappeared, the Christmas snow is still lying white upon the ground, and eaves and house-tops are decked with spangled silver. Also, we are shivering in one of the coldest seasons for many years, but I suppose we should not grumble at this but pay the price of our white Christmas willingly and cheerfully.

PAMELA TRAVERS.

Louise Brown in "The Girl Friend." [*Photo: Abbé.*

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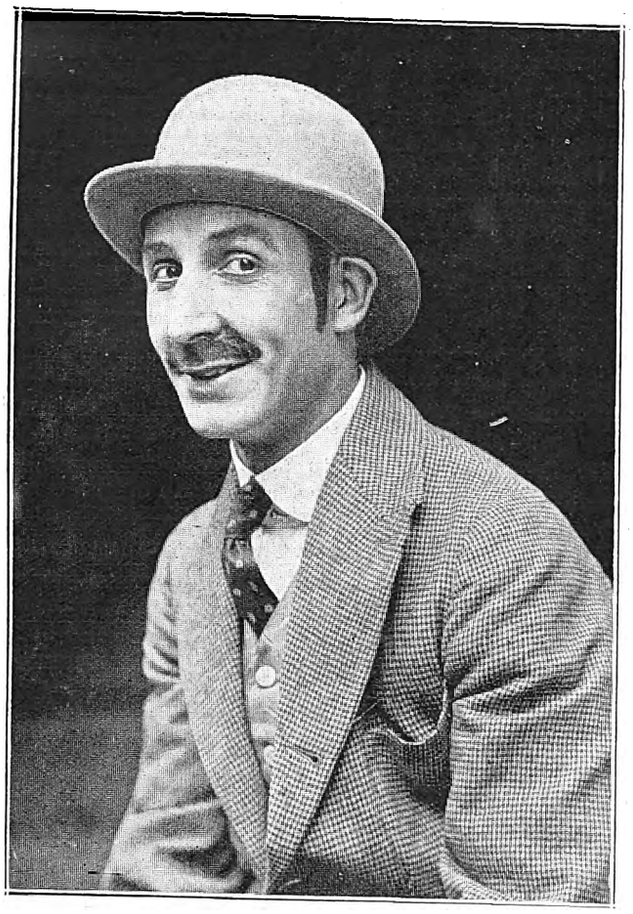

Alfred Byron.

Leila Byron.

Byron and Byron are established favourites in South Africa, and will be at the Criterion, Benoni, on January 30th. These two have been all over the English speaking world. They have played before so many different audiences that they can, inside a single moment, gauge the temper of any gathering of people before whom they are to perform. That is why no audience, and no single member of any audience has ever been disappointed with the act of Byron and Byron.

On With The Dance.

A correspondent has been busy pointing out to me all the reasons why dancing is not so popular as it used to be, and the greatest of all these reasons she tells me is the advent and steady persistance of the "one partner" system. "I am very fond of dancing and am considered to be a good dancer," she tells me, "but really I am losing all interest in dancing nowadays, because whenever I am taken to a cabaret I am supposed to dance with the same young man the whole evening, and frankly it bores me stiff."

My correspondent, who signs herself "Cleopatra" (herself a lady who favoured a multiplicity of "partners"), says that the idea of only dancing with the one partner is so firmly implanted in the mind of the modern young man that he takes instant offence should the girl he is escorting express any desire to dance for a while with anyone else. He seems to take it as a personal insult, instead of just a very natural desire for a pinch of the pleasant spice of variety. He likes to take his partner to a dance and to dance each and every dance with her, and if she ventures to suggest a temporary change—Whew! How the sparks fly!

"It's all very well for the men to take up this attitude," "Cleopatra" continues, "for it is probably quite true that a man can get the most pleasure out of dancing with the same partner who has become so accustomed to his steps and style that she can follow anything he does without a moment's hesitation. But this is not the case with the girls, the majority of them at any rate. A good deal more than half the fun in dancing from the girl's point of view is that of "following" her partner, keeping alert for his next step, following it easily and without bungling when he does it, fitting her movements in with his. That is her part of the dance, and she enjoys the unexpected in his movements so that she can display her prowess in "following" when he springs one "out of the box" on her, and she fits in her steps to the movement as though she had done it a hundred times before."

But the pleasures of "following" are denied to her if she dances all the time with the same partner, for she soon gets to know his dancing inside out and there is nothing that he can do in the way of steps or movements that can present even the smallest difficulty in following. All the excitement and variety which makes dancing worth while from her point of view has gone, and it becomes just the mechanical performance of steps and movements she knows inside out and has become thoroughly tired off.

"Cleopatra" proceeds to plea for a return of the "good old days" when a girl went to a dance with the sure knowledge that she would dance with half a dozen or more young men, each of whom would "trip it" in a different way and provide new problems in following. The one-partner system has been given a more than fair trial, she urges, and the only thing that it has accomplished is to make dancing a dreary and monotonous affair that "bores more than it amuses, and annoys when it fails to bore."

This argument of "Cleopatra's" is one that I have been hearing so frequently of late that I am beginning to think that there must be quite a lot in it. I have heard all kinds of dancers reasoning along the same lines, and it does seem that there is a very big section who would thoroughly welcome a change in this matter. The really expert dancer

(*Continued on page 10.*)

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Doyle and Arnold playing at the Tivoli, Capetown.

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(*Continued from page 8*).

still seems to cling to the "one-partner" theory, but the ordinary dancer of moderate ability appears to be plumping for a great amount of variety in the matter of partners.

There is no doubt that if the really best results are looked for in dancing they can only be obtained by constantly dancing with the same partner, so that a perfect knowledge of one another's steps may be gained. But where dancing is indulged in merely as a pleasant form of amusement, in which the performers are not over-worried as to how their efforts appear to the observer, it certainly seems that there would be more pleasure for all concerned if they interchanged partners more freely.

The solution to the difficulty would seem to lie in bigger parties at dances. If dancers attended cabarets and balls in large parties each couple could then satisfy itself as to whether it would interchange with the other members or stick severely to itself. And I am sure that if this were the case all but the very expert dancers would soon indulge in frequent changes as to partners, with a consequent increase in enjoyment.

South African dancers have been enjoying a treat in the dancing of Meazza and Adrienne, undoubtedly one of the finest dancing acts ever witnessed in South Africa. Artistry and originality is the keynote to their work, and the enthusiastic receptions which they have received in every part of the country in which they have appeared has been eclipsed by the warmth of their reception by Johannesburg audiences who have witnessed these splendid dancers at the Empire.

The "Devil Dance" is, without a doubt, one of the most original dances ever put on to the variety stage, and it is executed with a sureness and brilliance that could scarcely be equalled by any dancers in the world. The surprising and totally unexpected ending is brilliantly conceived and carried out with a sureness of touch that stamps Jeanne Adrianne as a clever actress as well as a marvellous dancer. The fact that, in addition to these two gifts, she has another—that of singing—shows Miss Adrienne to have an unusual combination of talents rarely found together in one person.

Meazza, too, is a sound artiste, whose work is finished and clever, and who provides a harmonious background to Jeanne Adrienne's dancing. His is the brain that conceives these dances and provides his clever partner with the material with which she charms and delights all who see her.

THE BALLROOM SHEIK.

Edith Clifford, "the girl with the naughty eyes," is attracting large audiences to the Orpheum, Johannesburg, and on February 1st plays a return date at the Tivoli, Capetown.

DRINK RED DAISY TEA—IT IS THE BEST.

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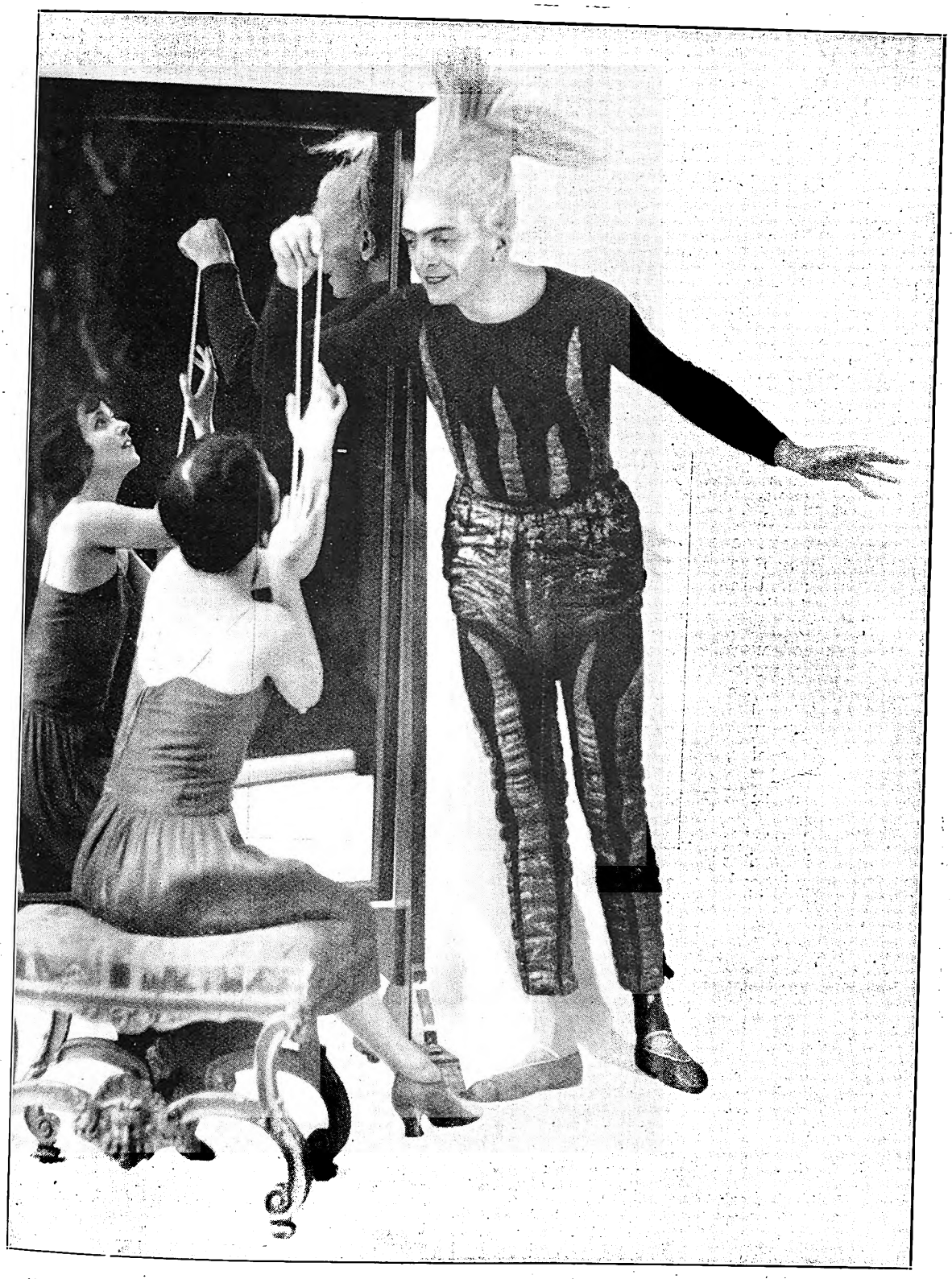

"The Devil as Tempter," in the wonderful Devil Dance of Adrienne and Meazza, who are at the Tivoli, Capetown.

[Photo: Jane Plotz.

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THE BRITISH REPERTORY THEATRES.

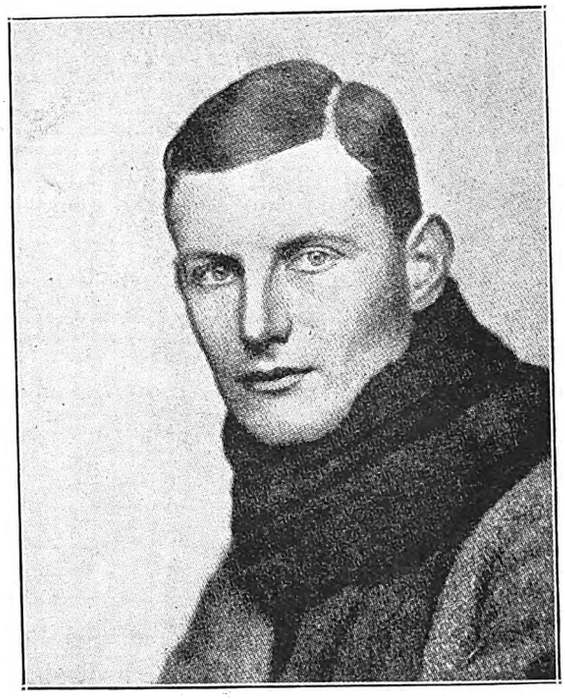
No. VIII—THE SCOTTISH NATIONAL PLAYERS.

The Scottish National Players came into being six years ago. Unlike most of the other repertory and Little Theatres, they have lacked the two very great advantages of a substantial financial backing and a permanent home. Their achievements in the face of these two initial drawbacks speak eloquently for the vitality of the movement and the energy of its supporters.

In the course of their six years' existence the players have produced fifty-nine plays; forty-nine for the first time on any stage. four for the first time in Scotland. Among playwrights, their most important discovery to date is probably John Brandane, whose Highland comedy, "The Glen is Mine," is justly rated alongside "The White-Headed Boy" and the other best Folk comedies of the Abbey Theatre.

The comparison indeed with the Irish National Theatre is one which constantly suggests itself; for though the younger organisation in Scotland cannot yet attempt to rival its Irish elder sister, either in the brilliance of its playwrights or the fame of its players, yet the development of the two have many points in common. The poetical Highland plays of J. A. Ferguson, with their stylised Gaelic idiom, have more than a superficial resemblance to the plays of J. M. Synge; and in Joe Corrie many Scots critics have hailed a coming Sean O'Casey. Mr. Corrie's work is indeed very interesting; himself a miner, working daily in a Fifeshire pit, he writes of miners and mining life with a vivid, passionate rebellion against its ugliness and squalor, an illuminating sympathy with the people he knows, and a most engaging sense of humour.

If he learns to construct his plays as brilliantly as he writes dialogue he will go very far indeed.



Tyrone Guthrie, the producer. Before joining the Scottish National Players he was associated with the O.U.D.S. and J. B. Fagan's Oxford Players.

Apart from Scots plays, which form, of course, the staple bill of fare, the players have from time to time undertaken works of a non-national character, the most notable of these performances being undoubtedly Gordon Bottomley's "Gruach," which, dealing as it does with an episode in the life of Macbeth, fittingly received its first presentation by the Scottish National Players. The production was a memorable one, and gained for the players one of their firmest friends and staunchest supporters in Gordon Bottomley. Among other notable productions are an adaptation of Robert Louis Stevenson's "Weir of Hermiston," and "Full Fathom Five," a Highland comedy by John Brandane, which Robert Courtneidge produced in Manchester, under the title of "The Treasure Ship," and in which several of the character parts were played by members of the Scottish Players. The most recent production was "Britain's Daughter" by Gordan Bottomley, while an interesting future date is the first production in Scotland of the "Mannoch Family," a three-act comedy by Murray MacClymont, this play having been successfully produced in the Birmingham Repertory Theatre last year.

Though the players have no permanent home, they achieve four or five new productions each season in Glasgow, besides fulfilling numerous engagements in different parts of the country.

In addition to this they have played three times at the London Coliseum, scoring a notable success with Ferguson's "Campbell of Kilnhor." The beauty of the play and the power of the performance were warmly praised by the Press.

There have also been undertaken various fit-up tours visiting small towns in Scotland—a policy which it is hoped shortly to extend and develop considerably. Belfast was visited for two nights this autumn with great success, and there is some possibility that the company may go to the South of France for a short season in the spring.

The fact that the Scottish National Players have never, since their inception, had a reserve of capital behind them, has had a cramping effect. It has made it always necessary to prefer a moderate and sometimes timid policy to a more dashing and enterprising if speculative line of development.

Now, however, re-organisation is about to take place which will bring the business side more into line with the growing requirements of the production department, and will allow of more extended scope than has been hitherto possible.

As regards the personnel, the company has no "stars"; the actors have always aimed at team work rather than individual brilliance.

The producers, Tyrone Guthrie, graduated from the O.U.D.S. into J. B. Fagan's Oxford Players, where he learned the simplicity, almost austerity, that characterises his *décors*. Indeed, simplicity is the great virtue of the Scottish Players—a quiet restrained method and a consistent ensemble.

Like the Abbey Theatre again, the Scottish National Players exists primarily to produce new plays in the vernacular. The English repertory organisations are chiefly occupied, and rightly so, in the revival of classical pieces and the introduction of intelligent Continental drama. The English playwright can get new work produced, albeit with difficulty, in London, but the Irish and Scottish playwright, unless, like Barrie or O'Casey, he be already famous, cannot get a hearing in London. The London public is not interested in realistic pictures of Irish and Scottish character; they very naturally prefer their Irishmen to say "Begorra" and their Scots to live in a welter of bawbees, porridge and Highland flings. Furthermore, a London cast cannot do justice to the vernacular speech.—*Reprinted and photos reproduced by special permission of the "Theatre World," (England).*

At The Grand.

In Pretoria, on January 30th, Fynch and Payne and Bruno Sarti will be the acts. Signor Sarti has one of the most magnificent voices we have heard in South Africa, and withal is one of the most popular artists who have ever visited the country.

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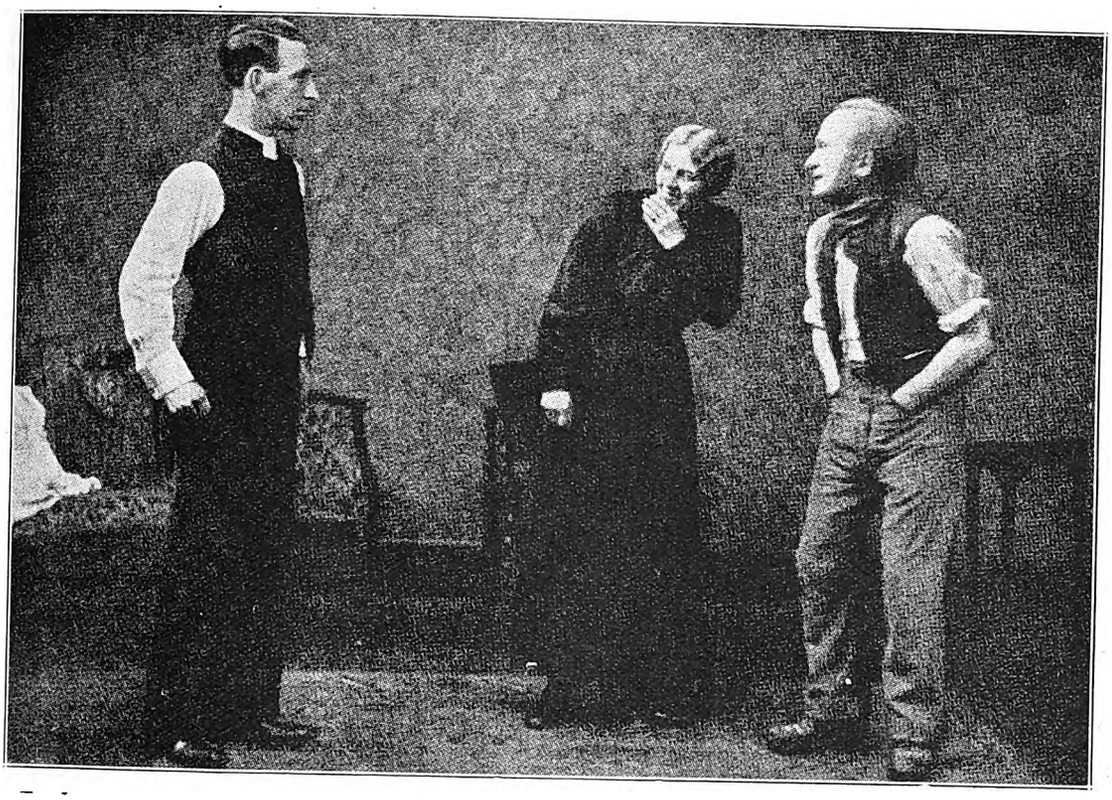
THE SCOTTISH NATIONAL PLAYERS.



Scenes from "Cute McCheyne" by Joseph Laing Waugh, and (below) Gordon Bottomley's "Gruach"—two very successful productions by the Scottish National Players.

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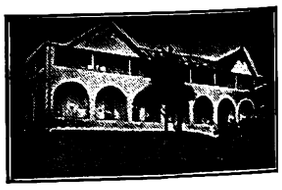

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Joseph Hislop.

African Theatres Ltd., announce the engagement of Joseph Hislop, the internationally famed tenor, whose South African season opens early in February. He is arriving from Australia by the "Suevic," and brings with him Alberto Sciarretti, an accompanist, who is a solo pianist of no mean order. Hislop's voice is a tenor whose full volume is loud speaker strength, and whose pianissimos are not more than .0001 above silence.

His Australian tour was more than successful, and he was retained to take part in a season of Grand Opera, organised by the Royal Philharmonic Society in the Sydney Town Hall. He has a cosmopolitan command of languages and sings in English, Italian, French German, Scandinavian, and renders the ballads of his native land (Scotland) with the inflexion and accent which have made them popular all over the world.

He appeared at the Convent Garden Theatre, London, as Rodolfo, in "La Boheme," for three seasons, and also sung the Messiah solos at the 1926 Handel House Festival in that city. His tour of America and the Argentine was in the nature of a triumph, and the receptions accorded him at the Chicago Opera House and at the Colon Theatre, Buenos Ayres, were extremely enthusiastic. He has also sung in Grand Opera at La Scala, Milan, and the Royal Opera House, Sweden, and was decorated at the latter theatre by His Majesty, the King of Sweden.

Joseph Hislop.

The Two Watsons.

I have watched ice-skating exhibitions at the Swiss winter resorts and I have seen roller-skaters in different parts of the world performing clever feats, but never have I seen such a pair of artists on skates—and roller-skates at that—as are the Two Watsons.

At first one's interest is engaged in admiring their personal grace. The male half of the act wears such an amusing Grock-like make-up, and the feminine half is a tiny wisp of vivacity clothed in silk and flashing jewels. When, after this, one is able to take in the extraordinary cleverness of the Two Watsons' skating; one realises that here is an act that is not only out of the ordinary but whose like we shall probably not see again.

It is inconceivable that such graceful figures and such acrobatic feats can be performed on such slippery things as roller-skates. The Two Watsons, however, look upon their work as child's play. "We have," they told me, "been skating ever since we were children, and can remember the time when we each had our own first pair of skates and went proudly along the shining streets of Paris, dodging in and out among the traffic and just missing the eyes of the gendarmes every time."

The Two Watsons are making their first trip to South Africa early this year.

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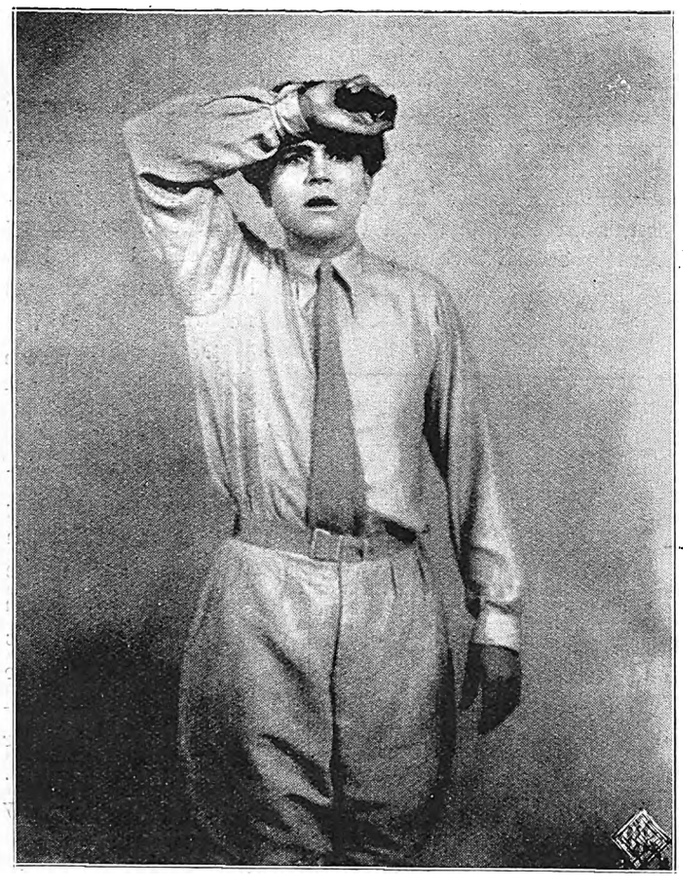

Eric Masterman (Gustav Frolich).

"METROPOLIS"

Towering Overwhelming and Unique

"The Robot."

"Eric Masterman" and "Mary" (Brigitte Helm) in the flood catastrophe.

THE CITY OF

By W.

Are we becoming slaves to ma
part of our daily life—we are transpo
our food is gathered and prepared
lives are manufactured by machines
becoming mechanical in actions and

It is this theme that is occupyi
Europe to-day. It was the terrifying
showed machine-made men, Robots
in the world. It is this slavery to
powerful film "Metropolis."

Even in these days of super-film
stands alone. In this deadly repres
men, all the latest arts of the cine
reveals the cinema as an art in its
the screen. Just as the early Gri
film producers, so the film "Metrop
in Los Angeles.

Apart from being the film m
presents a thoroughly exciting story
the novel, "Metropolis," written b
her husband.

In the wonder city of the futu
chasm-like streets, its bridges for
about ceaselessly, lives John Maste
in his modern Tower of Babel, sur
electrical devices, he directs the
Metropolis.

Wonderful Studies of Men, Women and Children by Henry Treisman, Artist and Photographer, Johannesburg.

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Coming to

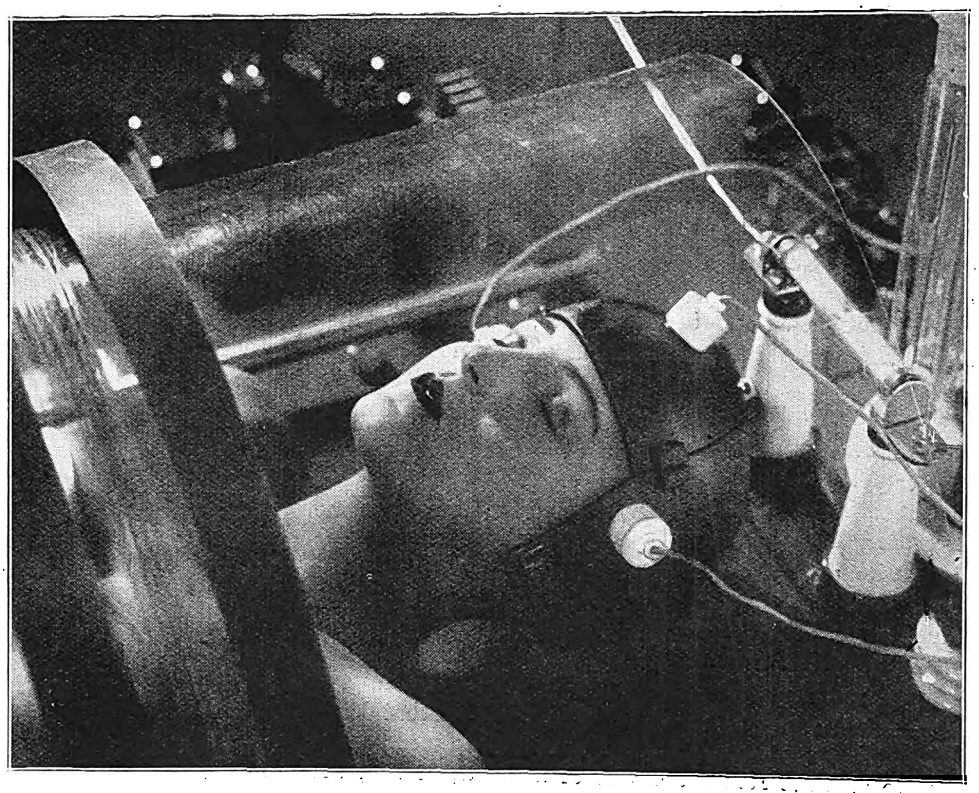
THE BIJOU

Johannesburg

on

JANUARY 30th

1928



Mary on Rotwang's Experimental Table with her Face being reproduced on that of the "Robot."

THE FUTURE.

By Makin.

mes? The mechanical is so much a d to and from our work by machines, machines, all the necessities of our that there is the danger of ourselves aily habits.

he minds of writers and thinkers in eme of the play, "R. U. R.," which making war on the few humans left echanism which is the theme of the

there is no doubt that "Metropolis" tation of machinery making slaves of a have been utilised. Pictorially, it and opens out vast possibilities for h productions taught a good deal to lis" will make students of producers

erpiece of the year, "Metropolis" spectacular fashion. It is taken from Thea von Harbou and produced by

with its mammoth skyscrapers, its tor traffic and its aeroplanes flitting nan, the controlling brain. Perched unded by secretaries and wonderful hrobbing, multifarious activities of

(Continued on page 18.)

Eternal darkness: In the Subterranean Machine Town of the labourers.

Have Baby Photographed Before the Dimples Go! By Henry Treisman.

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His son, Eric, who lives a life of athleticism and open-air luxury, knows nothing of the dreadful subterranean life of the city where the workers, the slaves to the machines, have their existence. Into the luxurious garden of his father's house there comes one day a strange girl of wonderful beauty, Mary, who lives among the workers and cares for their children. For a moment she appears and then, thrust away by lackeys, she disappears from sight.

Fascinated by this vision, Eric goes forth to find her. He wanders through the streets of dreadful night where the workers toil and slave at the gigantic machines. He sees the terrible tragedies of their lives, the sweating, hopeless toil that cripples them in the service of Moloch. He witnesses an accident wherein men are scalded to death by an explosion of steam. Horrified, he rushes to his father to try and persuade him to better these conditions.

Aloof and conscious of his power, John Masterman refuses. Eric goes forth again and this time takes his place as a worker in one of the machine shops. He endures all the agony of toil, and then goes with other workers to a secret meeting in the catacombs where the age-old story of the Gospel is being told again. To his astonishment it is the beautiful Mary who is preaching to the broken workers, and her message is brain and labour must have the mediator of heart. Some day that mediator will appear.

Inspired by this Gospel, Eric declares his love for Mary. But he is being watched secretly by his father and a scientist who has just created a mechanical being, a Robot, without a soul. Incensed by the power that Mary possesses over the workers, John Masterman orders the scientist to give his Robot the face of this girl, so that the mechanical being may be sent among the workers to preach a different gospel. To achieve this mechanical miracle, the scientist captures the girl after a thrilling chase in the catacombs.

A wonderful laboratory experiment follows. Mary is enmeshed in steel and electrical devices, and the scientist transforms her image to that of his mechanical being. This is one of the most graphic parts of the film and reveals many wonderful devices in the art of production. The Robot is then sent forth among the workers and the real Mary kept captive. Eric, seeing this lewd and totally different Mary preaching sedition to the workers, cannot believe that it is the woman to whom he declared his love.

The Robot without a soul seems determined to wreck vengence on her creators. She rouses the workers to revolt. They come forth from their subterranean dwellings and begin to smash the machines whose slaves they have been so long. Riot and destruction is let loose. John Masterman tries vainly from his Tower of Babel to stem this fury. It is hopeless. Machine after machine is wrecked and the whole mechanism of the great city of Metropolis falters and comes to a stop.

It is impossible in this small piece of the story to convey, adequately, the thrilling spectacular appeal of the film. One does not want to give the whole plot away and so spoil the enjoyment. South Africans, when they see it, will agree that it is a film that will create cinema history. A fabulous sum was spent on its production, so much in fact that it is unlikely to repay its creators.

It displays several new film stars, chief of whom is Brigitte Helm, who plays the part of Mary and the Robot. Eric, is portrayed by a handsome youth, Gustav Frolich. These two players will appeal to the younger generation of picture-goers.

In London, this film has already created a sensation. The critics have lavished a good deal of praise upon it, and this at a time when foreign films are being severely criticised in comparison with British. Incidentally, as an example of how it appeals to the public, I may mention that I had to pay 3s. 6d. for the privilege of standing to see this film. But it was worth it.

Carlton and Rosslyn, who open at the Empire, Johannesburg, on January 30th.

Ivy Conmee, the principal dancer in "Puss in Boots." [*Photo: Levson.*

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All Programmes are subject to rearrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, JANUARY 30th, 1928.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie (deur **Oom Tommie).**

4.0 p.m. daily: Weather Forecast, followed by Women's Half-hour arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**

5.0 p.m., Wednesday: Teen's Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.30 p.m.: Close down.

7.0 p.m. daily, except Sunday: Dinner Hour Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

9.0 p.m., Monday, Thursday and Friday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

8.50 p.m., Tuesday and Wednesday: **General News Service. Announcements.**

8.0 p.m., Saturday: **General News Service. Announcements.**

MONDAY, JANUARY 30th, 1928.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. A Talk on "The Handling and Marketing of Grain through Exchanges," by **Mr. Ivan Pedersen.**
8.25— 3. Overture: "Norma" ... ... Bellini.
"JB" Studio Orchestra.
8.35— 4. Soprano:
(a) "Vissi D'arte, Vissi D'amour" (from "Tosca") —Puccini.
(b) "A Night Idyll" ... ... Loughborough.
(c) "Devotion" ... ... Haydn Wood.
Miss Freda Edwards.
8.45— 5. Selection: "Lily of Killarney" ... ... Benedict.
"JB" Studio Orchestra.
9.0 — 6. **General News Service. Announcements.**
9.10— 7. Tenor:
Mr. C. H. Olivier.
9.20— 8. Weekly Sports Talk: "The Origin of some Famous Games," by **Mr. W. D. Powell.**
9.35— 9. Jazz: **"JB" Studio Orchestra.**
9.45—10. Soprano:
(a) "Serenade" ... ... Drigo.
(b) "Song of the Soul" ... ... J. Carl Breil.
(c) "Serenata" ... ... Toselli.
Miss Freda Edwards.
9.55—11. Suite: "Flower Suite" ... ... Benyon.
"JB" Studio Orchestra.
10.10—12. Tenor:
Mr. C. H. Olivier.
10.20—13. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

TUESDAY, JANUARY 31st, 1928.

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.
8.10— 2. Fortnightly Talk on "Hygiene," by **Dr. A. J. Milne.**
8.25— 3. Overture: "Cenerentola" ... ... ——
"JB" Studio Orchestra.
8.35— 4. Baritone:
(a) "The Fishermen of England" ... ... Phillips.
(b) "Do you not know?" ... ... D'Auvergne Barnard.
Mr. Reginald Millard.
8.45— 5. Saxophone Solo:
Mr. G. E. Spencer.
8.50— 6. **General News Service. Announcements.**
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9.0 — 7. Selection:
"JB" Studio Orchestra.
9.10— 8. **Miss Dollie Summers,** in Selections from her Repertoire.
9.20— 9. **Rich and Adair,** Comedy Rube Sketch, relayed from Empire Theatre.
9.35—10. Baritone:
(a) "The Yeomen of England" ... ... Edward German.
(b) "The Arrow and the Song" ... ... Balfe.
(c) "Oh, could I but Express in Song" ... Malashkin.
Mr. Reginald Millard.
9.45—11. Jazz: **"JB" Studio Orchestra.**
9.50—12. Item by **Mr. Lago Clifford.**
10.0 —13. Suite: "Spanish Suite" ... ... Leoncavallo.
"JB" Studio Orchestra.
10.10—14. **Miss Dollie Summers,** in Selections from her Repertoire.
10.20—15. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

WEDNESDAY, FEBRUARY 1st, 1928.
OLD FOLKS' NIGHT.
8.0—EVENING PROGRAMME.
1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Afrikaans Talk by **Mr. Tommie Beckley.**
8.25— 3. Overture: "Romantique" ... ... Snoek.
"JB" Studio Orchestra.
8.35— 4. Songs:
(a) "A Perfect Day" ... ... C. Jacobs Bond.
(b) "On the Banks of Allan Water" ... ... ———
(c) "Where'er you Walk" ... ... Handel.
Master Arthur Best.
8.45— 5. Selection: "The Gondoliers" ... ... Sullivan.
"JB" Studio Orchestra.
8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:
9.0 — 7. Contralto:
(a) "Three Fishers" ... ... Hullah.
(b) "The Dear Little Shamrock" ... ... Jackson.
Miss Florence Ellis.
9.10— 8. **"The Disorderly Room,"** Comedy Military Sketch, relayed from Orpheum Theatre.
9.25— 9. "Experiences of an Ex-Police Officer" (Third Series), No. 9.
9.40—10. Jazz: **"JB" Studio Orchestra.**
9.50—11. Songs:
(a) "Thou art Repose" ... ... Schubert.
(b) "The Ash Grove" (Old Welsh Air) ... ... ———
(c) "The Last Rose of Summer" (Old Irish Air) ———
Master Arthur Best.
10.0 —12. Suite: "Three Hungarian Dances" ... ... Brahms.
"JB" Studio Orchestra.
10.10—13. Contralto:
(a) "The Low-backed Car" ... ... Sam Lover.
(b) "Mary" ... ... Richardson.
Miss Florence Ellis.
10.20—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

THURSDAY, FEBRUARY 2nd, 1928.
8.0—EVENING PROGRAMME.
1. **Orpheum Orchestra,** relayed from Orpheum Theatre.
8.10— 2. Weekly Wireless Talk, No. 1: "How Radio Grew Up," by **Mr. W. Hilarius,** Chief Engineer, African Broadcasting Co., Ltd.
8.25— 3. Soprano:
(a) "Il Bacio" ... ... Arditi.
(b) "Comin' thro' the Rye" ... ... ———
(c) "The Promise of Life" ... ... Cowen.
Mrs. T. Meredith.
8.35— 4. Overture: "Rosamunde" ... ... Schubert.
"JB" Studio Orchestra.
8.45— 5. Baritone:
Mr. A. Lawson.
8.55— 6. Jazz: **"JB" Studio Orchestra.**
9.0 — 7. **General News Service. Announcements.**
9.10— 8. Suite: "Scenes from an Imaginary Ballet," Coleridge Taylor.
"JB" Studio Orchestra.
9.20— 9. "The Mysterious Foreman," a mystery story, by **B. Northling Swemmer.** (Told by the author.)
9.35—10. Jazz: **"JB" Studio Orchestra.**
9.45—11. Soprano:
(a) "Il bel di vedremo" ("Madame Butterfly") —Puccini.
(b) "When the Heart is Young" ... ... D. Buck.
(c) "Crinoline" (from "Country Girl") ... Monckton.
Mrs. T. Meredith.
9.55—12. Selection: "Lido Lady" ... ... Rodgers.
"JB" Studio Orchestra.
10.10—13. Baritone:
Mr. A. Lawson.
10.20—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

FRIDAY, FEBRUARY 3rd, 1928.
8.0—EVENING PROGRAMME.
1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.20— 2. Contralto:
(a) "Homing" ... ... Teresa del Riego.
(b) "Slave Song" ... ... Teresa del Riego.
(c) "Sometimes when Night is High" ... Lyall Phillips.
Miss Peggy Ross.
8.20— 3. Overture: "Plymouth Hoe" ... ... Ansell.
"JB" Studio Orchestra.
8.30— 4. Bass:
(a) "Reuben Ranzo" ... ... Eric Coates.
(b) "She is Far from the Land" ... ... Frank Lambert.
(c) "The Song of the Waggoner" ... ... ———
Mr. Alec Watt.
8.40— 5. **"JB" Studio Orchestra.**
8.55— 6. **General News Service. Announcements.**

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9.5 — 7. Idyll: "Darby and Joan" (by request) ... ... Foulds.
9.15— 8. Sketch: **"JB" Studio Dramatic Company.**
9.35— 9. Intermezzo: "'Neath African Skies" (by request) ... Jessel.
9.45—10. Contralto:
(a) "Thank God for a Garden" ... ... del Riego.
(b) "A Brown Bird Singing" ... ... Haydn Wood.
(c) "My Ship" ... ... del Riego.
Miss Peggy Ross.
9.55—11. **Empire Orchestra,** relayed from Empire Theatre.
10.5 —12. Jazz: **"JB" Studio Orchestra.**
10.15—13. Bass:
(a) "Hell's Pavement" ... ... Frederick Keel.
(b) "Tributes" ... ... Howard Fisher.
(c) "Cape Horn Gospel" ... ... Frederick Keel.
Mr. Alec Watt.
10.25—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

SATURDAY, FEBRUARY 5th, 1928.

8.0—EVENING PROGRAMME.

1. **General News Service. Announcements.**
8.10—2. **Bijou Orchestra,** relayed from Bijou Theatre.
8.30—3. **Dance Programme,** relayed from St. James' Restaurant and the Carlton Hotel.
11.45 p.m.—Close down.

N.B.—The Programme between 9.0 and 10.0 p.m. will be relayed to Durban.

SUNDAY, FEBRUARY 5th, 1928.

FIRST SESSION.

10.30 a.m.—11.30 a.m. Relay of Service from **Irene Dutch Reformed Church.**

SECOND SESSION.

3.30 p.m.—5.0 p.m. **Gramophone Recital.**

THIRD SESSION.

7.30 p.m. Relay of Service from **Central Wesleyan Hall.**

FOURTH SESSION.

8.45—1. Overture: "The Merry Wives of Windsor" ... ... Nicolai.
"JB" Studio Orchestra.
8.55—2. Songs from "When we were Very Young" (by request). Words by A. A. Milne, music by H. Fraser-Simson.
Miss Ivy Nankervis.
9.5 —3. Ballet: "Sicilian Vespers" ... ... Verdi.
"JB" Studio Orchestra.
9.20—4. Piano Solos:
(a) "Ballade" ... ... Debussy.
(b) "Garden in the Rain" ... ... Debussy.
Miss Margaret Williams.
9.27—5. Fantasia: "La Traviata" ... ... Verdi.
"JB" Studio Orchestra.
9.35—6. Songs:
Miss Ivy Nankervis.
9.45—7. Suite: "Miniature Suite" ... ... Coates.
"JB" Studio Orchestra.
10.0—Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

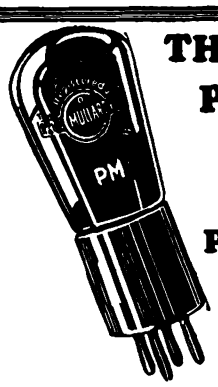
A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, JANUARY 30th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").



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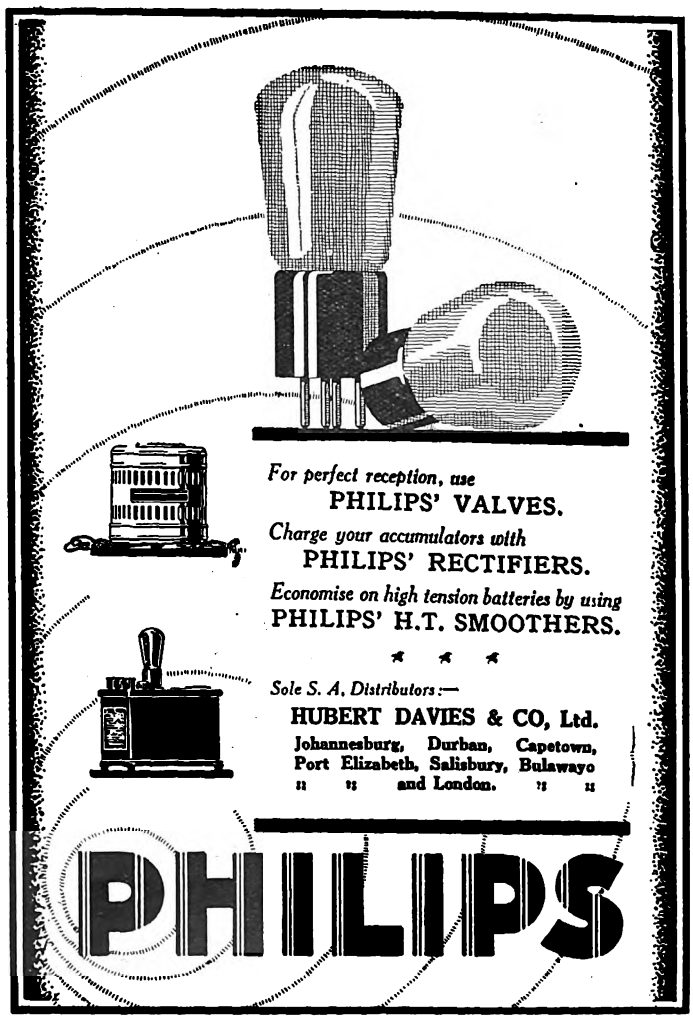

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"Columbia" Records.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.4 **Special Musical Programme.**

We propose to give on four consecutive afternoons some of the records made by the Columbia Company at the recent Wagner Festival, Bayreuth.

Parsifal.

Transformation Scene.

Flower Maidens Scene.

Good Friday Music.

Children: "Alice in Wonderland." Again with music and **Aunty Lex.**

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Alhambra Orchestra.**

Songs:

"The Greatest wish in the World" ... ... Del Riego.

"A Brown Bird Singing" ... ... Wood.

Eva St. Croix.

Violin Solos:

(a) "Schon Rosmarin" ... ... Kreisler.

(b) "Liebeslied" ... ... Kreisler.

(c) "Liebesfreud" ... ... Kreisler.

Harry Terhardt.

Songs:

"In Summer time on Bredon" ... ... Peel.

"Simon the Cellarer" ... ... Hatten.

Jan Luyt, Jnr.

Piano Solos: **Edna Stanton.**

8.50 "Enoch Arden" ... ... Tennyson.

Spoken by Cecile de Banke.

Musical Setting by Richard Strauss.

Played by Ethel Noach.

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N.B.—Brunswick Records ONLY are Broadcast from DURBAN every Wednesday evening.

9.30 **News Service** (English).

Songs:

"Slave Song" ... ... Del Riego.

"Dearest, I Love the Morning" ... ... Wood.

Eva St. Croix.

Violin Solos:

(a) "Melodie" ... ... Kreisler.

(b) "Siciliano and Rigandon" ... ... Kriesler.

Harry Terhardt.

Songs: (In Afrikaans). **Jan Luyt, Jnr.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

TUESDAY, JANUARY 31st, 1928.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Special Musical Programme.**

Parsifal: Grail Scene.

5.30 **Teens:** Stories of Adventure, by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Report. Market Report.**

Orchestral Items by the Capetown Orchestra. Conductor, **W. J. Pickerill.**

8.15 March: "Le Regiment de Sambre et Meuse" ... ... Turlet.

Overture: "The Caliph of Bagdad" ... ... Boieldieu.

The Orchestra.

Songs: **Henry Moore.**

Cornet Solos: **G. C. Dimmack.**

Songs: **Brenda Rathfelder.**

Selection: "La Boheme" ... ... Puccini.

The Orchestra.

9.0 **News Service** (English).

9.5 Talk by **Mr. Graham Botha,** Chief Archivist.

9.20 Selection:

"Chu Chin Chow" ... ... Norton.

Aria on the G. String ... ... Bach.

Pizzicato from "Sylvia" ... ... Delibes.

The Orchestra.

Songs: **Brenda Rathfelder.**

'Cello Solos: **Granville Britton.**

10.0 **News Service** (Afrikaans).

10.5 Songs: **Henry Moore.**

Ballet: "Le Cid" ... ... Massenet.

The Orchestra.

10.30 Close down.

WEDNESDAY, FEBRUARY 1st, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "H.M.V." Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Special Musical Programme.**

Siegfried:

"Forest Murmers," Prelude, Act III.

"Fire Music."

5.20 **Children:** A Compton MecKenzie story and some riddles, by **Aunty Lex** and **Uncle Bonzo.**

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EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 A Programme of Short Recitals:

Beatrice Renouf (Soprano).

R. J. Lonsdale (Organist).

Frank Reid (Baritone).

9.0 **News Service** (English).

9.5 **Guy Lanham** (Pianist).

9.30 **Programme of Music by Cleghorn's Café Orchestra.** Leader, **Percy Rees.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

THURSDAY, FEBRUARY 2nd, 1928.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Special Musical Programme.**

"Rhinegold" and **"Valkyrie."** Entry of the Gods. Ride of the Valkyrie.

5.25 **Children:** A story and verses, by **Walter de la Mare.**

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

Overture: "Leonore No. 3" ... ... Beethoven.

Aria: "A mon Fils" ... ... Meyerbeer.

Cecilia Wessels.

Ballet Suite ... ... Max Reger.

9.0 (approx.) **News Service** (English).

"La Cloche" ... ... St. Saens.

Symphony No. 5 ... ... Beethoven.

Cecilia Wessels.

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Programme of Music by Waldorf Orchestra.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, FEBRUARY 3rd, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "Columbia" Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

5.0 **Special Musical Programme.**

Variations Symphonique. Caeser Franck recorded by Cortot.

5.25 **Teens:** "A little sunshine a little shade," with **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).

Royal Automobile Club Report.

Fruit Export Report.

Dance Music.

10.0 **News Service** (Afrikaans).

11.0 Close down.

SATURDAY, FEBRUARY 4th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "H.M.V." Records used.

1.30 **Programme of Afternoon Sports.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **The Family in the Studio.**

6.0 Close down.

EVENING SESSION.

7.0 **Dinner Hour Music** by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Popular Programme by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 **Relay from Fletcher & Cartwright's.** Leader, **V. Latronico.**

10.30 Close down.

SUNDAY, FEBRUARY 5th, 1928.

6.50 **Announcements.**

6.55 **Divine Service** will be relayed from **St. George's Cathedral,** Wale Street.

8.30 **Programme of Music by the Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from Adderley Street Pier, weather permitting, otherwise from Studio.)

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In and Out the Capetown Studio.

Chatting to Cecile de Banke about "Enoch Arden" which she is broadcasting on Monday night to Richard Strauss' musical setting, she very aptly, I think, describes it as "a pianoforte solo with a spoken accompaniment," and her reason, to use her own words, is "that the beauty and grandeur of the music lifts Tennyson's poem to realms that he can hardly have hoped for when planning this homely poem of rustic heroism. Strauss has planned the whole work on three themes—first—The Sea, which is to play blind Fate to the human element; then its three helpless victims, Enoch Arden, Annie Lee and Philip Ray; and, lastly, the Guiding Spirit, comforter and releaser in the tangled lives of these three. The three themes occur repeatedly intermingling to form a beauty reminiscent of poignant drama and the calm dignity of Greek Tragedy. I understand that in the rendering given by Cecile de Banke and Ethel Noach, the poem has been cut to make the music more continuous (the cut parts being unaccompanied), but no part of the plot or action has been omitted. Even in this form it is long, but probably not a note or a word longer than we could wish when listening to such expert interpreters.

Jan Luyt (Jun) gave his first vocal broadcast last week, and holds promise of an unusually good radio voice. He is to sing again on Monday, as is Eva St. Croix, another of our visitors from Johannesburg. She has chosen some tuneful popular ballads.

One of the younger violinists who is coming on by leaps and bounds is Harry Terhardt, and he also has chosen items which are sure to please; five Kreisler pieces, each a gem.

Popular Orchestral Numbers on Tuesday.

With selections from "La Boheme" and "Chu Chin Chow," the orchestra cannot go wrong. Both have a dramatic touch, which creeps through the light-hearted melody of the music every now and then, and makes an appeal which years of repetition have not dulled. In fact, if request phone calls and cards are a criterion these are two of the first six most universally popular selections that the orchestra plays. And our gratitude to the Tuesday programme need not stop there because, by turning back a page or two, you will see how attractive the rest of their items are.

Mr. H. Moore has given us pleasure many times with his rendering the sentimental type of ballads. He is one of the few tenors who can sing atrocious nonsense and not make one want

Cecile de Banke, Capetown.

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(1)—Week-End Excursion Tickets (all classes) are issued on Fridays from 5 p.m. and all day on Saturdays and Sundays, available to complete the return journey by midnight on the following Monday. The Excursion facilities also operate in through bookings with the C.F.L.M.

(2)—Evening Excursion Tickets (all classes) are issued from 5 p.m. daily. The return journey must be commenced not later than by midnight the same evening.

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J. R. MORE,
Acting General Manager.

Johannesburg,
December, 1927.

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to write to the station director about it. He sings it so delightfully.

Miss Brenda Rathfelder is a new adventurer on the air, and I cannot suggest how she will come over, because I have not had the pleasure of hearing her sing.

After the News Service, one of our favourite speakers will monopolise the mike for fifteen to twenty minutes. I say "favourite" advisedly because no listener misses Mr. Graham Botha's historical chats until he or she cannot help it.

An Experiment.

Experiments are dangerous but healthy. They show that the Studio department is *still* trying to find the perfect programme, and that there are *still* listeners to be experimented upon. Healthy signs both.

A recital programme on Wednesday night is the new venture, and it is as assorted as variety, combined with pleasure, will allow.

Beatrice Renouf, accompanied by her husband, Mr. Pike, will open the programme with a song recital. Then Mr. R. J. Lonsdale will broadcast from St. Andrew's Church, where he is the popular choir-master and organist. And another song recital by Frank Reid will conclude the first half. His nice sense of rhythm makes him one of the best singers of folks songs in town.

Guy Lanham from Kimberley.

Will broadcast after the News Service. This new comer to Capetown cannot but be an acquisition to musical circles. He has had the advantage of personal tuition with the celebrated Tobias Mathey, York Bowen and Vivian Langrishe. Notabilities all in Musical London.

Mr. Lanham is particularly enthusiastic about York Bowen's compositions because he had the privilege of studying many of them with him, and was the first in this country to introduce the now famous "Polonaise" in F. sharp," "The Miniature Suite," and several others. Apparently music has always been his bent, because he confesses to an appearance at the Steinway Hall at the early age of twelve.

During his stay in Kimberley, Mr. Lanham has been closely associated with every branch of musical life in the town. He gave recitals—most successfully—did examination preparation and appeared in several productions of the "Operatic Society." Character study is evidently his work as "Ko, Ko," "The Lord Chancellor," etc. His recital on Wednesday night will be listened to with the greatest interest. Capetown is always willing to hold out the hand of welcome to a good musician.

Cecilia Wessels.

The practice of introducing vocalists to the Thursday programme is an excellent one, and few names therein please us so much as that of Cecilia Wessels, who is heard all too seldom, although she is actually resident in Capetown. If I remember rightly, this will be her first appearance since the highly successful recital she gave in the City Hall with Adolph Hallis. This time she will sing Meyerbeer's "A mon fils" and St. Saen's "La Cloche."

The symphony will be the Beethoven No. 5, undoubtedly the most popular of all his symphonies.

GLADYS DICKSON.

Items from the Durban Studio.

Aviation.

Recently we had the distinct pleasure of a visit to the studio from Lady Heath, the intrepid British airwoman at present in Durban. We feel sure that Lady Heath's broadcast address on "Aviation from a Woman's Point of View" proved of intense interest to our listeners, and that her remarks on the subject will materially assist in the great cause of civil aviation in South Africa.

Programme.

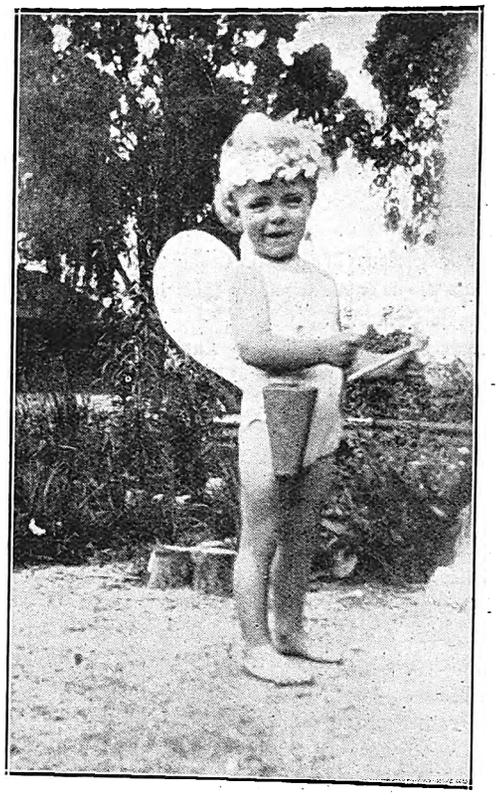
Perusers of our programmes for this week will observe that we have introduced a new feature in the shape of a few short analytical notes on composers and compositions. This is done with the idea of giving our listeners a little insight into some of the works to be broadcast and to assist them towards a higher level of musical appreciation.

The artists who co-operate in Monday evening's programme are Mr. Harold F. Dunning, Miss Jean Wilson (soprano), Mr. Jock Wilson (tenor) and Miss Emmeline Butterworth (recitals). We bid adieu to Mr. Dunning for a while as this is the last talk of his series.

On Tuesday evening, two short plays have been introduced. Both are written by L. du Garde Peach, one of the most popular writers of broadcast plays in England to-day, many of which have been featured by the B.B.C.

An excellent programme has been chosen by the musical director for Thursday evening. This "Light Classical Concert" is the forerunner of several to be relayed from the Pavilion. I understand that the second half of these concerts will include some of the choicest examples from the library of chamber music. This is indeed good news, as it affords an excellent opportunity of hearing some of the lesser-known works of the great masters.

An artist who makes her first appearance in the Durban studio on Friday evening is Miss Rose Alper (soprano). Miss Alper is the possessor of a gloriously sweet voice, and a singer in the true sense. Mr. Clifford Tutton (baritone) will also delight us with his singing.



One of Uncle Joe's radio nephews, Rodney Rush.

On Saturday and Sunday evenings, popular concerts by the Durban Orchestra will be relayed from the Summer Palace, Ocean Beach. The vocalists are Miss Kathleen Chislett (contralto), who is always well received, and Mr. Slesser Whyte (bass), whose voice is of such admirable broadcasting quality.

Ella and Denise Dunton, even while holiday-making, think of Uncle Joe.

This Week's Musical Story.

He was a lover of music who had just been to hear one of the great operas, and he was expatiating upon its beauties to an unresponsive friend, whom he observed to yawn. The music-lover was hurt.

"Look here, John," he protested, "don't you think music is of some practical benefit in life?"

"Oh, yes," said the unresponsive one. "Why, judging from the portraits I have seen of eminent musicians, especially pianists, I should say that music is great to keep the hair from falling out."

H.E.D.

Better Wear — FLEET FOOT.

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Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.

Studio 'Phone Number, Central 2928.

A "Tuning Note" is transmitted for one minute before all Sessions.

MONDAY, JANUARY 30th, 1928.

12.30 **Lunch Hour Session:—**

Elvia Rayner (Pianoforte): "Compositions by Liszt."

Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** Arranged by **Aunt Isobel.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Light Music.

7.30 **The Wireless Orchestra:—**

Selection: "Mary" ... ... Hirsch.

Entracte: "Silver Cloud" ... ... Wood.

Valse: "New Carmen" ... ... Kaps.

Morceau: "La Cinquantaine" ... ... Marie.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 **Travel Talk No. 6:** "Exile in Siberia," **Mr. Harold F. Dunning.** This is the last of Mr. Dunning's travel talks. During the course of his series he has taken us to many interesting places, including the Torres Straits, the Libyan Desert and Mexico, and now he is going to leave us in Siberia.

"A STUDIO PROGRAMME."

8.25 Selection: "Floradora" ... ... Stuart.

The Wireless Orchestra.

8.35 Tenor:—

(a) "O Glad Awakening" ... ... Harris.

(b) "Mother I Love" ... ... Drummond.

Mr. Jock Wilson.

8.45 **General and Local News.**

8.55 Morceau: "The Call of the Angelus" ... ... Walton.

Valse: "Un peu d'Amour" ... ... Silesu.

The Wireless Orchestra.

9.5 Saxophone Solo: **Mr. T. J. Stabbins.**

9.10 Elocution:—

(a) A Scene from "Trilby" ... ... du Maurier.

(b) "The Lesson of the Watermill."

Miss Emmeline Butterworth.

"Trilby" was first produced in America. After a very successful season it was brought over to England and produced in 1895 by Sir Herbert Beerbohm Tree, who created a wonderful impression in the part of "Svengali." "Trilby" was played by Miss Dorothea Baird with equal success. The play was recently produced in this country with Mr. Maurice Moscovitch as the sinister mesmerist.

9.20 Selection: "Sunshine Girl" ... ... Rubens.

The Wireless Orchestra.

9.30 Violin: "Simple Aveu" ... ... Thome.

Mischa Elman.

9.34 Soprano:—

(a) "Slave Song" ... ... Alice Gomez.

(b) "Morning" ... ... Stanton.

Miss Jean Wilson.

9.44 March: "Invicta" ... ... Playfair.

Coldstream Guards' Band.

9.48 **Soprano and Tenor Duets:—**

(a) "When Song is Sweet" ... ... Gertrude Sans-Souci.

(b) "The Rosary" (by special request) ... ... Nevin.

Miss Jean Wilson and **Mr. Jock Wilson.**

9.58 Fox Trot: "Blue Heaven" ... ... Whiting.

Paul Whiteman and his Orchestra.

10.0 Close down.

TUESDAY, JANUARY 31st, 1928.

12.30 **Lunch Hour Session:—**

Mezzo Soprano:

(a) "My Prayer" ... ... Squire.

(b) "A Brown Bird Singing" ... ... Haydn Wood.

Mrs. Allenby Warren.

Baritone:

(a) "Goodbye, but not Forever" ... ... Solman.

(b) "Rose Marie" ... ... Friml.

Mr. Hamilton Simons.

The "Pruchner" Player Piano.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** Arranged by **Aunt Isobel.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:—**

"Special Request" Gramophone Records.

Violin:

(a) "Gavotte" ... ... Padre Martini (1706-84).

(b) "Saltarelle" ... ... Edward German.

(c) "Serenade" ("Tiree du Ballet") ... ... Drigo.

(d) "Waltz in A. Major" ... ... Brahms.

Miss Dorothy Kerkin.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 Banjo Solos: **Mr. A. Patterson.**

8.15 Contralto:—

(a) "Red Devon" ... ... Clarke.

(b) "You Just You" ... ... d'Hardelot.

Miss Peggy Keyter.

8.25 Pianoforte:—

"Duetto," Op. 38, No. 6 ... ... Mendelssohn.

Miss Elvia Rayner.

Mendelssohn was born at Hamburg in 1809. He showed great promise as a musician when a child, writing his finest work, the Overture to "A Midsummer Night's Dream," at the age of 17. He died at Leipzig in 1847.

8.30.—TWO SHORT PLAYS.

A Comedy Drama: **"The Stranger,"** by **L. du Garde Peach.**

Characters: "Harry," Mr. George Montford; "Delia" (his wife), Miss Sybil Whitlock; "The Stranger," Mr. Herbert E. Dawes.

The scene is the interior of a week-end country cottage. It is Christmas Eve. The cottage is very warm and cosy inside; outside it is a wild night, snowing hard.

A Comedy: **"Stung,"** by **L. du Garde Peach.**

Characters: "George," Mr. George R. Montford; "Lucy" (his wife), Miss Isobel Niven.

The scene is in the morning room in the home of "George" and "Lucy." It is 8.45 a.m. on a summer's morning, and they are at breakfast.

"Ever Ready Plays" are published by Messrs. Samuel French, Limited, 26, Southampton Street, Strand, London, W.C. 2.

8.55 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, FEBRUARY 1st, 1928.

Soprano:

(a) "Butterfly Wings" ... ... Phillips.

(b) "Here in the quiet Hills" ... ... Carne.

Miss Mollie Rennie.

Elvia Rayner (Pianoforte): Compositions by Chopin.

Emingold Silk Hosiery is Absolutely Good. Prices 4/9 to 8/9 pr.

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Light Music.

2.0 Close down.

4.0 **Afternoon Concert:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** Arranged by **Aunt Isobel.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (supplied by Messrs. Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Soprano:—

(a) "I pitch my Lonely Caravan at Night" ... Eric Coates.

(b) "Sincerity" ... ... Emilie Clark.

Miss Elsie Smith.

7.31 Literary Talk by **"Bookworm,"** of the "Natal Advertiser."

7.50 Soprano:—

(a) "Passion Flower" ... ... Eric Coates.

(b) "Land of the Long Ago" ... ... Lilian Ray.

Miss Elsie Smith.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

Overture: "Morning Noon and Night" ... ... Suppe.

The name of Francesco Ezechiele Ermengildo Cavaliere Suppé Demelli gives uncertain clues to this composer's nationality. He was of Belgian descent, but his family had lived for many years in Italy. Ultimately he settled in Vienna, and was thenceforth known as Franz von Suppe.

Scenes from "Mephistofele" ... ... Boito.

Baritone: "Doreen" ... ... Oscar Allon.

Mr. Robert Wettergreen.

Valse: "The Maid of the Mountains" ... ... Jaxone.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, FEBRUARY 2nd, 1928.

12.30 **Lunch Hour Session:—**

The "Pruchner" Piano Player.

Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:—**

Soprano:

(a) "Still as the Night" ... ... Bohm.

(b) "My Treasure" ... ... Trevalsa.

Miss Kate Patterson.

Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

5.0 **Children's Corner:** Arranged by **Aunt Isobel.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes" ("His Master's Voice Gramophone," supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**

Mezzo Soprano (in Studio):—

(a) "I gaze into thy tender Eyes" ... ... Schumann.

(b) "I Blame Thee Not" ... ... Schumann.

(c) "Teera's Garden" ... ... Geehl.

Madame Olive Mundy.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion. Conductor, **Mr. T. H. Huddle.**

"A LIGHT CLASSICAL PROGRAMME."

Suite No. 2: "Carmen" ... ... Bizet.

(a) "March des Contrebandiers."

(b) "Nocturne."

(c) "Dance Boheme."

Prelude to "King Manfred" ... ... Reinecke.

"The Queen's Symphony," No. 85 ... ... Haydn.

(a) "Adagio Vivace."

(b) "Romance Allegretto."

(c) "Minuetto-Allegretto."

(d) "Finale Presto."

9.5 (approx.) **General and Local News.**

Mezzo Soprano (in Studio): "Secrecy" ... ... Hugo Wolf.

Madame Olive Mundy.

Overture: "Prometheus" ... ... Beethoven.

"Shepherds' Song and Pilgrims' Chorus," from "Tannhauser" —Wagner.

Solo Cor. Anglais, **Mr. Edmund Browne.**

Suite: "The Wand of Youth" ... ... Elgar.

(a) "March."

(b) "The Little Bells."

(c) "Moths and Butterflies."

(d) "The Tame Bears."

(e) "The Wild Bears."

Sir Edward Elgar was born at Broadheath, near Worcester. He was the son of a music-seller and organist at Worcester; he learnt to play various instruments, but was best known as a violinist and organist, becoming famous as a composer late in life. The suite to be performed is the music to a child's play.

10.0 Close down.

FRIDAY, FEBRUARY 3rd, 1928.

12.30 **Lunch Hour Session:—**

The Wireless Orchestra.

Scenes from "Carmen" ... ... Bizet.

Valse: "Septembre" ... ... Godin.

Three Dances from "Nell Gwyn" ... ... German.

Saxophone: **Mr. T. J. Stabbins.**

Trombone: **Mr. H. Harwood.**

Selection: "The Girl in the Taxi" ... ... Gilbert.

An Oriental Intermezzo: "Madja" ... ... Moret.

"Divertissemento Espagnole" ... ... Desormes.

Cornet: **Mr. F. S. Roakes.**

"Minuet in G." ... ... Paderewski.

Selection: "Oh, Oh, Delphine" ... ... Caryll.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

5.0 **Children's Corner:** Arranged by **Aunt Isobel.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Light Music.**

7.13 **Sports Talk,** by **"Natalian."**

7.30 **Dinner Hour Session:—**

The Studio Orchestra.

March: "Matador" ... ... Marchisio.

Serenade: "Moon Shadows" ... ... Walton.

Morceau: "The Perfect Melody" ... ... O'Hara.

Selection: "The Bird of Paradise" ... ... Jones.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 Landmarks in our Empire's History, No. 1: **"Tudor Days."**

Mr. J. Bennett Mumford.

This is the first of a series of historical talks to be broadcast by one of the station's most popular lecturers. Mr. Mumford has the happy knack of making his subject as interesting as it is instructive, and his many admirers will look forward to hearing him again over the ether.

8.25 Pot Pourri: "Precious Gems" ... ... Linderman.

The Studio Orchestra.

8.35 Soprano:—

(a) "Cavatine de Leila" ... ... Bizet.

(b) "Serenade" ... ... Toselli.

Miss Rose Alper.

8.45 **General and Local News.**

8.55 Valse: "Souvenir de Mona Lisa" ... ... Schebek.

Obtainable from Mills Hosiery Coy., Castle Arcade, Durban.

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March: "The Lord Mayor" ... ... Byford.

The Studio Orchestra.

9.5 Clarinet: "Fantasia Rigoletto" ... ... Luige Bossi.

Mr. Henry Oney.

9.10 Baritone:—

(a) "Had a Horse" ... ... Korbay.

(b) "Shepherd see thy Horse's foaming Mane" ... Korbay.

Mr. Clifford Tutton.

9.20 Selection: "The King of Cadonia" ... ... Jones.

The Studio Orchestra.

9.30 An Interlude by **Mr. George R. Montford.**

9.34 Soprano:—

(a) "Where the Bee Sucks" ... ... Arne.

(b) "On the Banks of Allen Water."

(c) "Shepherd thy demeanour Vary" ... ... Old English.

Miss Rose Alper.

9.44 Pianoforte: "From the Depths" ... ... MacDowell.

Miss Elvia Rayner.

9.48 Baritone:—

(a) "Fair House of Joy" ... ... Roger Quilter.

(b) "To "Daisies" ... ... Roger Quilter.

Mr. Clifford Tutton.

9.58 Fox Trot: "Indian Dawn." **Savoy Orpheans.**

10.0 Close down.

SATURDAY, FEBRUARY 4th, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

March: "Coronation" ... ... Eilenberg.

Overture: "Land of the Mountain and the Flood," MacCunn.

Selection: "Girofle—Girofla" ... ... Lecocq.

Valse: "Die Rosenkavalier" ... ... Strauss.

Suite: "As you like it" ... ... German.

Ballet d'Aiseau" ... ... Sullivan-Brooke.

Intermezzo: "Gallantry" ... ... Ketelbey.

Selection: "The Boy" ... ... Monckton.

12.30 Close down.

7.15 **Reports:** Weather Report, Shipping Intelligence and Wool Report.

7.20 **Dinner Hour Session:** Recital on the Columbia "Grafonola" (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**

Light Music.

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

March: "Washington Post" ... ... Sousa.

Overture: "Fra Diavolo" ... ... Auber.

Selection: "Les Clotches de Corneville" ... ... Planquette.

Contralto: "Whither shall I Wander" . Vaughan Williams.

Miss Kathleen Chislett.

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Famous Dance Orchestras.** Groups of three dance numbers will be transmitted, interspersed with vocal and instrumental items.

11.0 Close down.

SUNDAY, FEBRUARY 5th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

"Wedding March" ... ... Mendelssohn.

Overture: "Poet and Peasant" ... ... Suppe.

Selection: "Hit the Deck" ... ... Youmans.

Cornet Solo: "The Better Land" ... ... Cowen.

Mr. A. W. Snell.

"Two Slavonic Dances" (Nos. 5 and 8) ... ... Dvorak.

Valse: "An Ideal Dream" ... ... Fucik.

Entracte: "Gleaming Star" ... ... Hagen.

Selection: "Dinorah" ... ... Meyerbeer.

4.30 **Children's Corner:** Arranged by **Aunt Isobel.**

5.15 Close down.

6.45 **"The Bells of St. Paul's."**

Evening Service, relayed from **Musgrave Road Congregational Church.** Preacher, **The Rev. Harsum Taylor, M.A.**

8.30 **"A Popular Concert,"** relayed from the Summer Palace, Ocean Beach. Conductor, **Mr. T. H. Huddle:—**

Overture Dramatigue: "Robespierre" ... ... Litolf.

Valse: "Barcarolle" ... ... Fetras.

Fantasia: "All around the World" ... ... Yotomo.

Bass: "Pilgrim's Song" ... ... Tschaikowsky.

Mr. Slessor Whyte.

A Southern Rhapsody: "Virginia" ... ... Haydn.

Franz Joseph Haydn was born at Rohran, Austria, in 1737. He spent part of his life in England, where he first obtained recognition. He wrote many of his works for the English. He returned to Austria and died at Vienna in 1809.

Xylophone: "Aeolian" ... ... Ritter.

Mr. I. Chosack.

"The Sanctuary of the Heart" ... ... Ketelbey.

Bass: "Sea Fever" ... ... John Ireland.

Mr. Slessor Whyte.

Selection: "Oh Kay" ... ... Lehar.

10.0 Close down.

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J.B. Studio Notes.

Great interest was taken by listeners-in during this week (ending 21st) in the picking up of "Big Ben" at 9 p.m. On Tuesday, Wednesday and Thursday it came over particularly clearly. On the Tuesday it was followed by a very clear talk. An interesting point, that on each occasion "Big Ben" has sounded in the studio, our own clock stood at exactly 9 o'clock, which means 7 p.m. in England.

On the Monday we got a song from "Tom Jones" coming over the ether very clearly, and then there was an orchestral Scotch selection. Arrangements have been made to relay every night at 8 p.m. an orchestral item alternately from the Bijou on Mondays, Wednesdays and Fridays, and the Orpheum on the other days.

On Friday evening a new singer to "JB," Mr. D. M. Beagrie, made his bow to the microphone, and his Scotch songs were much appreciated.

For the week commencing January 30th, listeners-in will hear some new artistes and some novelties.

On Monday evening, Miss Freda Edwards and Mr. Olivier will be the vocalists, and we shall have our usual Sports Talk by Mr. Powell.

Tuesday sees the fortnigtly visit of Dr. Milne, with his Hygienic Talk. The vocalists will be Mr. Reg. Millard and Miss Dollie Summers, the comedienne. Mr. Lago Clifford is down for an interlude, and Mr. Geo. Spencer for a saxophone solo.

On Wednesday another Old Folks' Night will be given. Master Arthur Best will sing some old ballads, and so will Miss Florence Ellis. Our old friend, the Ex-Police Officer, will give us No. 9 of his experiences, and Mr. T. Beckley will be heard in an Afrikaans Talk. We shall also relay during the evening from the Orpheum the sketch, "The Disorderly Room," which is so popular from the studio as a gramophone record.

On Thursday we are starting the first of a series of Wireless Talks. Mrs. Meredith and Mr. A. Lawson will be the singers on this particular evening, and Mr. Northling B. Swemmer will tell us the story of the "Mysterious Foreman," a mystery story written by himself.

On the Friday that bright little artist, Miss Peggy Ross, will be the singer, partnered with Mr. Alec Watt, the bass. The "JB" Dramatic Company will give a sketch, and during the evening we shall relay an item by the Empire Orchestra.

On the Saturday we have our usual week-end dance programme, and on Sunday our first relay will be the Irene Dutch Reformed Church at 10.30 a.m. At 3.30 p.m. there will be the usual gramophone recital from the studio till 5 p.m., and in the evening, at 7.30, we relay the church service from the Central Wesleyan Hall, followed at 8.45 by our studio concert, when Miss Ivy Nankervis will sing and Miss Margaret Williams will give a piano solo.

Uncle Joe's Letter.

Hello! Hello!! Hello!!!

How are we all to-day, my dears? All hard at work again, studying awfully hard, trying to remember all that you learnt last term and which you had forgotten during the holidays?

There is nothing very much to tell you this week, except that I must tell you how delighted we all were to welcome little Patty Pocklington back to the studio after her long and serious illness. We gave her three hearty cheers. On the Monday I am sure you all enjoyed the recitations by Miss McCurdie's clever pupils, and on Friday I was very surprised at the tremendous "house" we had.

Now I will tell you the riddle for the fortnight ending Friday, the 3rd of February:—

"What is the best way to make a coat last?

Now, send in your answers before the above date.

I have been so busy this week-end that I have not much time to write more. By-the-bye, the new sessions for the Teens will start on Wednesday, the 8th, by which time most of the bigger boys and girls will be back from holidays. We will have a very special opening of the new session on that afternoon.

Now I must say good-night. Must comb and curl George and Mary—they are thriving—and must look after them; they will keep my bald patch warm in the coming winter.

Cheerio, all of you, with tons of love, and also to all my little Durban D.C.'s.

Your loving,
OLD UNCLE JOE.

Larry Semon, in "Spuds," coming to the Alhambra, Capetown, on February 2nd, 3rd, and 4th.

Cal Carter coming to the Apollo, Germiston, on January 30th.

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Maurice Sterndale, son of Mr. Harry Siegenberg, of Johannesburg, who is doing well in the vaudeville world in England.

A delightful fringed gown for the autumn.

"The Family Upstairs," a cheery film comes to the Orpheum, Johannesburg, on January 30th.

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Pantomime Fun! Jimmy Tayler as "the Old Cock," and Diana Maxwell as "the Princess" in "Puss in Boots," which opens at the Opera House, Capetown, on February 7th.

[*Photos: June Plotz.*

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Next Week's Calls.

PROVISIONAL TOUR LIST FOR WEEK COMMENCING, JANUARY 30TH, 1928.

Tivoli, Capetown.—(Opening Wednesday, February 1st) Burr and Hope, Eddy Reed, Meazza and Adrienne, Doyle and Arnold, Edith Clifford, Ashley Sisters, Fordham Bros.

Empire, Johannesburg.—Clive Maskelyne and Co., Rich and Adair, Carlton and Rosslyn, Ivan Kotchinsky and Mdlle. Du Boisson, Daisy Taylor and Highlander, Butler and Barnes, Three Bradleys, Claudia Alba.

Orpheum, Johannesburg.—Frank and Betty Boston, Disorderly Room.

Grand, Pretoria.—Fynch and Payne, Bruno Sarti.

Criterion, Benoni.—Harvard, Wynifred and Bruce, Byron and Byron.

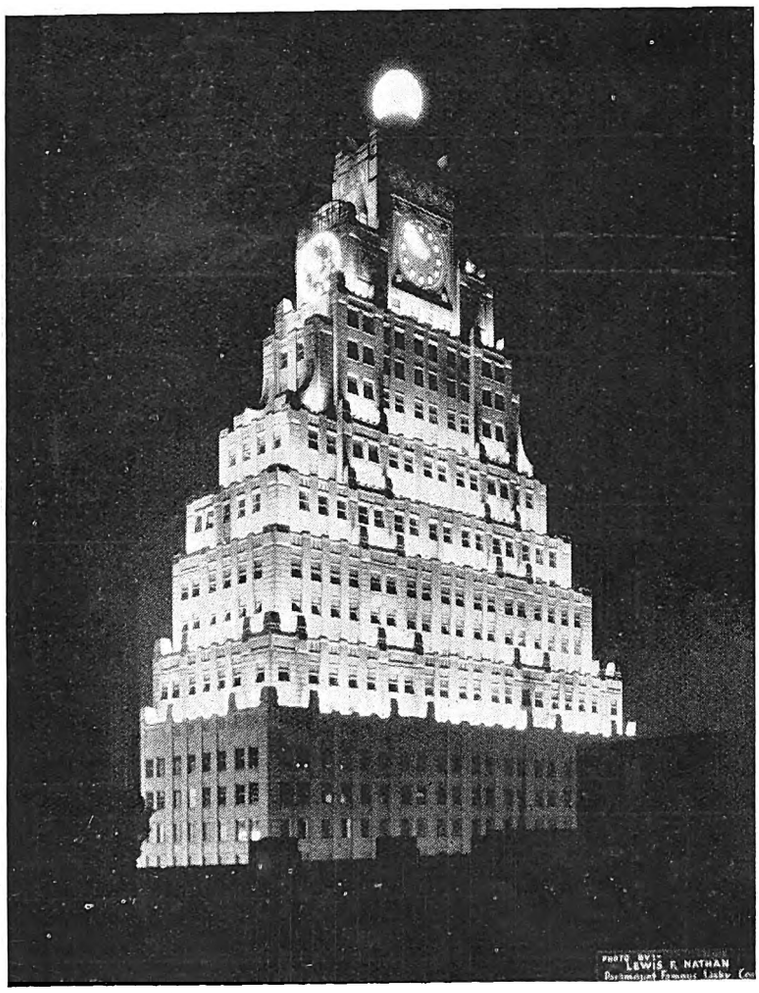
Rinko, Maritzburg.—Jones and Raines, Terry and Yorke.

Criterion, Durban.—Shishtl's Marionettes, Stella and Partner, Key and Keyworth.

Apollo, Germiston.—Amy and Cal Carter, Rowan and Gardner.

Opera House, Pretoria.—Phyllis Neilson-Terry and Co.

Opera House, Port Elizabeth.— "Puss in Boots."



The Paramount Film Building at night.

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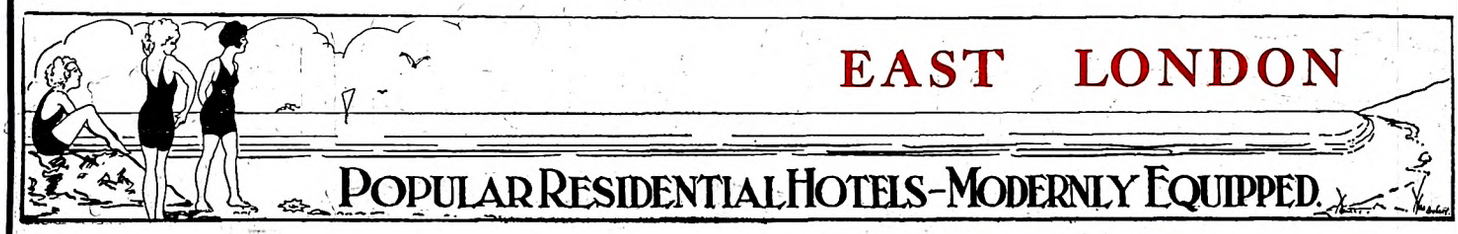

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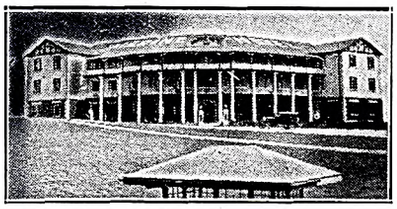

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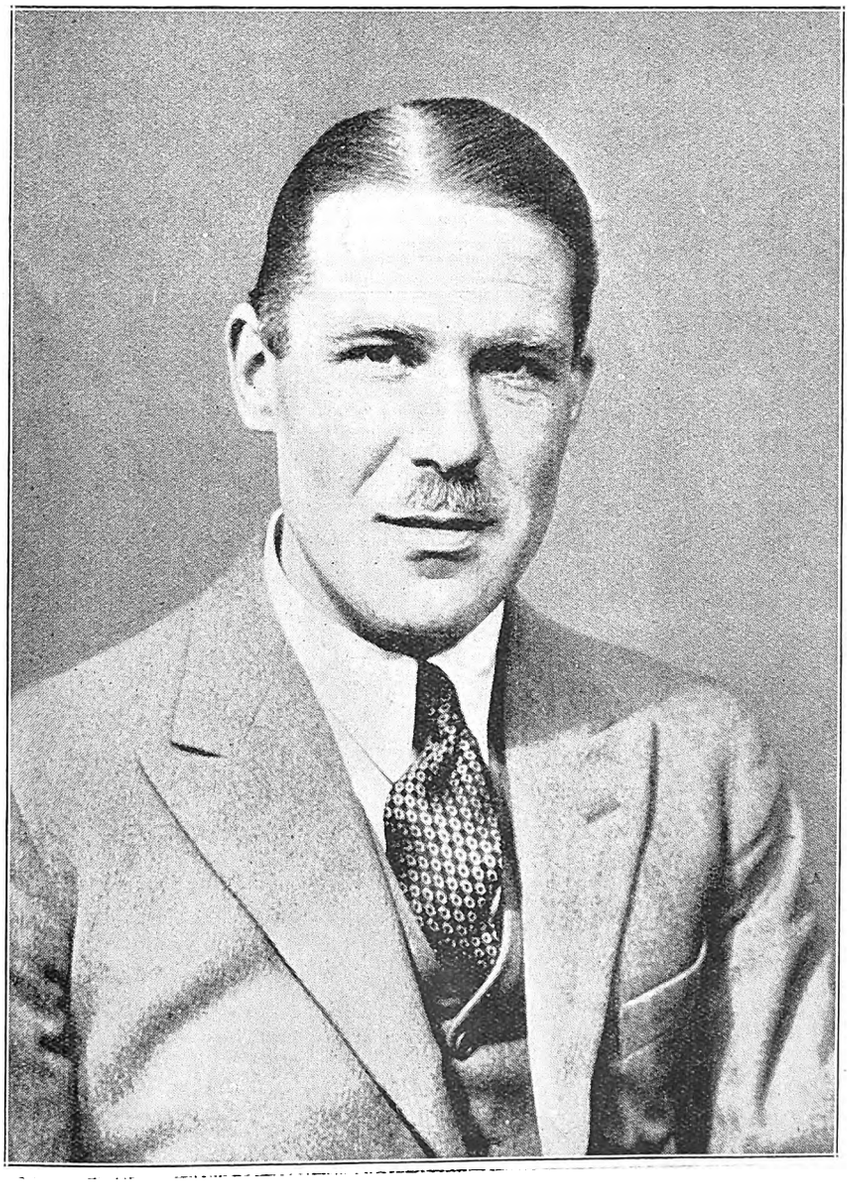
VOL. XX. No. 653. WEDNESDAY, FEBRUARY 1ST, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.



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Phyllis Neilson-Terry.

Monday next will see Phyllis Neilson-Terry back in Johannesburg, opening at His Majesty's Theatre in "The Letter." The lovely actress is, of course, this week in Pretoria and playing to crowded houses, and has had a triumphant tour around the country.

That master of the short story, Somerset Maugham, never wrote anything better than "The Letter," and yet by some miracle he has contrived to expand his story into a three-act play and, if anything, improve on it.

The tale of the play can be briefly told. A woman, who shot her lover out of jealousy, professes that she did so to save her honour. But a fatal letter written on that day betrays her; the letter is bought from a blackmailer; she is acquitted of the murder, but the eyes of her husband, who has loved and trusted her throughout, are opened.

Miss Terry will take the rôle of "Leslie Crosbie," the unfaithful wife, and will be supported by Eugene Leahy as the lawyer and Frank Freeman as the husband.

"The Letter" will be preceded by a one-act play from the period of Louis XI, entitled "The Ballad Monger," in which Phyllis Neilson-Terry plays "Gringoire," a male character. "The Ballad Monger" was played before their Majesties at His Majesty's Theatre, London, on February 26th, 1923, in aid of the King George Pension Fund for Actors and Actresses.

The management lay special stress on the necessity of being seated before the curtain rises on "The Letter," as the plot begins before then.

The Empire.

To be trussed up in a box hardly big enough to accommodate you, to have it securely padlocked, then fastened round in a stout tarpaulin laced with cord, and then to have the whole re-corded, is not an enviable position for any man. And when one adds to that an expectant audience, row upon row of them waiting to see you get out of that same box, then matters become a hundred times more difficult.

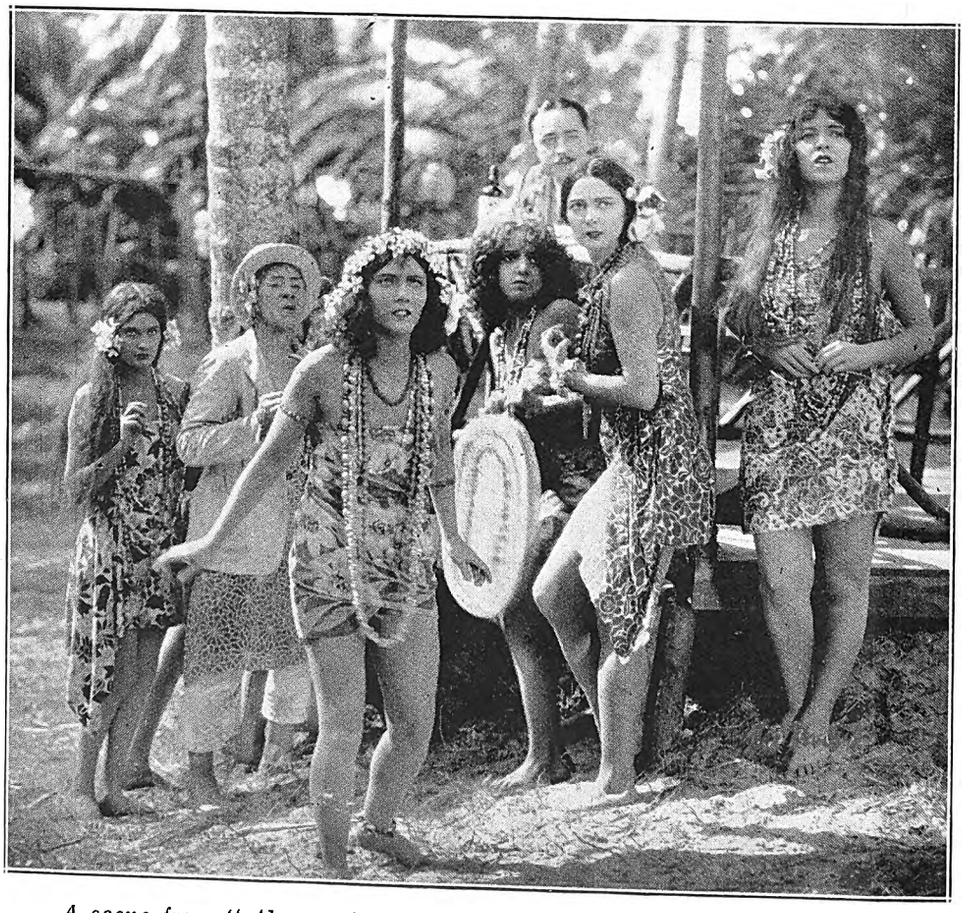
But Captain Maskelyne remained smiling, and a wonderful transformation took place in that box—what, it was it would not be fair to tell you and so spoil your enjoyment. One trick succeeded another in mystifying procession, and certainly the reception that followed each was well deserved. And just a word about the "and Co.," a number of pretty girls who alone are well worth looking at.

Rich and Adair made an instantaneous hit in a clever little sketch, "The Flower Seller," and fairly brought down the house. Rich's character study of the old man and his quaint antics were delightful in their humour, and the stunning black and white outfit worn by the lady excited much comment, the feminine portion of the audience taking careful note of the latest idea in watered silk stockings.

Carlton and Rosslyn, the third new act, presented a clever burlesque and went over well.

Remaining on the programme are Butler and Barnes, Claudia Alba, Kotchinsky and Du Boisson—very fine indeed in their Russian numbers; Daisy Taylor and her Highlander, and the Three Bradleys.

A fine evenings' entertainment.



A scene from "Aloma of the South Seas," to be screened at the Bijou, Johannesburg, on February 6th.

HENRY TREISMAN MAKES BEAUTIFUL FAMILY AND WEDDING GROUPS. NEL'S RUST BUILDINGS, JOUBERT STREET.

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"Colin" in Pantomime land is Marjorie Fulton in private life, and Capetown is to see this attractive principal "boy" on February 7th at the Opera House.

[Photo: Henry Treisman.

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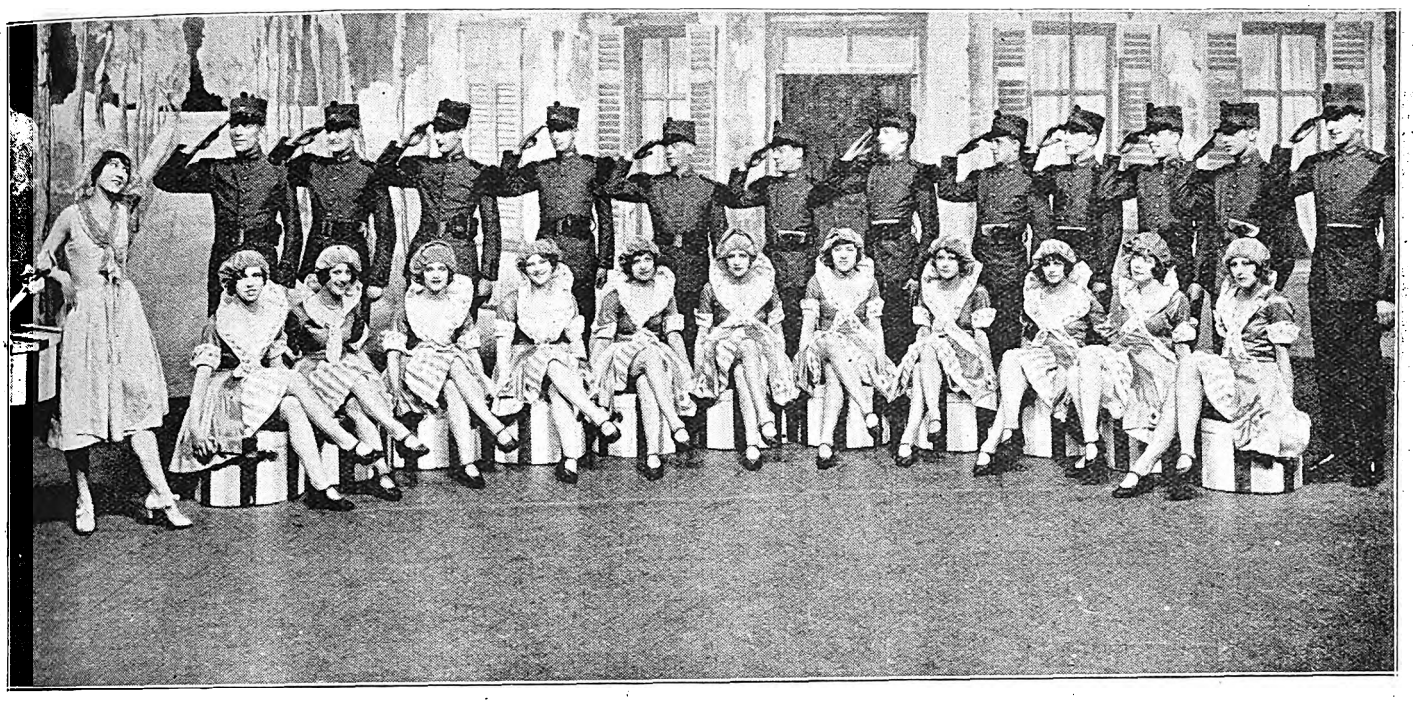

This pretty chorus of milliners and soldiers is to be seen in "Shake Your Feet," at the Palladium, London, and Janette Gilmour is the graceful lady who is conducting the song. [Photo: Stage Photo Co.

LONDON THEATRES.

There is a definite lull in the theatrical activities at the moment—a feeling that is almost like an entr'acte in a production. It seems as if we are waiting for the curtain to go up on a new act. This state of affairs is doubtless to be accounted for by the fact that every available theatre is occupied either by those productions which are specially produced in the Christmas season and which appeal mostly to children and those which, having become established favourites in 1927, have weathered the bad Christmas season and are still going strong in 1928. In the latter class the most important plays are "Thark," "The Desert Song," "On Approval," "Interference" and "Dracula." Here you will see a picture of Ernest Mainwaring as he appears in "Thark." This actor is famous for his amusing portrayals of "silly-ass" parts. He is, in fact, the perfect stage idiot.

New things are on their way to us, however, and I have recently received the information that Owen Nares, who is rapidly gathering into his already large circle of admirers those of us who look to an actor not merely for personal charm, but for subtle intellectual acting gifts, will appear in a new comedy by Harold Dearden, called "Two White Arms." Mr. Nares' recent work in "The Fanatics" and other plays shows us that he is possessed of the above-mentioned gifts in abundance. And when you hear, in addition, that "Two White Arms" is to be produced by Leon M. Lion, you will agree that the play has two excellent points in its favour.

I suppose there is not a single one of my readers who has not heard of the famous dancer, Loie Fuller. It is with great regret that I have to announce her death, which occurred recently in Paris. She started her stage career at the early age of 2½, when she recited "Mary Had a Little Lamb." Soon afterwards this infant prodigy became a child lecturer on temperance reform in America. She was first an actress on the comedy stage and under-studied Florence St. John at the Gaiety, and followed Letty Lind in "Carmen Up-to-Date." She is best remembered, however, as the inventor of her famous Serpentine Dance. It was while she was acting in New York that somebody gave her a magnificent Indian shawl. She put it on and noticed that it swayed and whirled in voluminous folds; seeing the possibilities of the garment, she developed its

Desiree and Doreet are a pair of young artistes who have come rapidly to the fore in London.

Photo: Hana.

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Noranna Rose wore an enchanting Pierette costume when Hana took this photograph.

movements into great serpentine sweeps and created a distinct novelty by having it illuminated by enormously powerful many coloured lights. The person who was responsible for the arrangement of the lights was none other than Mr. Percy Boggis, whose magical lighting effects have been seen in South Africa within recent years. Loie Fuller, owing to her fine intellectual gifts, numbered among her friends many well-known authors, of whom Anatol France was perhaps the most famous. One of her greatest friends was Queen Marie of Roumania.

All those of you who have read about Elinor Glyn's "It," and who have seen her in occasional Hollywood films, to say nothing of having read her books, will be interested to hear that she is the latest American recruit to vaudeville. She is paid the colossal salary of £500 per week, in addition to a percentage on the takings. This in a country of high salaries is considered something of a record. Elinor Glyn is tall and handsome and is possessed of a head of flaming red hair, such as any of her heroines might reasonably envy.

Rehearsals are in full swing for "Her Second Man," the American play in which Zena Dare will star with Noel Coward at the Playhouse in two or three weeks' time. This will mark Zena Dare's re-appearance in London after a series of successes in the provinces. Nobody who saw her in "The Last of Mrs. Cheney" can doubt for a moment that Zena Dare is one of our greatest actresses. She has been away from us far too long, and already people, hearing that she is returning to her proper home, London, are rushing to book seats for the first night. As for Noel Coward, he has not been seen on the London stage since he played for the first three weeks in "The Constant Nymph" the part of Lewis Dodd. Before that he achieved considerable popularity as an actor when he appeared in one of the leading parts in his own play, "The Vortex."

The photograph on page 7 will have special interest for South Africans, in that it represents Bertha Hagart, herself a South African and winner of the South African Overseas Music Scholarship at Roedean, Johannesburg. She has many musical achievements to her credit. She has studied in London under Ambrose Covielle, and has been a sub-professor of harmony at the Royal Academy of Music. It will be remembered that she was in South Africa last year, giving recitals in Johannesburg and other towns. Since her return to England she has broadcasted several times, and is contemplating a further recital in London.

Boxing Day saw one new play which had hitherto been unknown to us. This was "The Black Spider," and it was dull enough to make us wish that the spider had spun its web somewhere other than the Lyric Theatre. "The Black Spider" himself is the scourge of the Riviera and a very desperate criminal. The play was full of thrills, which, unfortunately, failed in their intent and were not a bit thrilling. The actors wrestled nobly with an uninspiring play, and the knowledge that the cruelty of the elements outside would keep away many who would otherwise have comprised their audience. O. B. Clarence was, as usual, excellent, and Frances Doble, who, though she still has much to learn in the matter of acting, has enough beauty and natural gifts to assure her a high place in the theatre of the near future.

That home of blood and thunder, the famous Elephant and Castle Theatre, which I have recently mentioned in connection with the production of "Maria Marten" or "The Murder in the Red Barn," may have to be pulled down very

E. Mainwaring.

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This entrancing two-piece suit of black and white printed satin is worn by Gertrude Olmsted. The bloomers, which are just a trifle longer than the rest of the suit, are trimmed with several rows of narrow black ribbon. A bandana of the same material as the suit is worn around the hair and sheer silk stockings give the finishing touch.

shortly, owing to the Lord Chamberlain having insisted that certain structural alterations should be made. The Elephant and Castle is London's sole surviving sanctuary of blood and thunder melodrama, and when it was heard that the theatre was to go there was much dismay and sadness amongst the people to whom blood and thunder productions are the salt of theatrical life. The weight has been lifted from their hearts, however, since they have been assured that the Elephant, like the Phoenix, will arise from its own ashes. In short, it will be rebuilt and will be more comfortable and airy than it is at the moment. This is good news, for if the old Elephant were to disappear, London would never be quite the same.

A certain amount of interest has been centred on the engagement of a retired public hangman as an actor in a tiny country town. Owing to the antagonism of a few

Bertha Hagart.

members of the audience, the Lord Chamberlain took the matter up and enquired into it. He was satisfied, however, that decency was not outraged by the appearance of the hangman, who is, therefore, still an actor. There is, to me, something macabre and ghoulish in the idea of including a real hangman in a play, but there is no doubt that such an inclusion augments audiences considerably. I fancy, however, that I shall not be lured to Gravesend to see this particularly morbid production.

And now, being wearied of continual plays, I long for some kind of entertainment in which the curtain never goes up and down and which is full of gaiety and life and laughter. Therefore I am going to the circus, where the old and pleasant smell of mingled orange peel and lemonade will assail my nostrils, and where I can see a man shot out of a cannon, and where an elephant can tell the time. What greater delights than these can any sane person desire?

Pamela Travers.

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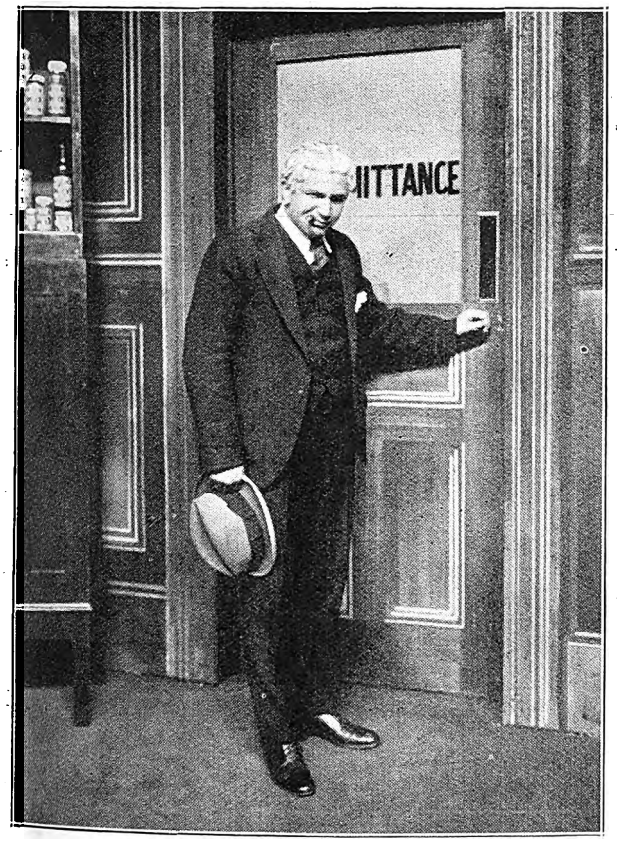
Harry Green.

When Harry Green gazes thoughtfully at you from behind his large American horn-rimmed spectacles, you have a queer feeling that the man is hiding himself behind these fragile walls of glass and bone. He seems to retire behind them, as though he said, "I will tell you everything about myself, but Me—the inner Me—you will never know."

Now this, perhaps, is one of the characteristics which makes Harry Green so much beloved and such an object of interest to his audience. They feel that there are depths in Harry Green which have not yet been plumbed. One cannot help realising when one sees him act that, no matter how much he may give of himself to his part, there are always vast reserves of intellect, energy and emotion still waiting to be tapped. He has that power which is given to so few, even among the great actors and actresses, of making his own personality individual and secret. Perhaps this is what makes him most interesting as an actor—this provocative quality which leads one on to discover more and more of the real Harry Green.



Harry Green in "Give and Take."
[*Photo: Stage Photo Co.*

And with it all his personality is strangely magnetic, and his humour is as infectious as chicken-pox.

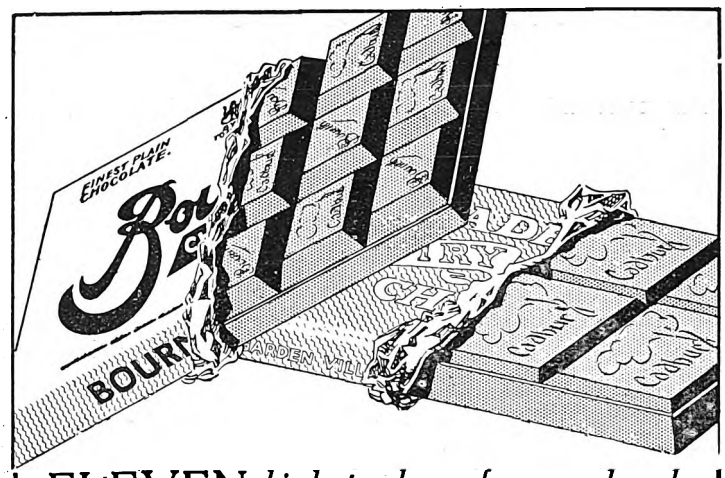
He has very decided opinions upon stage matters and recently told me of how he graduated from the variety stage to the legitimate. For a long time he was famous as an interpreter of the character of "Mr. George Washington Cohen," a personality invented by himself and incorporated in a sketch called "The Cherry Tree."

"Mr. George Washington Cohen" was, of course, a Jew, but, unlike most interpreters of Jewish character, Mr. Green wisely made no attempt to burlesque it. He is, as a matter of fact, very down upon anybody who travesties this type, "for if the Jews burlesque themselves and appear on the stage as the 'Yoi-Yoi' type, other people will take this as a true racial impersonation," he says. It will, therefore, be seen that "The Cherry Tree," although humorous, was a sketch of great distinction, and it was his success in this trifle which persuaded Harry Green to attempt new worlds —like some Alexander—of the stage.

He has one more interesting characteristic, and this is one of the reasons for his being as well beloved behind the footlights as in front of them. Unlike most stars, he does not take the whole stage for himself—he does not believe in subduing artistes. Every member of his company is a star in Harry Green's eyes, and he never fails to give that word of praise which makes such a difference and is so encouraging to an artiste. "You see," he says, smiling with that strange equivocal—one-side-up and one-side-down—fashion which is peculiarly his, "in my early theatrical days I got the sack more times than any other actor in the profession, and that is why I am so sympathetic to other actors now."

Here you have one side of that many-faceted, rich personality which is Harry Green's. Were I to show you every facet—an impossible feat, for nobody has ever seen them all—I should fill many a vast tome.

Harry Green will be seen in South Africa in March, and he has in his bag a group of London and American successes which will be seen for the first time in South Africa. These include "Give and Take," "Is Zat So?" "The Spider," etc., etc., all of which have proved trump cards for Harry Green.



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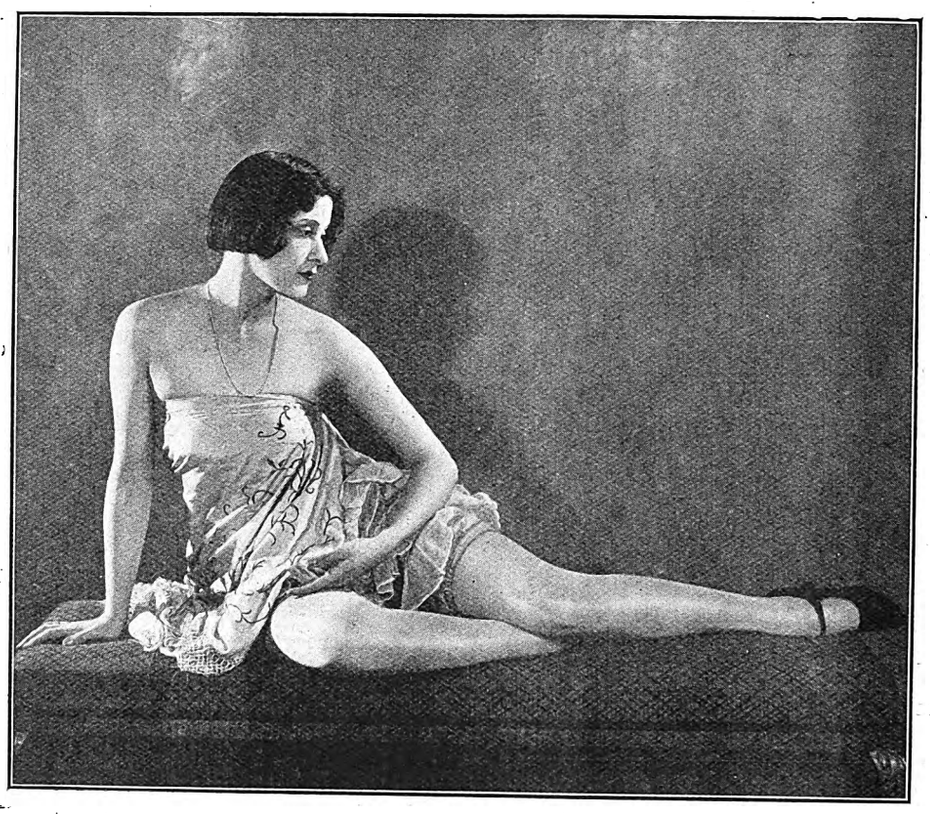

Sheila Rawle, a former co-optimist, who is now appearing in "Sylvia," a musical version of St. John Ervine's comedy, "Mary, Mary, Quite Contrary."

[*Photo: Sasha.*

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Next Week's Calls.

Provisional Tour List, Week Commencing February 6th, 1928.

Tivoli, Capetown.—(opening Wednesday, February 8th) J. J. Collins, Disorderly Room, Burr and Hope.

Empire, Johannesburg.—Key and Keyworth, Stella and Partner, Clive Maskelyne, Rich and Adair, Carlton and Rosslyn, Ivan Kotchinsky and Mdlle. Du Boisson, Daisy Taylor and Highlander, Three Bradleys.

Orpheum, Johannesburg.—Harvard, Wynifred and Bruce, Byron and Byron.

Grand, Pretoria.—Frank and Betty Boston, Rowan and Gardner.

Criterion, Benoni.—(Monday, Tuesday and Wednesday) Cabaret Kittens. (Thursday, Friday and Saturday) Butler and Barnes, Jones and Raines.

Rinko, Maritzburg.—Shishtl's Marionettes, Fynch and Payne.

Criterion, Durban.—Bob Barlow, May Stevens and Victor Gould, Dudley Dale.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Claudia Alba, Amy and Cal Carter.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) Claudia Alba, Amy and Cal Carter.

Apollo, Germiston.—(Monday, Tuesday and Wednesday) Butler and Barnes. (Thursday, Friday and Saturday) Cabaret Kittens.

Empire, Brakpan.—(Friday and Saturday, February 10th and 11th) Doyle and Arnold.

His Majesty's Theatre, Johannesburg.—Phyllis Neilson-Terry and Co. in "The Letter."

Opera House, Capetown.—(February 7th) "Puss in Boots."

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June, Jack Hulbert, Cicely Courtneidge and some of the clownettes in "Clowns in Clover," a brilliant London revue. [*Photo: Stage Photo Co.*
[*Reproduced by special permission of "Theatre World" (England).*

J. J. Collins.

J. J. Collins.

Don't, I beg of you, allow yourself to come within that charmed circle which surrounds J. J. Collins, the juggler. If you disregard this warning, I shall not be responsible for your safety, for J. J. Collins will probably begin to juggle with you as easily as he juggles a club or a chair.

It must not be thought that this magic circle surrounds all jugglers. Nothing of the kind. But J. J. Collins is no ordinary juggler, as you will notice when he appears at the Tivoli, Capetown, on February 8th.

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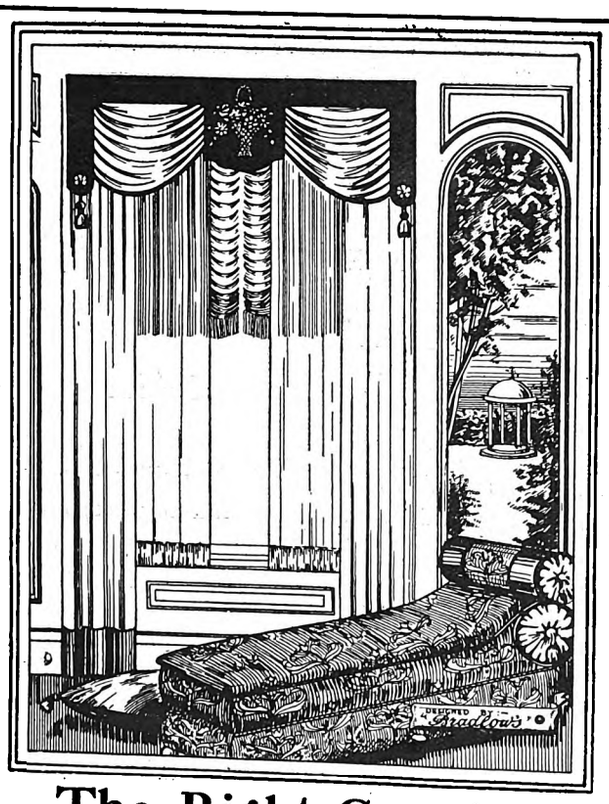
"Tin Gods" comes to the Alhambra, Capetown, on February 6th.



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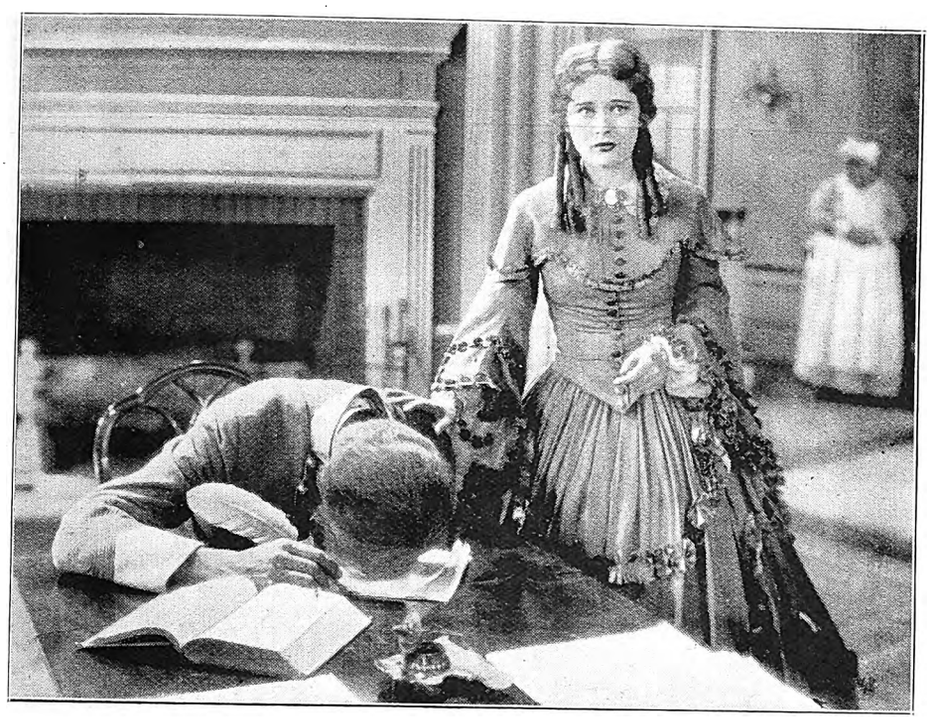

Dolores Costello in "The Heart of Maryland," at the Grand Bioscope, Capetown, on February 6th, 7th and 8th.

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Photo of Mrs. E. N. Hillman After Her Hair Grew.

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Louise Brown—"The Girl Friend" herself.

Few newcomers from America have so quickly become popular with London audiences as this dainty dancer, who makes a most charming heroine in "The Girl Friend" at the Palace Theatre.

[Photo: Janet Jevons.

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Stella, who appears at the Empire, Johannesburg, on February 6th.

Kathleen Daw, a pretty member of the chorus of "Oh, Kay!" one of London's most popular musical pieces.

[Photo: S. Mannell.

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"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, FEBRUARY 6th, 1928.

12.0 noon—2.0 p,m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie (deur **Oom Karel).**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel**).

4.30 p.m.: Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m. Wednesday: Teens Hour (arranged by **Uncle Joe**).

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**

6.0 p.m. daily, Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m. Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture (In English and Afrikaans).

6.30 p.m.: Close down.

7.0 p.m. daily, except Sunday: Dinner Hour Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m.: Time Signal.

9.0 p.m., Monday and Thursday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's News Agency. **Announcements.**

8.50 p.m., Tuesday and Wednesday: **General News Service. Announcements.**

8.0 p.m., Saturday: **General News Service. Announcements.**

1.30 p.m. daily except Sunday: **Shipping News.**

MONDAY, FEBRUARY 6th, 1928.

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.

8.10— 2. Fortnightly Talk on Music (No. 2): "Good and Bad Songs," by **Mr. Douglas Mossop.**

8.25— 3. Overture: "Der Geiger Aus Tyrol" ... ... R. Genee.
"JB" Studio Orchestra.

8.35— 4. Tenor:
(a) "I dream that I hear you Singing" ... ... Cave.
(b) "Ah though the silver moon were mine" ... Lohr.
(c) "An Eriskay Love Lilt" ... ... Kennedy Fraser.
Mr. T. Dunn.

8.45— 5. Selection: "Life on the Ocean Wave" ... ... Binding.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Anouncements.**

9.10— 7. Contralto:
(a) "Caro mio Ben" ... ... Giordani.
(b) "Serenata" ... ... Braga.
Mrs. Harold Fraser.

8.20— 8. Jazz: **"JB" Studio Orchestra.**

9.30— 9. Weekly Sports Talk, by **Mr. W. D. Powell.**

9.45—10. Tenor:
(a) "I know a lovely Garden" ... ... Guy d'Hardelot.
(b) "Then you'll remember Me" ("Bohemian Girl") —Bálfe.
(c) "Yes, let me like a soldier Fall" ("Maritana") —Wallace.
Mr. T. Dunn.

9.55—11. Suite: "Rustic Revels" ... ... P. Fletcher.
"JB" Studio Orchestra.

10.10—12. Contralto:
(a) "Barbara Allen" ... ... Traditional.
(b) "The Enchantress" ... ... Hutton.
Mrs. Harold Fraser.

10.20—13. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

TUESDAY, FEBRUARY 7th, 1928.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Fortnightly Talk on Literature, by **Professor Max Drennan, M.A.**

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8.25— 3. Overture: "The Wanderer's Goal" ... ... Suppe.
"JB" Studio Orchestra.

8.35— 4. Songs at the Piano:
(a) "Just awearyin' for You" ... ... C. Jacobs Bond.
(b) "Honey" ... ... C. Jacobs Bond.
(c) "The Lilac Tree" ... ... Gartan.
(d) "Heaps o' Lickins" ... ... Gartan.
Miss Sallie Slade.

8.45— 5. Jazz: **"JB" Studio Orchestra.**

8.50— 6. **General News Service. Announcements.**

9.0 — 7. Bass:
(a) "Until" ... ... Sanderson.
(b) "My old Charger" ... ... Kennedy Russell.
Mr. Leslie Buckingham.

9.10— 8. **"Rich and Adair,"** Comedy Rube Sketch, relayed from Empire Theatre.

9.25— 9. Selection: "Lilac Time" ... ... Schubert-Clutsam.
"JB" Studio Orchestra.

9.35—10. "A Trip round the World," No. 2: "France."

9.50—11. Songs at the Piano:
(a) "Sometimes at Dawn" ... ... Haydn Wood.
(b) "Only a Rose" (from "Vagabond King"), Friml.
(c) "To Bed in Summer" ... ... A. Mallinson.
Miss Sallie Slade.

10.0 —12. Suite: "Monsieur Beaucaire" ... ... F. Rosse.
"JB" Studio Orchestra.

10.10—13. Bass:
(a) "The Lute Player" ... ... Allitsen.
(b) "In an old-fashioned Town" ... ... Squire.
Mr. Leslie Buckingham.

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

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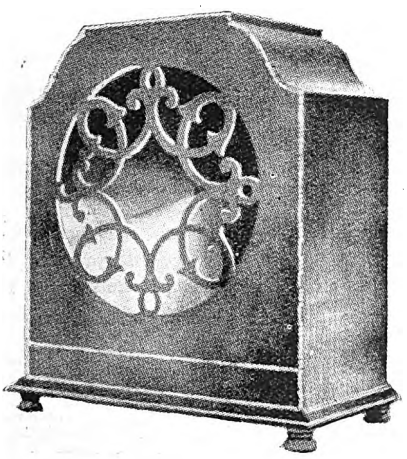

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WEDNESDAY, FEBRUARY 8th, 1928.

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.

8.10— 2. Afrikaans Items, by **Mrs. A. de Waal.**

8.25— 3. Overture: "Masaniello" ... ... Auber.
"JB" Studio Orchestra.

8.35— 4. Soprano:
(a) "Soul of Mine" ... ... Barnes.
(b) "I wonder if Love is a Dream" ... ... Forster.
Miss Phyllis Heatley.

8.45— 5. Jazz: **"JB" Studio Orchestra.**

8.50— 6. **General News Service. Announcements.**

RELAYED TO DURBAN:

9.0 — 7. Selection: "The First Kiss" ... ... Luna.
"JB" Studio Orchestra.

9.10— 8. Baritone:
(a) "When the King goes forth to War," Koenemann.
(b) "Stone Cracker John" ... ... Coates.
(c) "Dawn Song" ... ... May H. Brahe.
Mr. D. Maitland Beagrie.

9.20— 9. **Daisy Taylor and Highlander,** relayed from Empire Theatre.

9.35—10. Suite: "On the Briny" ... ... Howard Carr.
"JB" Studio Orchestra.

9.45—11. Soprano:
(a) "Beyond the Dawn" ... ... Sanderson.
(b) "Daddy Boy" ... ... Weatherly.
(c) "Tumbledown Shack in Athlone."
Miss Phyllis Heatley.

9.55—12. Jazz: **"JB" Studio Orchestra.**

10.5 —13. Baritone:
(a) "Will o' the Wisp" ... ... Cherry.
(b) "The Sailor's Dance" ... ... Molloy.
(c) "Requiem" ... ... Homer.
Mrs. D. Maitland Beagrie.

10.15—14. Selection: "The Emerald Isle" ... Sullivan and German.
"JB" Studio Orchestra.

10.30—Close down.

THURSDAY, FEBRUARY 9th, 1928.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Weekly Wireless Talk, No. 2: "Radio Detectors," by **Mr. O. G. Philip,** President, Transvaal Radio Society.

8.25— 3. Overture: "Midsummer Night's Dream" ... Mendelssohn.
"JB" Studio Orchestra.

8.35— 4. Baritone:
(a) "Lady Liquer" ... ... J. W. Tate.
(b) "The Missus and I" ... ... J. C. Holliday.
(c) "On Sunday" ... ... F. Waller.
Mr. R. A. Cunningham Graham.

8.45— 5. Selection: "Les Huguenots" ... ... Meyerbeer.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. **Byron and Byron,** Comedy Duo, relayed from Orpheum Theatre.

9.25— 8. Contralto:
(a) "Morning" ... ... Oley Speaks.
(b) "Honey" ... ... E. van Alstyne.
(c) "Keep on and Smile" ... ... Forster.
Miss Dorothy Joel.

9.35— 9. Rhapsody: "Norwegian" ... ... Svendsen.
"JB" Studio Orchestra.

9.45—10. Baritone:
(a) "A Bachelor's Love Song" ... ... D. D. Slater.
(b) "One little Hour" ... ... E. Sharpe.
(c) "Coaling" ... ... W. Helmore.
Mr. R. A. Cunningham Graham.

9.55—11. Saxophone Solo: "Saxadilla" ... ... Weidoft.
Mr. G. E. Spencer.

10.0 —12. Jazz: **"JB" Studio Orchestra.**

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10.10—13. Contralto:
(a) "Follow the Fairies" ... ... C. Baumer.
(b) "Why" ... ... W. S. Williams.
(c) "That's All" ... ... May Brahe.
Miss Dorothy Joel.

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

FRIDAY, FEBRUARY 10th, 1928.

7.00 p.m. Dinner Music, by **"JB" Studio Orchestra.**

7.30 p.m. Weekly Agricultural Talk (arranged by the Department of Agriculture), No. 5.

7.40 p.m. Dinner Music (continued).

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.

8.10— 2. Tenor:
(a) "A Dudele" ... ... Leo Low.
(c) "Dem Peddlers Brivele" ... ... Fiegenbaum.
Mr. M. Soloway.

8.20— 3. Overture: "Light Cavalry" ... ... Suppe.
"JB" Studio Orchestra.

8.30— 4. Sketch: **"JB" Studio Dramatic Company.**

8.50— 5. Jazz: **"JB" Studio Orchestra.**

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Mezzo: **Miss Barbara Munro.**

9.20— 8. Suite: "Three Light Pieces" ... ... Fletcher.
"JB" Studio Orchestra.

9.30— 9. Tenor:
(a) "Forgotten" (sung in Russian).
(b) "Beneath thy Window" ... ... Capua.
Mr. M. Soloway.

9.40—10. Trumpet Solos:
(a) "Kathleen Mavourneen" ... ... Crouch.
(b) "Che Faro" ... ... Gluck.
Mr. T. Jones.

9.45—11. **Empire Orchestra,** relayed from Empire Theatre.

9.55—12. Jazz: **"JB" Studio Orchestra.**

10.5 —13. Mezzo: **Miss Barbara Munro.**

10.15—14. Selection: "La Fille du Regiment" ... ... Donizetti.
"JB" Studio Orchestra.

10.30—Close down.

SATURDAY, FEBRUARY 11th, 1928.

8.0—EVENING PROGRAMME.

1. **General News Service. Announcements.**

8.10— 2. **Bijou Orchestra,** relayed from Bijou Theatre.

8.30— 3. **Dance Programme,** relayed from St. James' Restaurant and the Carlton Hotel.

11.45 p.m.—Close down.

N.B.—The Programme will be relayed to Durban between 9.0 and 10.0 p.m.

SUNDAY, FEBRUARY 12th, 1928.

FIRST SESSION.

3.30 p.m. **Gramophone Recital.**

5.00 p.m. Close down.

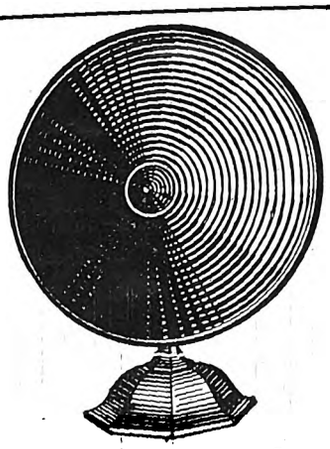
SECOND SESSION.

7.30 p.m. Relay of Service from **William Booth Memorial Hall** (Salvation Army):
Hymn: "When I Survey" (Tune, "Silver Hill").
Prayer: **Mrs. Captain Dent.**
Chorus: "I know a Fount."
Three-Minute Message: **Secretary W. Hill.**
Cornet Solo: "I've heard of a Saviour," **Bandsman A. Le Roux** (at the Organ, **Mrs. E. Dalziel**).
Scripture Reading.
Male Quartette: "Thoughts of Calvary."
Selection: **Johannesburg I. Band.**
Address: **Major H. G. Carter** (Editor of War Cry).
Hymn: "Mercy still for Thee."

THIRD SESSION.

8.45—EVENING PROGRAMME.

1. Overture: "Phedre" ... ... Massenet.
"JB" Studio Orchestra.



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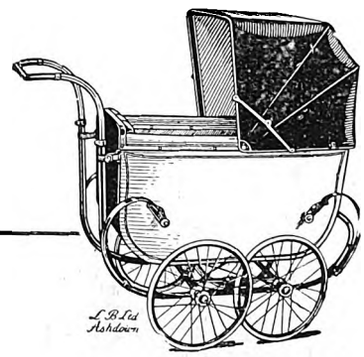

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8.55— 2. Baritone: **Mr. Walter Rees.**
9.5 — 3. Selection: "La Traviata" ... ... Verdi.
"JB" Studio Orchestra.
9.20— 4. 'Cello Solo: **Mr. E. Levitz.**
9.27— 5. Suite: "Vive la Danse" ... ... Finck.
"JB" Studio Orchestra.
9.35— 6. Baritone: **Mr. Walter Rees.**
9.45— 7. Selection: "The Maid of the Mountains" ... Fraser Simson.
"JB" Studio Orchestra.
10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.
Studio 'Phone Number, Central 2928.

A tuning note is transmitted for one minute before all sessions.

MONDAY, FEBRUARY 6th, 1928.

12.30 **Lunch Hour Session:—**
Elvia Rayner (Pianoforte) (Compositions by Chaminade).
Light Music.
1.15 Half-hour Organ Recital, relayed from Prince's Theatre. (Organist, **Wm. Bohm.**)
1.45 **Light Music.**
2.0 Close down.
4.0 **Afternoon Session:** The Studio Orchestra.
4.30 Women's Session: (Arranged by Miss Isobel Niven.)
4.45 **The Studio Orchestra.**
5.0 **Children's Corner:** (Arranged by **Aunt Isobel.**)
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** Light Music.
7.30 **The Wireless Orchestra:**
March: "Here, there and Everywhere" ... ... Bosc.
Selection: "Kissing Time" ... ... Caryll.
Valse: "London Beauties" ... ... Fetras.
Dances: "Henry VIII" ... ... German.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.10 Natural-History Talk No. 3. "Mutual Dependance in Nature."
Mr. E. C. Chubb (Curator Durban Museum).
"A Studio Programme."
8.25 Selection of Herman Lohr's Songs.
The Wireless Orchestra.
8.35 Soprano:
(a) "Nuit d' Etoiles" ... ... Debussy.
(b) "Les Cloches" ... ... Debussy.
(c) "Tonerna" ... ... Sjoberg.
Mrs. Amon Bilmark.

This is the first occasion on which Mrs. Bilmark has broadcast. From her choice of songs one can gather that she is a lady of much artistic merit, and one whose aim is to probe a little into the realms of the lesser known works of famous song writers.

8.45 **General and Local News.**
8.55 "Adagio" from Sonato Pathetique ... ... Beethoven.
The Wireless Orchestra.

Ludwig van Beethoven was born in Germany (Bonn), in 1770. He played the harpsichord in the Court Theatre, and later received lessons from Haydn and Mozart in Vienna. As Bach developed the Fugue, so Beethoven developed the Symphony. In later life he became absolutely deaf, and was unable to hear some of his first works. He died at Vienna, in 1827.

9.5 Piccolo: "Dance de Satyrs" ... ... Le Thiere.
Mr. J. J. Flanagan.
9.10 Musical Monologues:
(a) "A Dickens Monologue" ... ... Arr. Phillips.
(b) "By the Yukon Trail" ... ... Hayes.
"Mike" says "Hullo!" again, **Mr. Stevens.**
9.20 March: "La Chanticlerette" ... ... Bosc.
Selection: "The Desert Song" ... ... Romberg.
The Wireless Orchestra.
9.30 Soprano:
(a) "Nebbie" ... ... Respighi.
(b) "Ritorna vincitor" ... ... Verdi.
Mrs. Amon Bilmark.
9.40 Pianoforte Duets:
(a) "Spanish Danse No. 2" ... ... Moszkowski.
(b) "Krakowiak" (Polish Dance) ... ... Moszkowski.
Misses Elvia Rayner and Hellen Rutter.
9.48 Musical Monologues:
(a) "The Centenarian" ... ... Chevalier.
(b) "The Pigtail of Li Fang Fu" ... ... Sax Rohmar.
Mr. Ernest Stevens.
9.58 **Jazz Item.**
10.0 Close down.

TUESDAY, FEBRUARY 7th, 1928.

12.30 **Lunch Hour Session:—**
Soprano:
(a) "Roses of Picardy" ... ... Haydn Wood.
(b) "Come to the Fair" ... ... Easthope Martin.
Miss Pauline Evans.
Mezzo Soprano:
(a) "The Temple Bells" (Indian Love Lyrics) Woodforde-Finden.
(b) "Alice Bluegown" ... ... Tierney.
Miss Peggy Edwards.
The "Pruchner" Player Piano.
Light Music.
2.0 Close down.
4.0 **Afternoon Session:** Relay from Prince's Theatre.
4.7 **Light Music.**
4.30 **Women's Session:** (Arranged by Miss Isobel Niven.)
4.45 **Light Music.**

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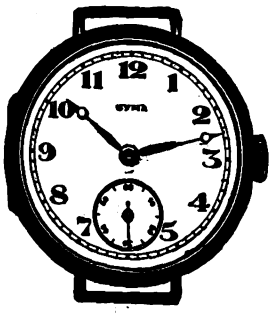

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5.0 **Children's Corner:** (Arranged by **Aunt Isobel.**)
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:—**
'Cello:
(a) "Solveig's Song" ... ... Greig.
(b) "Musette" ... ... Offenbach.
Mr. Amon Bilmark.
"Special Request" Gramophone Records.
7.50 Excerpts from **"A London Letter"** (with acknowledgments to "Sunday Times").
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 Light Baritone:
(a) "My Dreams" ... ... Tosti.
(b) "O Sole Mio" ... ... da Capua.
Mr. Val Wright.
8.15 Wirlitzer Organ:
"Little Star" ... ... Ponce.
Jessie Crawford.
8.20 Banjo Solo by **Mr. R. O. Upton.**
8.30 A Dramatic Sketch. **"A Lawyer's Mistake,"** by James Burghlie.
Characters:
Louis de Perigord (Capt. in the 117th Hussars) **Mr. George R. Montford.**
Charles Mercier (a lawyer) ... ... **Mr. Herbert E. Dawes.**
Constance (De Perigord's wife) ... ... **Miss Isobel Niven.**
Colonel Ercole (of the same regiment) **Mr. Ernest Stevens.**

Mind Pictures: A large sitting room, well and comfortably furnished. A woman's hand is apparent in details and general arrangement. A piece of embroidery is thrown over the back of the chair. Fresh flowers are in the vases on the tables. There is a fireplace at the right with a gas log burning in the grate. A door at the right leads to the hall. There is a window at the centre and a door at the left leading to bedrooms. A desk stands to the right of the window, a cabinet to the left. A large table in the centre of the stage holds a lamp, books, etc. A Morris Chair stands by the fireplace. Small tables, chairs, etc., are about the room.

The curtain rises on De Perigord and Mercier, the former sitting to the right of the table in an armchair. He is in a dressing gown, with a rug thrown over his knees, and looks weak and ill as if just risen from a sick bed. Mercier sits in front of the table, facing De Perigord. He is brisk and businesslike.

8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

WEDNESDAY, FEBRUARY 8th, 1928.

12.30 **Lunch Hour Session:**
Jean Anderson (Soprano).
(a) "Here in the Quiet Hills" ... ... Carne.
(b) "By the Waters of Minnetonka" ... ... Lieurance.
Elvia Rayner (Pianoforte) (Compositions by Mac Dowell).
Light Music.
2.0 Close down.

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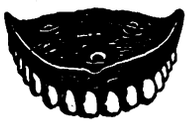
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4.0 **Afternoon Session:** The Studio Orchestra.
4.30 **Women's Session:** (Arranged by Miss Isobel Niven.)
4.45 **The Studio Orchestra.**
5.0 **Children's Corner:** (Arranged by **Aunt Isobel.**)
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (Supplied by Brunswick (S.A.), Ltd., of 434, West Street.)
7.13 Soprano:
(a) "Love's a Merchant" ... ... Carew.
(b) "Faery Song" ... ... Boughton.
Miss Laura Coombe.
7.31 Radio Talk: The Gramophone Electrical Sound-box, and how to adapt it for radio. **Mr. J. S. Ramsay.**
7.50 Soprano:
(a) "Dancing Lesson" (Passing Show) ... ... Oliver.
(b) "Rose in the Bud" ... ... Forster.
Miss Laura Coombe.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:
March: "The King's Colonials" ... ... Evans.
Pot Pourri: "A supper with Suppe."
Baritone:
"What am I love without Thee" ... ... Stephen Adams.
Overture: "Opera Bouffe" ... ... Finck.
8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

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THURSDAY, FEBRUARY 9th, 1928.

12.30 **Lunch Hour Session:**

The "Pruchner" Player Piano.

Light Music.

1.15 Half-hour Organ Recital, relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** (Arranged by Miss Isobel Niven.)

5.0 **Children's Corner:** (Arranged by **Aunt Isobel.**)

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes" (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street).

8.0 **Time Signal.**

Contralto (in Studio):

(a) "Friend" ... ... Davies.

(b) "When all was Young" (Faust) ... ... Gounod.

(c) "Where the Abana Flows" (Lover in Damascus) Woodforde-Finden.

Miss Dorothy Carrington.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion. Conductor, **Mr. T. H. Huddle.**

"A Classical Programme."

Overture: "Calm Sea" ... ... Mendelssohn.

The "Prague" Symphony (No. 38) ... ... Mozart.

(a) "Adagio Allegro."

(b) "Andante."

(c) "Finale presto."

This is one of Mozart's last three great symphonies, which are generally considered his finest. All three were written within six weeks.

9.0 (approx.) **General and Local News.**

Contralto (in Studio):

(a) "My Son" ... ... Teresa del Riego.

Miss Dorothy Carrington.

Concerto in B. Flat for Bassoon and Orch., Mozart.

Solo Bassoon: **Mr. R. J. Cherry** (Cadenzas by performer).

Mr. Cherry is a master of his instrument, and a very gifted musician. His orchestration of Liszt's "Liebestraume" is a remarkably clever piece of work, the performance of which by the Durban Orchestra some few weeks ago, was received with many expressions of appreciation.

Trio in D. Minor ... ... Mendelssohn.

(a) "Molto Allegro agitato."

(b) "Andante con moto tranquillo."

(c) "Scherzo, leggerio e vivace."

(d) "Finale, allegro assai appassionate."

Messrs. Sterling Robins, Pledwell Wood and Edgar Heap.

Though Mendelssohn's two Trios do not contain any of his deepest thoughts, they are full of suave melody, and the graceful, adroit writing for the instruments is noteworthy. The Finale opens with an oft-recurring rythm. Tapped in chords or sung in Melodies, now soft, now loud, it charmingly pervades the movement.

10.0 Close down.

FRIDAY, FEBRUARY 10th, 1928.

12.30 **Lunch Hour Session:** The Studio Orchestra.

March: "The Elite" ... ... Bidgood.

Valse: "An Ideal Dream" ... ... Finck.

Selection: "Miss Hook of Holland" ... ... Rubens.

Fox Trot: "Bow Bells" ... ... Ketelbey.

Mr. Edgar Heap (Pianoforte).

Mr. H. Oney (Clarinet).

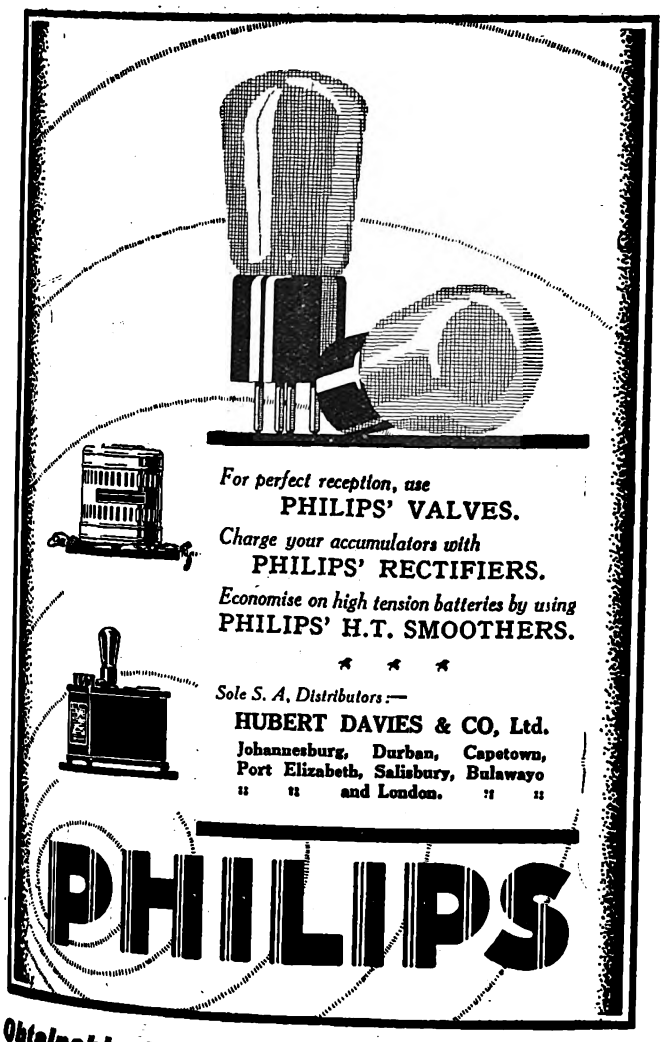
Morceau: "Loin du Bal" ... ... Gillet.

Selection: "Don Pasquale" ... ... Donizetti.

Four Cinderella Dances ... ... Lohr.

"Barcarolle" (Tales of Hoffman) ... ... Offenbach.

"Les Sylphides" ... ... Cussans.



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2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** (Arranged by Miss Isobel Niven.)
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner:** (Arranged by **Aunt Isobel.)**
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 Sports Talk, by **"Natalian."**
7.30 **Dinner Hour Session:** The Studio Orchestra.
Selection: "The Belle of New York" ... ... Kerker.
"A la Minuet" ... ... Finck.
Valse: "Sparkles" ... ... Waldteufel.
Parisian Sketch: "Demoiselle Chic" ... ... Fletcher.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.10 **Mr. C. S. Lucas.** "A Trip to Egypt and the Continent." No.. 3.
"A Popular Programme."
8.25 Selection: "The Wildflower" ... ... Youmans.
The Studio Orchestra.
8.35 Soprano:
(a) "The Amorous Goldfish" (The Geisha) Sidney Jones.
(b) "The Moon and I" (Mikado) ... ... Sullivan.
Miss Dorothy Westall.
8.45 **General and Local News.**
8.55 "Le Long du Missouri" ... ... Christine.
Intermezzo: "The Dream Girl" ... ... Finck.
9.5 Viola: **Mr. W. Carter.**
9.10 **Robert Wettergreen and his Ukulele.**
(a) "Gentlemen Prefer Blondes."
(b) "Adelaide."
9.20 Selection: "A Day in Paris" ... ... Finck.
The Studio Orchestra.
9.30 **Humorous Item.**
9.34 Soprano:
(a) "Lackaday" ... ... Ernest Crampton.
(b) "A Pink Pretty Peter" ... ... Paul Rubens.
(Miss Hook of Holland.)
Miss Dorothy Westall.
9.44 Pianoforte: "Wichtelmannchen" ... ... Korngold.
Miss Elvia Rayner.
9.48 **Robert Wettergreen and his Ukulele.**
(a) "Remember."
(b) "Smiles."
(c) "In a Little Spanish Town."
9.58 **Jazz Item.**
10.0 Close down.

SATURDAY, FEBRUARY 11th, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:
"March of the Giants" ... ... Finck.
Overture: "Les Huguenots" ... ... Meyerbeer.
Selection: "Rip Van Winkle" ... ... Planquette.
Valse: "The Chocolate Soldier" ... ... Strauss.
Suite: "Woodland Pictures" ... ... Fletcher.
"Berceuse" ... ... Simons.
Morceau: "In the Moonlight" ... ... Ketelbey.
Fantasia: "Albion" ... ... Beatons.
12.30 Close down.
7.15 **Reports:** Weather Reports, Shipping Intelligence, Wool Report.
7.20 **Dinner Hour Session:** Recital on the Columbia "Grafonola" (supplied by Messrs. H. Polliack & Co., of West Street).
8.0 **Time Signal.**
Light Music.
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace.
March: "The Siamese Patrol" ... ... Lincke.
Overture: "La Tonelli" ... ... Thomas.
Selection: "The Girls of Gottenberg" ... ... Caryll.
George Glasspoole (Baritone).
8.50 **General and Local News and Sporting Results.**
9.0 **Relay from "JB."**
10.0 **Relay from Criterion Theatre.**
10.20 **Arthur Vos and his Orchestra,** relayed from the Marine Hotel, Esplanade.
11.0 Close down.

SUNDAY, FEBRUARY 12th, 1928.

3.30 **Afternoon Session:** The Durban Municipal Orchestra, relayed from the Summer Palace.
Scenes from "The Flying Dutchman" ... ... Wagner.
Morceau: "Carillon" ... ... Howgill.
Entracte: "Mystic Beauty" ... ... Finck.
Cornet Solo: "For All Eternity" ... ... Mascheroni.
Mr. A. W. Snell.
Ballet Music: "Faust" ... ... Godfrey.
Selection: "Die Meistersingers" ... ... Wagner.
Overture: "Le Caid" ... ... Thomas.
4.30 **Children's Corner:** (Arranged by **Aunt Isobel.)**
5.15 Close down.

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6.45 **"The Bells of St. Paul's."**

7.0 **Evening Service,** relayed from the West Street Baptist Church. Preacher, **The Rev. A. E. F. Brett.**

8.30 **"A Popular Concert,"** relayed from the Summer Palace:

March: "Heroique" ... ... Berlioz.

Overture: "Mignon" ... ... Thomas.

Fantasia: "Tales of Hoffman" ... ... Offenbach.

Jacques Levy Offenbach was born at Cologne, in 1819. He became conductor in the Theatre Francois, 1848, and manager of the Bouffes Parisiennes, in 1855. He died in 1888. He is best known by his famous opera "The Tales of Hoffman." This is in three acts, and was first produced in Paris on February 10th, 1881.

Ripley Evans (Tenor):

Cavatina: "All Hail Thou Dwelling" (Faust) ... Gounod.

Suite: "La Feriai" ... ... Lacombe.

(a) "Les Toros."

(b) "La Rega."

(c) "Zarazuela."

Piccolo Solo: "The Wren."

Mr. J. J. Flanagan.

"Prelude" in C. Sharp Minor ... ... Rachmaninoff.

Ripley Evans (Tenor):

"Once" .. . . Harvey.

Selection: "The Gondoliers" ... ... Sullivan.

The Durban Municipal Orchestra. Conductor, **Mr. T. H. Huddle.**

10.0 Close down.

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All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, FEBRUARY 6th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

"Columbia" Records.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Gramophone Recital.**

5.0 **Afternoon Session:** A parable, "The Silver Hilt."

5.20 **Teens:** The story of the Princess Turandot and her riddles, and some of Puccini's music.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Alhambra Orchestra.**

Songs: **Jan Feenstra.**

Violin Solos: **Noreen O' Sullivan.**

Songs:

"Down Here" ... ... Brahe.

"Morning" ... ... Speaks.

Eira St. John.

Piano Solos: **Edna Stanton.**

Flora Penhryn (Entertainer).

9.0 **News Service** (English).

9.5 **"A Card Trick,"** by **Radio.** Arranged for Broadcasting by Herbert de Caston.

9.15 **Alhambra Orchestra.**

Songs:

"The Early Morning" ... ... Peel.

"Shepherd's Cradle Song" ... ... Somervell.

Eira St. John.

Violin Solos: **Noreen O'Sullivan.**

Flora Penhryn.

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

TUESDAY, FEBRUARY 7th, 1928.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner and "Velvet Face" Records used.

5.0 **Short Story:** "The Tell-Tale Heart," by Poe.

5.20 **Children:** "The Nightingale and the Rose," by **Aunty Lex.**

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Orchestral Items by the Capetown Orchestra. Conductor, **W. J. Pickerill.**

8.15 Marche: "Joyeuse" ... ... Chabrier.

Suite: "Joyous Youth" ... ... Coates.

The Orchestra.

Songs: **Selwyn Morgan.**

Clarinet Solo: **E. A. Kealy.**

Songs: **Mona McGregor.**

"Whispering of Flowers" ... ... Blon.

"Nigger's Birthday" ... ... Lincke.

The Orchestra.

9.0 **News Service** (English).

9.5 Quartette:

First Violin ... ... Alfred Gibbs.

Second Violin ... ... Walter Swanson.

Viola ... ... Eric Bray.

'Cello ... ... Granville Britton.

9.25 Songs: **Selwyn Morgan.**

Selection: "Gypsy Love" ... ... Lehar.

The Orchestra.

Euphonium Solos: **Sydney Farge.**

10.0 **News Service.** (Afrikaans).

10.5 Songs: **Mona McGregor.**

Intermezzo: "Mauresque" ... ... Coates.

"Chanson" ... ... Friml.

Selection: "High Jinks" ... ... Talbot.

The Orchestra.

10.30 Close down.

WEDNESDAY, JANUARY 8th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "H.M.V." Records used.

1.45 Close down.

AFTERNOON SESSION.

1.30 **Records.**

5.0 **Song Recital:** Favourite Ballads.

5.20 **Teens:** Is the earth wearing away? and other interesting questions.

EVENING SESSION.

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **An Opera.** (Transmitted by Gramradio.)

"I Pagliacci"... ... ... Leoncavallo.

The Cast:

Nedda ... ... Miriam Licette.

(Columbine in Act 2.)

Canio ... ... Frank Malling.

(Punchinello in Act 2.)

Tonio ... ... Harold Williams.

(Taddea in Act 2.)

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Peppe ... ... Heddle Nash.

(Harlequin in Act 2.)

Silvo ... ... Dennis Noble.

Chorus of Villagers and Peasants.

The Story

A company of strolling players, headed by **Canio** and his young wife, **Nedda,** arrive at a village in Calabria. Canio goes off to the inn with the villagers, and **Tonio,** (the clown) left alone with Nedda, declares his love for her. She repulses him, and when he becomes insistent slashes him across the face with a whip. He leaves her, vowing to be avenged. **Nedda,** tired of her wandering life and her passionate husband, is in love with a young villager, **Silvio,** and arranges to run away with him after the evening performance.

Tonio overhears their planning, and tells **Canio,** who demands of **Nedda** the name of her lover, and when she refuses, threatens to kill her, but is prevented by **Peppe.**

In the second act the players present their comedy and its situations prove so similar to the real life happenings of the previous act, that the strain is too great for **Canio,** and instead of only pretending to stab **Nedda** as Columbine in the play he does so in reality.

Silvio rushes from the audience to the rescue, thus declaring himself Nedda's lover, and is killed by the infuriated husband. At the end, turning to the horrified audience, Canio closed the curtain with the cry, "The Comedy is ended!"

9.30 **News Service** (English).

9.35 **Programme of Music by Cleghorn's Orchestra.** Leader. **Percy Rees.**

10.5 Item relayed from **Tivoli.**

10.30 Close down.

THURSDAY, FEBRUARY 9th, 1928.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-hour Organ Recital,** relayed from **St. George's Cathedral.**

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Afternoon Topics: "The Old Bell Ringer,"** a romance from the Russian.

5.20 **Children:** Another Barry Pain story, music and riddles by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**
Classical Concert by Capetown Orchestra, relayed from City Hall. Conductor, **W. J. Pickerill.**
Suite for Flute and Strings ... ... Bach.
Soloist: **John Lamb.**
"Rumanian Rhapsody" ... ... Enesco.
Vocalist: **Bronislawski.**

9.0 (approx.) **News Service** (English).
"Pathetique" Symphony ... ... Tschaikowski.

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Programme of Music by Waldorf Orchestra.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, FEBRUARY 10th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

5.0 **Afternoon Session:** That Brute Simmons.

5.20 **Teens:** What were the men of Trafalgar like?

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

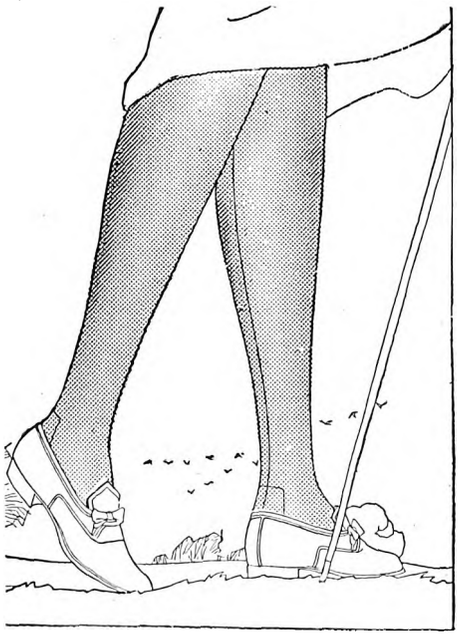
8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
Dance Music.

(Continued on page 28.)



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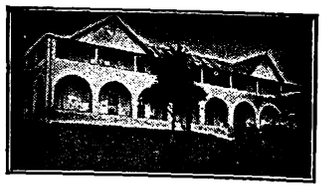

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(Continued from page 26.)

10.0 **News Service** (Afrikaans).
11.0 Close down.

SATURDAY, FEBRUARY 11th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** We entertain ourselves in the Studio.

EVENING SESSION.

7.0 **Dinner Hour Music** by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Popular Programme by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 **Relay from Fletcher & Cartwright's.** Leader, **V. Latronico.**
10.30 Close down.

SUNDAY, FEBRUARY 12th, 1928.

6.50 **Announcements.**
6.55 Die Diens sal uitgesaai word vanuit die **Groote Kerk,** Adderley Straat.
8.30 **Programme of Music by the Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from Adderley Street Pier, weather permitting, otherwise from Studio.)

J.B. Studio Notes.

The week ending to-day has kept up the standard of the "JB" programmes.

On Monday, Miss Margaret Williams gave us a very masterly rendering of Rachmoninoff's Prelude—and the telephone consequently was always on the ring.

About 9 p.m. atmospherics were so bad that we could not catch a stroke of Big Ben, but on the Tuesday we heard his cheery old tone very clearly, and on Wednesday also. But there was no luck on Thursday or Friday. On Friday, we got towards the end of the evening a pretty clear transmission from Chelmsford of an opera, but it was difficult to follow it.

On Friday, when the first portion of "The Silver King" was due on, some of the artistes got hung up in a motor mishap, but Miss Amy Coleridge and Mr. Wilson, our genial G.M., came to the rescue and gave us a delightful little interlude. However, this Friday, we will give both parts of the "King."

Mr. Martin, after his visit to Capetown, where he performed in the Studio, brought his Copophones on Friday and gave us some very excellent items. He is certainly a very glassy artiste.

On the Sunday afternoon, the wonderful set of Columbia records depicting the Wagner Beyreuth Festival was completed—and the final record—"The Ride of the Val Ryries," was a wonderful illustration of the modern art of record-making. During the Easter season we propose giving a session entirely devoted to the "Messiah" with the new Columbia records.

For the week commencing February 6th, we hope the fare to be provided will be appreciated.

On the Monday, Mr. Dunn and Mrs. Harold Fraser will be the vocalists. The latter has just returned from a coast trip, and made a great success at the Capetown Studio.

Mr. Douglas Mossop will give us a talk on "Good and Bad Songs," and Mr. Powell, back from his holiday, will resume his sports talk.

On Tuesday, Miss Sallie Slade will give us some songs at the piano, and Mr. Buckingham will also render us some songs.

Prof. Max Drennan, if he is back, will talk to us on literature, but should he still be detained away—Mrs. Max Drennan will take his place.

The second of the "Trip Round the World Series" will also be given this night, and the country to be visited is "France."

On the Wednesday, Mrs. A. de Waal will give us some Afrikaans recitations.

Miss Heatley and Mr. Beagrie, who sang so successfully last week, will be the vocalists on this evening.

On the Thursday, Mr. O. G. Philip, the President of the Transvaal Radio Society, who needs no introduction to "JB" listeners-in, will deliver the second of the new series of wireless talks, and Mr. Cunningham Graham and Miss Dorothy Joel will be the vocalists. Mr. Geo. Spencer, of the "JB" Orchestra, will give us a saxophone solo.

On the Friday, during the dinner hour, we will have the usual agricultural talk relayed from Pretoria at 7.30.

The singers for this evening will be Mr. Soloway and Miss Barbara Munro. The "JB" Dramatic Co. will also play a sketch, and Mr. T. Jones will give a trumpet solo.

On Saturday, the dance music will be relayed from the St. James Restaurant, and on the Sunday, we have the now popular gramaphone recital in the afternoon, from 3 to 5. Then at 7.30 we relay the Salvation Army Service, and at 8.45 we have the Studio Concert. Mr. Walter Rees will sing and Mr. Levity will give a 'cello solo.

Items from the Durban Studio.

Programme.

My notes for this week must of necessity be brief. The artists to broadcast on Monday evening are Mrs. Amon Bilmark (soprano), Mr. Ernest Stevens (recitals) and the Misses Elvin Rayner and Helen Rutter in some pianoforte duets. Mr. E. C. Chubb will take as the subject of his third natural history talk, "Mutual Dependance in Nature," and the Wireless Orchestra will contribute towards an interesting evening.

We have chosen for the sketch on Tuesday evening Burghlie's fine dramatic play, "A Lawyer's Mistake." We feel sure that it will make a very definite appeal. The musical fare will be provided by Mr. Val Wright (light baritone) and Mr. R. O. Upton (banjo).

On Wednesday evening we will relay a short programme by the Durban Orchestra from the Summer Palace, with Mr. Jack Verster (baritone) as the vocalist.

The classical programme on Thursday evening, relayed from the Pavilion, will include some notable works. It will be noted that the second half of the programme is devoted to chamber music. This is to be a regular feature at these symphony concerts.

Friday evening's programme is a popular one. Miss Dorothy Westall (soprano) will be with us again, and Mr. Robert Wettergreen (baritone) will sing some light numbers with ukulele accompaniments.

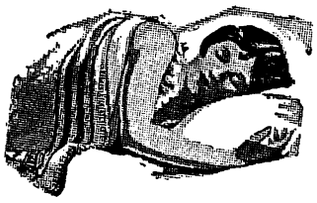
The usual relays will take place on Saturday and Sunday evenings, with Mr. George Glasspoole (baritone) and Mr. Ripley Evans as the vocalists.

Do's and Don'ts for the Tenderfoot.

Don't, if you are a singer, sing for too many drawing-room charities. Many of these mean that the hostess is having a free show.
Do be charming to other musicians, and try to appreciate their art as well as your own.
Don't over-dress; a simple frock is better than over-elaboration, which is always bad form.
Do cultivate a charming platform presence.
Don't clutch the left portion of your anatomy when you are singing about your heart.
Do look pleasant and pleased when the audience applauds.
Do be natural, and Don't walk on or off the platform as if you were commencing a walking tour.

H.E.D.

A BEAUTY SECRET



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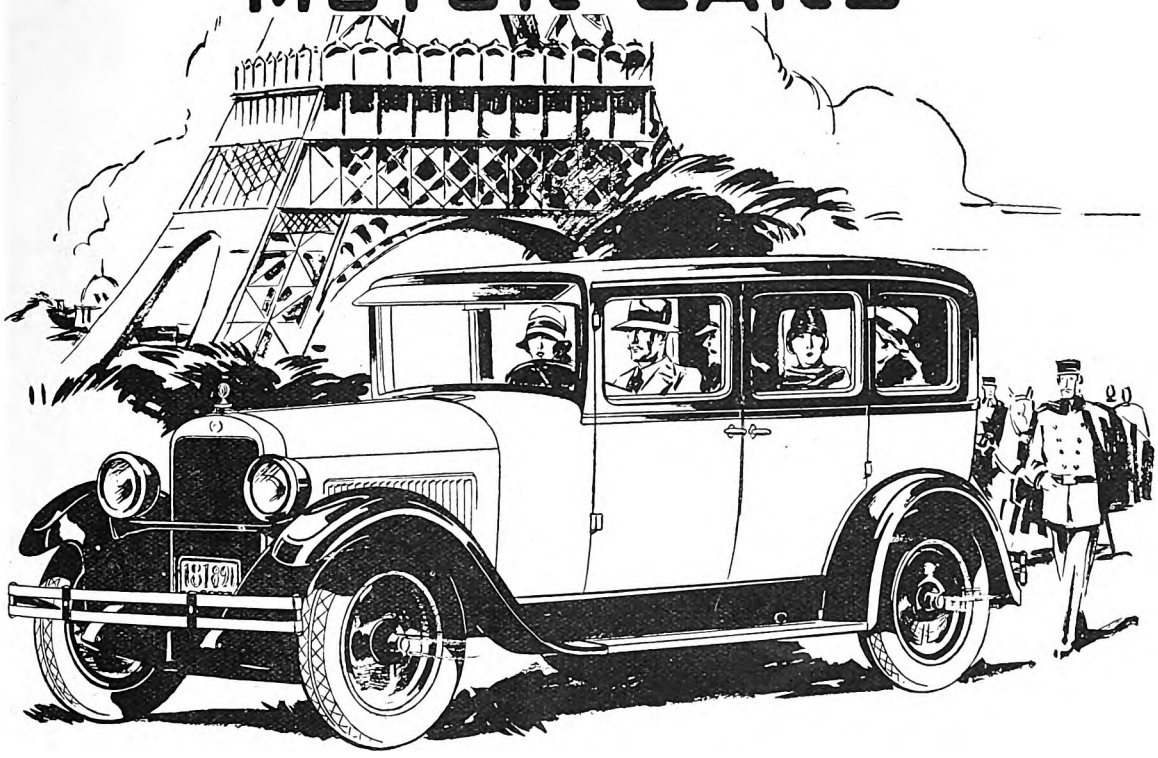

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Mary has lovely long hair which she does not propose to sacrifice.

Mary Astor's Bob.

The bobbed head is so accepted a fact the world over, that even if long hair still be worn, a bobbed effect is created when the occasion arises by the wearing of a wig. There has been seen a tendency to let the hair grow and many find it gives greater individuality in a smart coiffures. But there comes a time when even the head of unshorn locks wishes the bobbed effect, and so the wig-makers have seen to it that bobs of becoming and chic outlines may be worn in place of the natural tresses.

Mary Astor, whose First National contract forbids the clipping of her hair, often appears in a "bob" for variety's sake. And Miss Astor achieve this affect by wearing a wig. Percy Westmore, the wig-maker of the studio, has given Miss Astor lessons and she is now able to show the unshorn how it is done. First the back hair is divided into two sections and pulled up into a flat knot at the crown. The front hair is then divided in the same way and brought to the back. Gauze is then wrapped around the long hair to hold it in place, and the head is ready for the bobbed wig.

The bobbed wig is growing in popularity as the hair is being worn long. There is always a time when the bobbed head is most appealing, and this necessitates the wig. The bobbed effects of the wig, when cleverly designed and worn, make the head appear naturally clipped. Becoming bobs should be carefully selected as the wigs do not permit of much changing of their outlines.

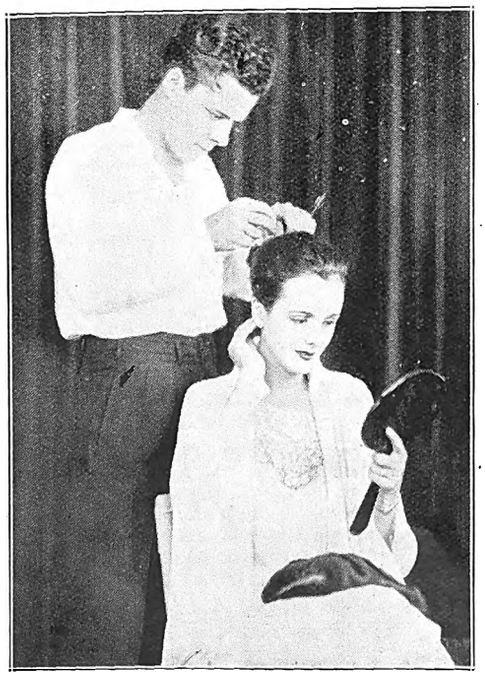
Individuality in bobs is the outstanding feature of the smart coiffures. A bob must be becoming and yet manage to show a smart outline. There is a tendency, however, to show a brushed-back simplicity and this is often becoming. The wave, while still worn, conforms to the predominating look in all smart coiffures of a brushed-back, neat appearance. The natural beauty of the hair is being emphasised. The hair is often brushed away from the forehead, and may be parted either in the middle or on the side. The temples as often as not are shown. In the back it is generally noted that the hair is brushed to one side and clipped in a point in the back.

If the hair be parted in the centre it is smartly waved in a very soft outline and brushes down towards the ears, the tip of the ear and the earring showing, and sometimes it is drawn into a small tight knot at the back, or clipped to resemble this affect. A curl at the ear is often worn, with the ear itself, however, showing.

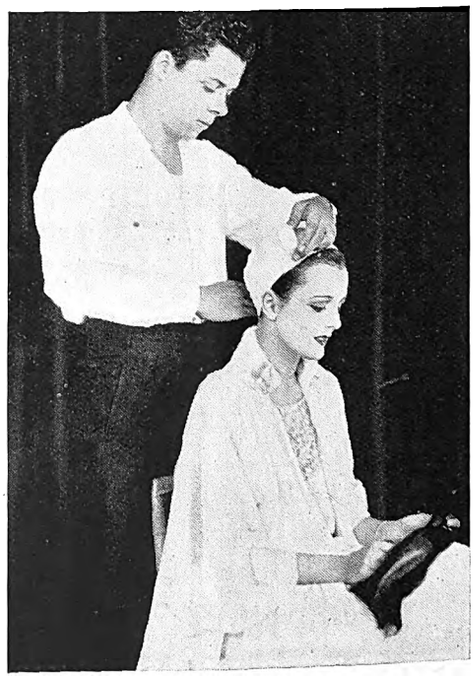
A soft curled effect where the features demand it is very smart, and a fringe at the forehead is often very chic in its appearance. The ears are left exposed and the hair in the back is brushed in the very smart side effect.

There is noted, however, an absence of the very elaborate coiffure of deep waves, unusual cuts and rather trying outlines. The trend is towards the natural. It is essential that much care be spent in keeping the hair beautifully brushed and smartly clipped. It is a matter of daily need as neglect in care of the hair takes away from the essential smooth, glossy, well groomed effect. Smartness must be a daily habit, for neglect in a single day robs the coiffure of its chic appearance.

First of all, secure a becoming as well as smart cut and then see that it is kept in good condition. This is the demand of the well cropped head whether it be naturally bobbed or possesses a bobbed wig.



So a bobbed wig is set in place.



There is the finished article!

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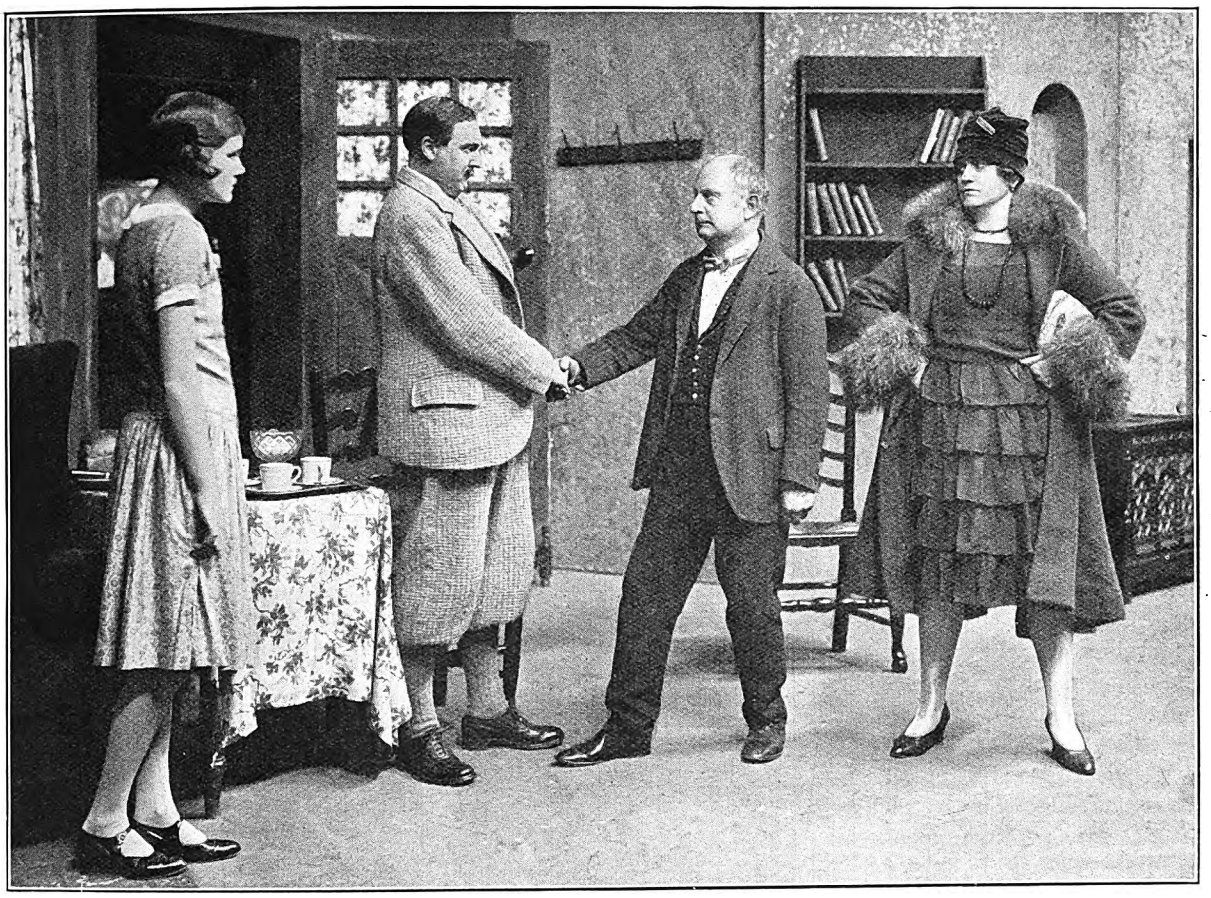

Joan Harker, Frederick Burtwell, Horace Hodges and Kitty de Legh in a scene from "The Cave Man," the farcical comedy at the Savoy Theatre, London.

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A. C. Astor.

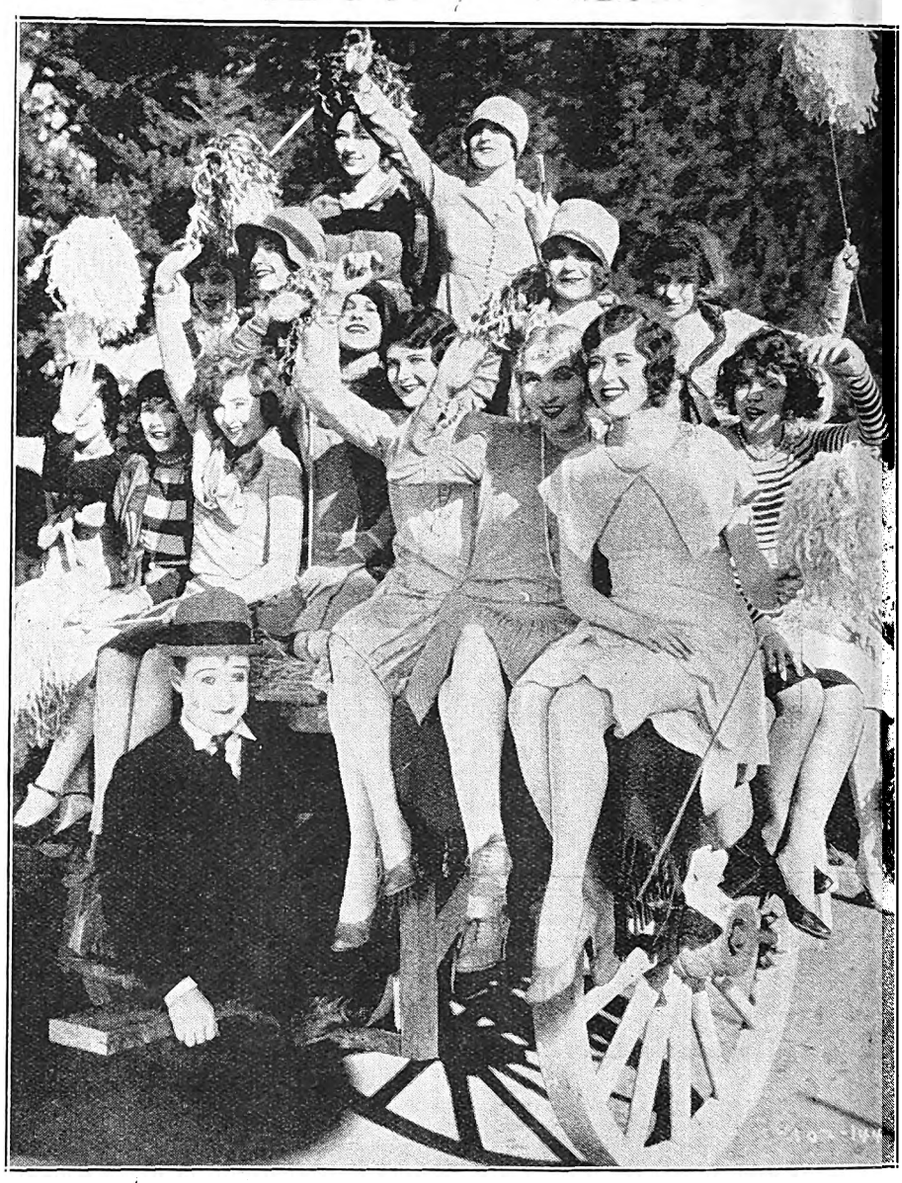
From the days of the first Punch and Judy show, the art of the ventriloquist has been beloved of children and grown-ups alike. Ventriloquism is a gift—one cannot acquire the art. Doctors say that ventriloquists are equipped with a sort of double throat—a special gift from the hand of Providence.

Providence has been specially kind to A.C. Astor and has, it would appear, given him a treble, or even a quarto throat. She has made him, too, a ventriloquist with a difference. "With a difference." What a simple little phrase, and yet it is that little phrase which every artist covets and longs to see set against his name.

A. C. Astor, who will be seen in South Africa in the early part of this year, is not merely a stage ventriloquist. He is also one of our most popular broadcasters. When it is known that he is on the wireless there is a concerted dash for the headphones. I have heard of many fathers of families who have been compelled to purchase loud speakers simply because their children fight over the headphones when A. C. Astor figures in the B.B.C. programme.

In addition to all this, A. C. Astor is a journalist of considerable eminence. Every week there appears in that excellent theatre journal, *The Stage*, a long article dealing with topical events in the theatre and written by none other than this versatile artist.

Many people can write well—others talk well—but of how many can it be said that they successfully combine the two? Only a very few, alas, but in that few the foremost name of all is "A. C. Astor."



No room for Harry Langdon, although he is a firm believer in the song, "Put me among the girls."

Butler and Barnes, at the Johannesburg Empire.

Butler and Barnes.

If you like good singing and excellent comedy, you will like Butler and Barnes, for their names are synonymous with these things.

They are also very interested in the production of plays, and have to their names at least ten Provincial pantomimes and musical comedy productions. Hart Butler writes the greater part of most of his productions, and all his own finales. Edith Butler has played the lead in such important comic operas as "La Poupee," "The Greek Slave" and "The Geisha." It was during the time when she was playing "Blossom" in "The Geisha" that she and Hart Butler joined forces, and inaugurated the music hall act of which their present entertainment is the outcome.

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DRINK LYONS' TEA IT IS ALWAYS THE BEST.

Mr 22

STAGE, CINEMA & LISTENER-IN

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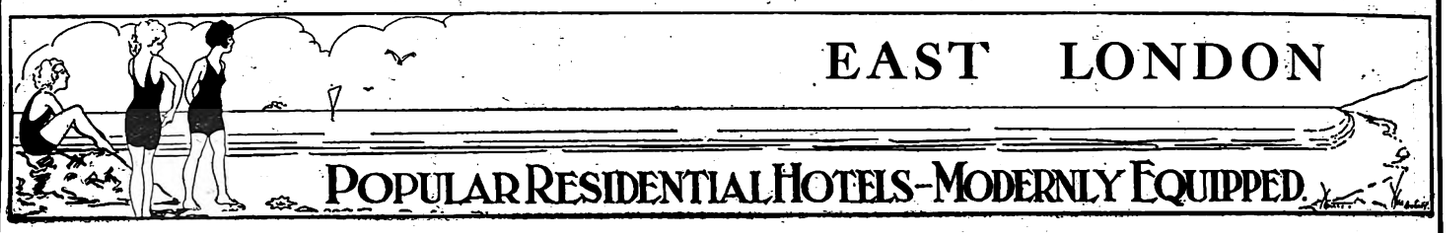

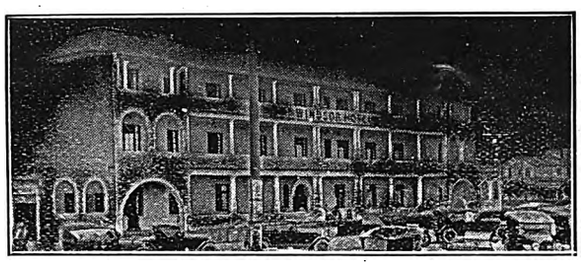

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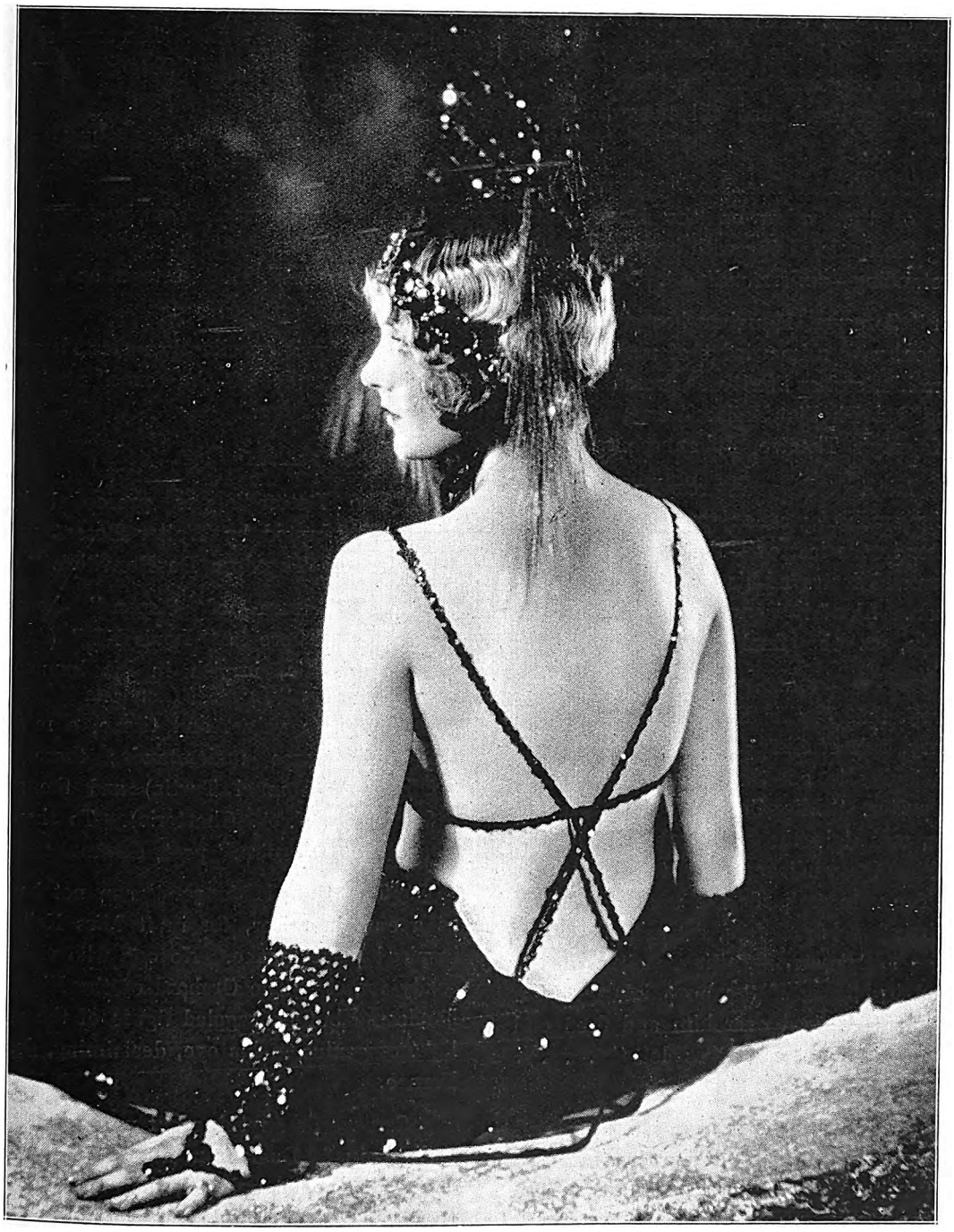
VOL. XX. No. 654. WEDNESDAY, FEBRUARY 8TH, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.



Carolle Lombard is one of the many pretty girls in Mack Sennett's "Girl Comedies."

[*Photo: Pathe.*

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"The Letter."

Out of the inky darkness came a voice, a woman's voice, tense with emotion. It broke, faltered—it swept over the unseen audience, gripping them, thrilling them . . . . "I stood over him and fired and fired till there were no cartridges left." . . . . .

Every woman in the theatre *knew*, every woman was *there*, by the side of that other on the broad, wide verandah overlooking the fields, living with her, sympathising with her, understanding—*understanding* . . . . .

In "The Letter" Somerset Maughan has given of his best, brilliantly written, with a knowledge of man, it must be surely a page from life, and as life it was presented to us on Monday evening by Phyllis Neilson-Terry and her company, at His Majesty's Theatre, Johannesburg.

It would not be fair to take you through the various scenes of the play, for much of your enjoyment depends on the secret of the letter in the last act—the revelations that broke up a strong man and destroyed his faith in the world—*his* world, the woman. Alas! it is not given to many to atone, to start again, as the final curtain seemed to promise.

It is the best work that Phyllis Neilson-Terry has presented in this country, this reading of the part of "Mrs. Crosbie." A very difficult rôle, one that demands and takes its utmost of its interpreter. "Miss Crosbie," in spite of her frailty, her weakness, won right through—won, that is, the divine gift of pity from her audience. It takes a great actress to do this. The men realized; the women, in their siks and satins, in their jewels and furs, sat as if listening, too, for the sound of a lover's step—waiting, waiting in the deadly monotony and loneliness of the bungalow for *him*. They understood . . . . "I stood over him and fired and fired till there were no more cartridges left" . . . . understood . . . .

And every one of the members of the cast, large and small parts alike, gave of their very best, fitting into the wonderful mosaic—a tribute also, a great tribute, to the work of Cecil King, the producer.

Frank Freeman was just "the husband-everyone-has-met," blindly adoring the one star in his heaven—a clean, sporting gentleman. It was difficult to believe he was acting.

From Eugene Leahy one has grown to expect a sound performance, and in "The Letter" he certainly lives up to his reputation. As "Howard Joyce," tried friend of "Robert Crosbie," as the unwilling counsel for the wife, he had a part into which he fitted like a glove.

Gerald Pemberton, although having little to do as "John Withers," did that little well; his stage repose is always worth remarking on.

Atholl Fleming did his best work in Africa as "Geoffrey Hammond," betrayer of women, the lover out of whom the flame of passion had died, leaving a cold, hard, calculating man.

Gems of character acting were the "Ong Chi Seng" of Andrew Churchman and the "Head Boy" of D. J. Williams, leaving an impression behind, although they were only on for a short while. The same might well be said of Cecil King as the crafty "Chung Hi" with his "Number 1 silks and tea."

Louise Regnis gave us a fine little cameo in the Scotch wardress, "Mrs. Parker."

Smaller rôles were taken by Lumena Edwards, a very attractive "Mrs. Joyce"; Gladys Dale as the "Chinese Woman," and W. H. Charteris as a "Sikh Sergeant of Police."

The play is excellently mounted, and special mention should be made of the excellent "make-up" of the Oriental characters.

"*The Ballad Monger.*"

"The Letter" was preceeded by "The Ballad Monger," adapted by Walter Besant and Walter Herries Pollock from Theodore De Banville's "Gringoire."

The "Room of Simon" houses some queer characters. There is "Louis XI" (Andrew Churchman) queer, fantastic, impish in his humour, shaken in his terror; there is "Loyse" (Lumena Edwards) in her trailing gown of green velvet and tissue, a maiden full of hopes that she scarce understands; there is the pompous "Olivier" (Samuel Turtis) and the scheming, plotting "Simon" (W. A. Charteris). To them comes the wild figure of "Gringoire," poet, dreamer and wanderer.

"The Ballad Monger" can not be lightly dismissed as a curtain raiser, for in it Miss Neilson-Terry gave an inspired performance. No one who visits the theatre will easily forget "The Orchard of the King," forget the tall, handsome but bedraggled figure of the poet with the wild light of genius in his eye, declaiming, declaring his love of France.

Can we do anything but write of Phyllis Neilson-Terry as a genius? Back from a world almost of fairy tale lore, the golden goblet uplifted, the ruby wine spilled in disdain, to the every-day world, the every-day problems—to "Mrs. Crosbie." Only genius can compass that.

C.R.

HENRY TREISMAN MAKES BEAUTIFUL FAMILY AND WEDDING GROUPS. NEL'S RUST BUILDINGS, JOUBERT STREET.

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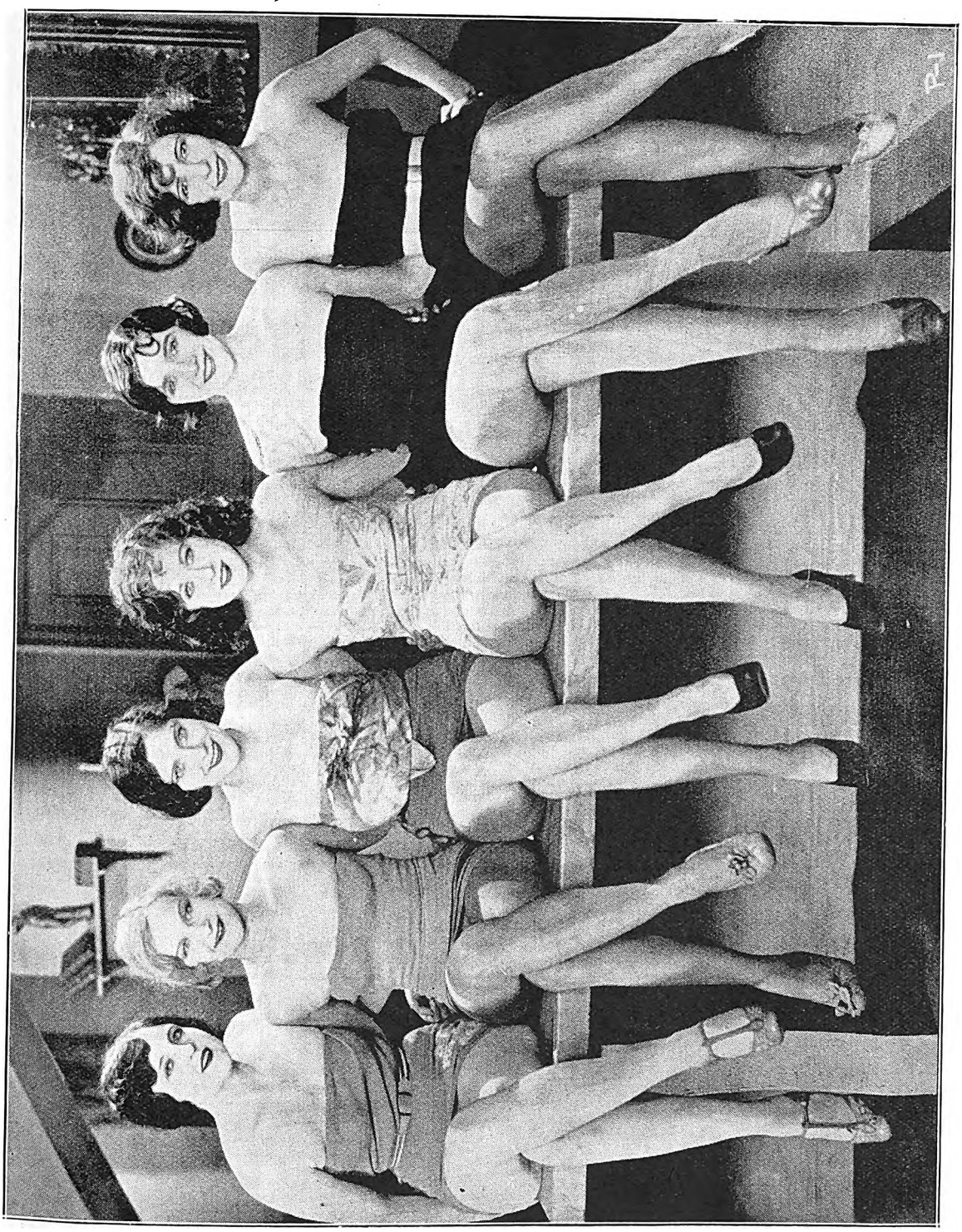

These are a few of the reasons why "Ladies' Night in a Turkish Bath" promises to be a success.

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LONDON THEATRES.

Although there are many new plays on the list of forthcoming productions, we have only had one added to our present list this week. This is "The Adding Machine," at the Court Theatre. It is a strange play, and one that will appeal mostly to that section of the public which is known as Highbrows. Its purpose is to exhibit men's souls, and there are very few people alive to-day who are anxious to have their own or other people's souls shown to them in the crude light of arc lamps on the stage.

The story deals with a little cashier who, in a moment of anger at his drab existence, kills his employer. One sees him next in the Elysian fields, where he is shown to be gradually tiring even of these delights.

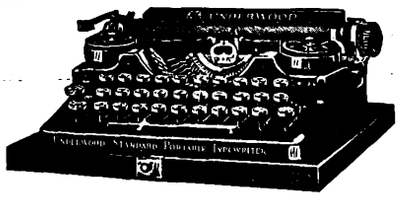
"The Adding Machine" is the first of a series of dramas which will be produced by Sir Barry Jackson at the Court Theatre. I am hoping that the second production will be a little more cheerful and inspiring.

To come down from the sublime to the ridiculous, or, rather, from the soulful to the purely human, I saw "Hit the Deck" again last night and was more than ever pleased with this musical comedy, which is proving such a success at the Hippodrome. It is a gay and musical play with an excellent cast. The photograph on the next page shows you Alice Morley, who sings so delightfully and whose powers of comedy are so amazing.

Yesterday, when I saw the special matinee of "The Young Visitors"—a play made from the story of the same name by ten-years-old Daisy Ashford—which was given by children of famous actors and actresses, I was able to realise afresh the extraordinary cleverness of the Thorndike-Casson family as a whole. Having recently seen young Mary Casson as "Wendy," I was delighted to see her small sister in the part of "Daisy Ashford" in yesterday's production. Anne Casson is as gifted as her elder sister, and sitting in her high chair, dressed in an old-fashioned sailor suit, with her pencil in her mouth and her diary before her, she looked exactly like that little girl of long ago who wrote the enchanting story of Ethel and Mr. Salteena. Her brother Christopher played "Mr. Salteena."

Ivy Tresmand and Stanley Holloway, in "Hit the Deck," may be seen here whiling away their time on board ship very pleasantly. [*Photo: Sasha.*

UNDERWOOD PORTABLE



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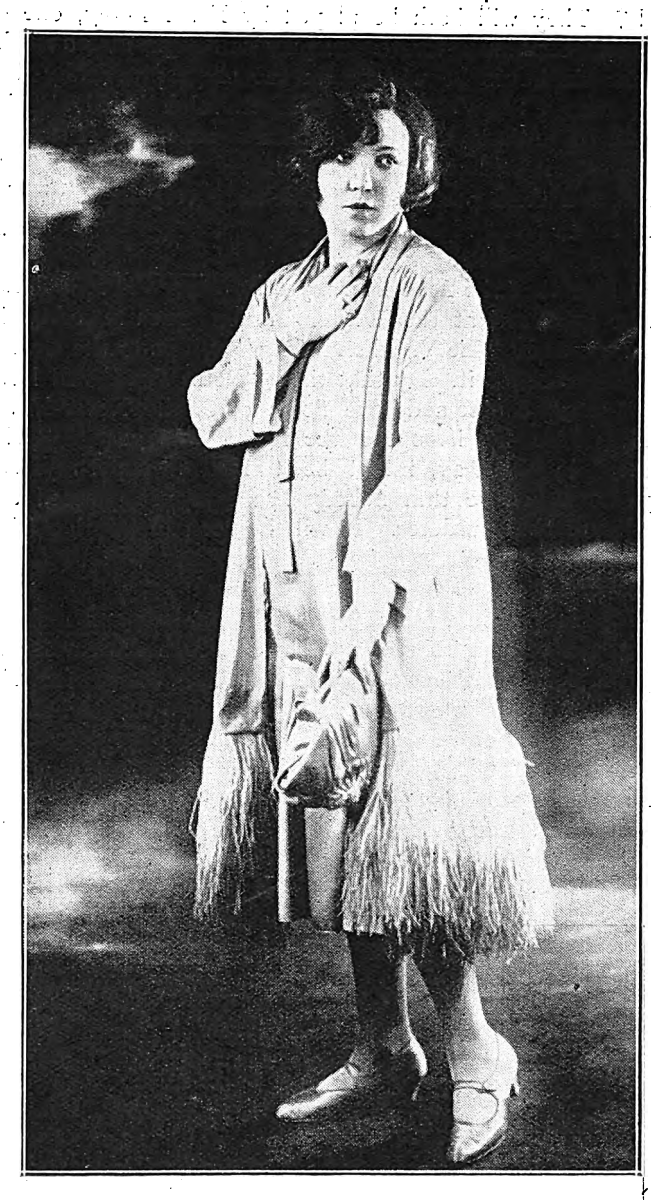
Alas, how the years pass! Little Margaret Devlin, the daughter of Daisy Ashford, played the part of "Miss Rose La Belle." Dorothy Dickson's young daughter, whose one aim is to play "Peter Pan" some day, had a part, and young Philip Truex, son of Ernest Truex, the American comedian who is having such a success in "Good Morning, Bill," acted the part of the "Prince of Wales." His American accent was so strong that every time he opened his mouth the house was convulsed with laughter. Strangely enough, his small brother James has no accent at all. But the most charming child of all was Anne Casson, who, being fair-haired and grey-eyed, is the image of her mother.

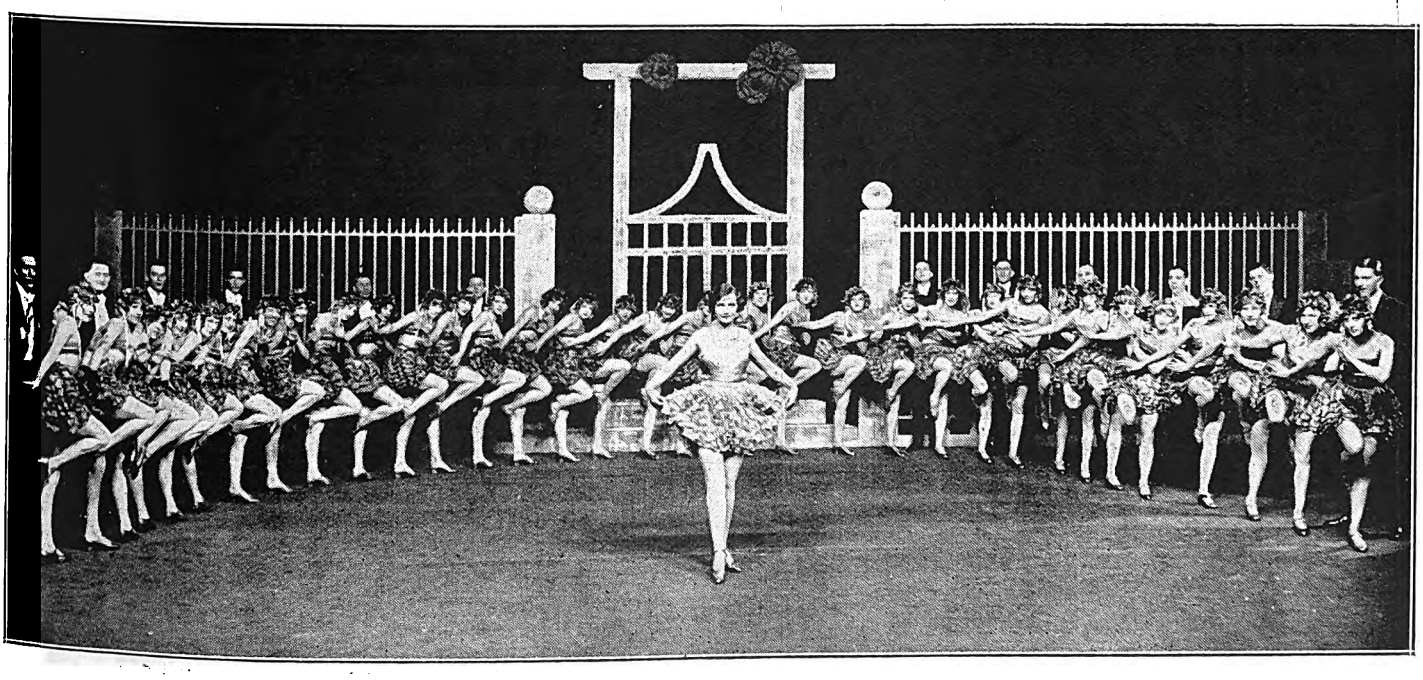
And now comes the news that, after a revival of "Henry V.," with the Old Vic. company at the Lyric Theatre, Hammersmith, in which Mr. Lewis Casson will be the "King," and Miss Sybil Thorndike will double the parts of "Chorus" and the "Princess," Anne's indefatigable parents will produce at the Strand Theatre for a short season previous to sailing for South Africa, "Judith of Israel," a biblical story which deals with the story of Judith and Holofernes. This has been treated many times and in many different ways.

You will be interested to hear that New York's leading variety theatre, the Palace, will shortly present an All British programme for a season. Some of the artistes whose names will be included in this programme are well known to South Africa. There is, for instance, Ada Reeve, whom, of course, you know. Lily Morris, the comedienne; Coram, the ventriloquist; de Groot, the famous violinist, and Gilbert and French, the dancers, you have all heard of. Tom Payne and his partner, Vera Hilliard, you know personally, as is the case with Ella Shields. Last, but by no means least, is Scott Sanders, the Scottish comedian, whose vivid personality and clever act have made him one of the most popular figures in the South African theatrical world. I must state here that his famous twins, whose capacity for mischief was notorious in South Africa, and who, because they were born in Australia, were called Sydney and Melbourne, will not accompany their father to America. Scott Sanders obviously wants to have a safe and quiet journey, and that is why he is leaving his enchantingly wicked twins at home.

Those of you who enjoyed seeing the Macdona company in a series of Shaw plays within the last few years, will be interested to hear that Shaw's "Man and Superman," including that famous and lengthy scene "Don Juan in Hell," will be given in London very shortly. To double the part of "John Tanner" and "Don Juan" is, I



Alice Morley.



Joyce Barbour has been called the prettiest soubrette on the London stage, and even amongst this group of pretty girls in "Shake Your Feet" at the Palladium she shows up to the most enchanting advantage. This scene, which is composed of dark curtains and flaming maple leaves, is one of the prettiest in the show. [Photo: Stage Photo Co.

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imagine, one of the most exacting rôles any actor could tackle. They will both be played by Esme Percy, one of our finest Shavian actors. The play will begin at 5 o'clock, and for six hours he will be on the stage practically the whole time. Shaw's "Back to Methuselah" will also be seen in its entirety during this present repertory season at the Court; it will, however, be divided up, and the first, second and third parts, all of which are very long, will be acted on different nights.

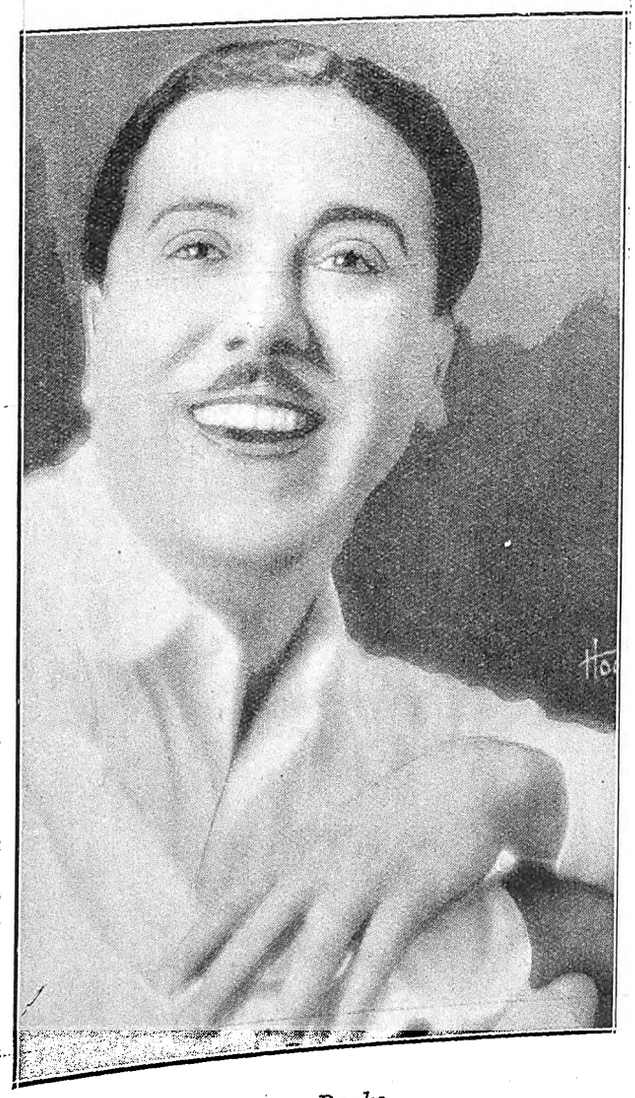
Now for a little prophesying.

I hear that the American mystery play, "The Spider," will be produced at the Winter Garden Theatre early in February, and "The Vagabond King" will go to the Gaiety to make room for it. By that time "Peter Pan" will have run its yearly course and have flown off to the Never-Never Land, where he lives for the rest of the year. "The Spider," by the way, might be termed a super-mystery play, for I believe that nobody has ever yet guessed the identity of the murderer. It will be seen in South Africa some time this year, when the leading part will be taken by Harry Green.

Iris Hoey, whose blue eyes and bright hair and magical charm will always be remembered in South Africa, is to play the lead in a new comedy called "Sauce for the Gander," the cast of which will also include that delightful actress, Mary Lohr.

As for "Lord Babs," a farcical production in which Billie Merson will play the leading part, which necessitates him appearing for a short time as a small child, this will be seen at the Vaudeville.

Marie Lohr.



Monty Banks.

All these forthcoming productions are, however, still two or three weeks away from us, and we have for the moment to be satisfied with pantomimes and Christmas plays, which insist upon remaining with us as long as their welcome lasts.

Reel Sheiks.

In movies, sheiks are handsome male creatures, but in real life they're not so dashing, nor are they as graceful, dignified and well poised as they're made out to be.

"Why a girl wants to call her boy friend a sheik I can't figure," declares Evelyn Brent, who plays the rôle of "Mary Vanbrugh" in Paramount's "Beau Sabreur," the sequel to "Beau Geste," now in course of production.

"The average Englishman, Frenchman or American is a Beau Brummel compared to the actual living sheik you'll find on the Sahara desert or in other parts of Araby," she continues. "And I know, because I've been working in a picture with them for more than a month now.

"I'm not saying that about the actors who essay the rôles of sheiks. I'm talking about the sheiks themselves.

"Before starting to work on 'Beau Sabreur,' I studied upon desert characters. The average sheik's face is covered with so much foliage that you can hardly see his features. He wears a long beard that is far from being good looking. He does that to keep out the sun, otherwise it would burn his face to a crisp.

"I'm glad to remark that I've taken the word 'sheik' from my vocabulary, so far as my friends are concerned, but I like the part in 'Beau Sabreur,' and wouldn't have missed it for a million."

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Yola Norba is another "find" of Mack Sennett.

[*Photo: Pathe.*

Holidays.

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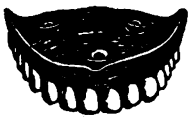

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Ted Waite.

I do not suppose there is anybody who has not whistled or sung at some time or other that famous music hall song, "I've Never Seen a Straight Banana."

You will remember, also, that this clever song was written by that cleverest of song writers and comedians, Ted Waite, who is, by the way, going to pay a return visit to South Africa.

I must tell you about his latest successes, for he has written many since the "Straight Banana" song became famous. Perhaps the funniest of all is "When I See an Oyster Walk Upstairs." Ted Waite always seem to hit upon a ludicrous theme and ludicrous words to fit it. The idea of an oyster walking upstairs, wearing, perhaps, a top hat and spats, is deliciously enticing. Other new children from Mr. Waite's musical pen are "Mr. Waterhouse's House," "I've Gotta Horse" and "Can You Say Bread and Butter Without Moving Your Lips?"

In addition to being a song writer, Ted Waite is, of course, a very fine burlesque comedian, and it is in this guise that he will appear before you on his forthcoming trip. His burlesque cowboy, in which he sings a quaint Western love song, called "Elizabeth Ann," is a delicious item. So also is his "Toreador," and his "Tipster" is cleverly indicative of race courses and stadiums. To all these characters, which have become everyday matters to us, Ted Waite gives the glow of his own personality and makes them shine with his own sense of comedy. In a short space of time, character after character appears before us and, before we have had a chance of getting to know one song, Ted Waite plucks another for us from his inexhaustible repertoire.

"I have no ambition in the world," he says, "but to write and sing winners." It seems to me that Ted Waite has already achieved his ambition many times over.

A black-eyed beauty of the films.

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Frank Freeman, so popular in Johannesburg, is once more back again with us at His Majesty's Theatre.

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Richard Dix, in "The Quarter-back," coming to the Orpheum, Johannesburg, on February 13th, appears afraid of his fair photographer.

Next Week's Calls.

PROVISIONAL TOUR LIST, WEEK COMMENCING FEBRUARY 13TH, 1928.

Tivoli, Capetown.—(Opening Wednesday, February 13th) Ivan Kotchinsky and Mdlle. Du Boisson, Harvard Wynifred and Bruce, Disorderly Room.

Empire, Johannesburg.—Bob Barlow, May Stevens and Victor Gould, Key and Keyworth, Stella and Partner, Clive Maskelyne and Co., Rich and Adair, Carlton and Rosslyn, Meazza and Adrienne.

Orpheum, Johannesburg.—Shishtl's Marionettes, Rowan and Gardner.

Grand, Pretoria.—Cabaret Kittens.

Criterion, Benoni.—Amy and Cal Carter, Fynch and Payne.

Rinko, Maritzburg.—Byron and Byron, Dudley Dale.

Criterion, Durban.—Stella Carol Quartette, Wright and Hartley, Eddy Reed.

Vaudette, Bloemfontein.—(Monday, Tuesday, Wednesday) Three Bradleys, Daisy Taylor and Highlander.

Vaudette, Kimberley.—(Thursday, Friday, Saturday) Three Bradleys, Daisy Taylor and Highlander.

Apollo, Germiston.—Claudia Alba, Doyle and Arnold.

His Majesty's Theatre, Johannesburg.—Phyllis Neilson-Terry and Co.

Opera House, Capetown.—"Puss in Boots."

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One of the staff of expert make-up artists preparing lovely Gertrude Olmsted for a scene.

Beryl Beresford.

Let me tell you the story of Beryl Beresford. Of course, she needs no introduction from me, for she is well known as one of the wittiest and cleverest burlesque comediennes in England to-day.

We are told that there is nothing new under the sun, and, indeed, the discoveries made in the tomb of Tutankhamen have revealed to us the fact that some of our most highly prized and apparently modern ideas and inventions are about three thousand years old. Beryl Beresford, however, refutes this argument altogether. She *is* new. Her act is a novel one. If I were an American, I would say that Beryl Beresford is undoubtedly "the goods."

Somebody—an Englishman—described her once as "a quaint little bunch of laughter." And really I think that this is an apt description. She is as funny as Dan Leno was, and as bright as a star.

"When I was only ten"—we must let Beryl Beresford tell her story herself, I think—"I saw Godfrey Tearle in 'Romeo and Juliet'; that was my earliest inspiration. Then what must my parents do with this stage-struck child of theirs but send her to a convent. There I very nearly ate my heart out, until I discovered that I could write monologues and invent songs myself."

After that everything was easy for Beryl Beresford. She soon showed her parents that there was something more in her than there is in the ordinary stage-struck child. She began to sing in amateur comic operas, and presently she joined a stock drama company. You see, she had not yet become a comedienne, and her parts consisted of "Ophelia," "Rosalind" and, to come down from the sublime to the ridiculous, "Lady Isabel" in "East Lynne." It was on this rocky descent that Beryl Beresford's sense of the ridiculous first came into play. Unconsciously she

Beryl Beresford.

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Georgia Hale.

began to burlesque the dramatic parts she was playing, and so the seed of comedy was sown. Presently she was in the revival of "Miss Hook of Holland," and later went to the East, playing innumerable leading parts, which included "Sonia" in "The Merry Widow." Then she went to France and organised concert parties for the soldiers, and there is many a man who remembers Beryl Beresford in the days when her sense of comedy was budding. She was in Germany giving concert parties for the Rhineland Army after the Armistice, and when she came back to London she dived straight into pantomime and was one of the ugly sisters in "Cinderella." Then came her chance of playing an act of her own, and since that time she has been known as one of the greatest comediennes of her day.

"Now I am a comic," says Beryl Beresford, laughing; "at least I like people to think so."

Her one ambition is to live on a farm. "Not to do any of the work in connection with it," she says, "because I feel that that is too, too hard. But I want a horse and two dogs and a goat, several rabbits and a sheep and a parrot—oh! and a cow, because cows have such lovely kind faces. The farm must be a very old one with great fire-places for log fires and a beautiful ready-made garden all round it. And a haunted room inside, which will make me shiver whenever I go past it."

This is Beryl Beresford's ambition, and you can see from it that she is still very much the little girl who played at going on the stage for many years before she eventually attained that magic world which lies between the footlights and the backcloth.

This delightfully romantic scene is from "Cyrano de Bergerac," and the lady with the fascinating side curls is Winifred Wynne ("Mrs Robert Loraine"), and the bewigged gallant is her lover, "Christian."

(Photo: Sasha.

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A powerful scene from "The Lily," which will be screened at the Bijou, Johannesburg, on February 13th.

Constance Talmadge.

You certainly can be sure this is a scene from "One Hour of Love," coming to the Grand Bioscope, Capetown, on February 13th.

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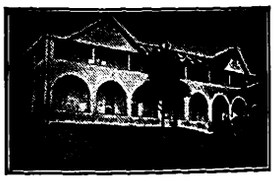

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Alice Adair wears some very smart clothes at the Johannesburg Empire, where she is appearing with Phil Rich, her partner.

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Peggy Whiteside as the "Fairy Queen" in "Puss in Boots," wears a wonderful silver costume.

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12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**
1.30 p.m. daily, except Sunday: Shipping Intelligence.
3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie (deur **Oom Tommie).**
4.0 p.m. daily, except Sunday: Women's Half Hour (arranged by **Mrs. C. Rothkugel).**
4.30 p.m. daily, except Sunday: Musical Half Hour.
5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**
5.0 p.m. Wednesday: Teens' Hour (arranged by **Uncle Joe).**
5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**
6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).
6.15 p.m. Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture (In English and Afrikaans).
6.30 p.m. daily, except Sunday: Close down.
6.50 p.m. daily, except Sunday: Weather Forecast.
7.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**
1.0 p.m., 5.0 p.m., 8.0 p.m.: Time Signal.
9.0 p.m., Monday, Thursday, Friday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
8.50 p.m., Tuesday and Wednesday: **General News Service. Announcements.**
8.0 p.m., Saturday: **General News Service. Announcements.**

MONDAY, FEBRUARY 13th, 1928.

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.
8.10— 2. Talk on Flying, by **Lady Heath.**
8.25— 3. Overture: "Etna" ... ... Francesca
"JB" Studio Orchestra.
8.35— 4. Baritone:
(a) "King of the Clouds" (by request) ... ... Lewis.
(b) "The Showman" ... ... W. G. James.
(c) "Beware of the Maidens" (by request), M. C. Day.
Mr. D. M. Williams.
8.45— 5. Selection: "Cavalleria Rusticana" ... ... Mascagni.
"JB" Studio Orchestra.
9.0 — 6. **General News Service. Announcements.**
9.10— 7. Soprano:
(a) "Hame o' Mine" ... ... Mackenzie Murdoch.
(b) "There's a Land" ... ... Allitsen.
(c) "One Thought" ... ... Wakley.
Miss Agnes Crawford.
9.25— 8. Elocution:
(a) "The Dream Ring of the Desert" ... Milton Hayes.
(b) "Earthenware" ... ... Weston and Lee.
Miss Maedie Hoy.
9.35— 9. Jazz: **"JB" Studio Orchestra.**
9.40—10. Weekly Sports Talk: "The Test Matches Reviewed," by **Mr. W. D. Powell.**
9.55—11. Baritone:
(a) "Harlequin" ... ... Sanderson.
(b) "The Sentinel" ... ... H. Oliver.
(c) "The Skipper of the Mary Jane" ... ... Richards.
Mr. D. M. Williams.
10.5 —12. Elocution:
(a) "The Story of Ung" ... ... Kipling.
(b) "The Answer" ... ... Kipling.
Miss Maedie Hoy.
10.10—13. Soprano:
(a) "Mifanwy" ... ... Forster.
(b) "My ain wee House" ... ... Munro.
Miss Agnes Crawford.
10.20—14. "Children's Suite" ... ... Ansell.
"JB" Studio Orchestra.
10.30—Close down.

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TUESDAY, FEBRUARY 14th, 1928.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on "Hygiene," by **Dr. A. J. Milne.**
8.25— 3. Overture: "Chal Romano" ... ... Ketelbey.
"JB" Studio Orchestra.
8.35— 4. Mezzo: "She wandered down the Mountain Side" .. Clay.
Miss Eleanor Bonami.
8.45— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN.
9.0 — 7. Tenor:
(a) "My Irish Song of Songs" ... ... Sullivan.
(b) "Tired Hands" ... ... Sanderson.
(c) "At Dawning" ... ... Cadman.
Mr. Gordon Kinghorn.
9.10— 8. **Key and Keyworth,** Musical Comedy Duo, relayed from Empire Theatre.
9.25— 9. Talk on Building Societies, by **Mr. R. H. Murray.**
9.35—10. Jazz Piano Recital, by **Mr. Teddie Garratt.**
9.45—11. Mezzo: "Huguette Waltz" ... ... R. Friml.
Miss Eleanor Bonami.
9.55—12. Jazz: **"JB" Studio Orchestra.**
10.5 —13. Tenor:
(a) "High on the Sleepy Hills."
(b) "Sweet be not Proud."
Mr. Gordon Kinghorn.
10.15—14. Selection: "Chu Chin Chow" ... ... Norton.
"JB" Studio Orchestra.
10.30—Close down.

WEDNESDAY, FEBRUARY 15th, 1928.

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.
8.10— 2. "Die Verlore Portret," 'n Humoristiese verhaal, deur **B. Northling Swemmer, M.I.S.A.** (vertal deur skryver).
8.25— 3. Overture: "Wanderer's Goal" ... ... Suppe.
"JB" Studio Orchestra.
8.35— 4. Contralto:
(a) "A Request" ... ... Woodforde Finden.
(b) "Cradle Song" ("Caprice Viennois") ... Kreisler.
Miss Susie M. Everett.
8.45— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN.
9.0 — 7. Baritone:
(a) "I Pagliacci Prologue" ... ... Leoncavallo.
(b) "Inter Nos" ... ... MacFadyen.
Mr. E. Cattani.
9.10— 8. "Experiences of an ex-Police Officer" (Third Series), No. 10.
9.25— 9. Jazz: **"JB" Studio Orchestra.**
9.30—10. **May Stevens and Victor Gould,** Piano Act, relayed from Empire Theatre.
9.45—11. Contralto:
(a) "Where'er you walk" ... ... Handel.
(b) "Over the Moor" ... ... Liddle.
Miss Susie M. Everett.
9.55—12. Selection: "Coppelia" ... ... Delibes.
"JB" Studio Orchestra.
10.5 —13. Baritone:
(a) "Eri tu," from "Un Ballo in Maschera" ... Verdi.
(b) "Wanderer's Song" ... ... Schumann.
(c) "Nay, though my Heart should Break" —Tschaikovski.
Mr. E. Cattani.
10.15—14. Suite: "La Source" ... ... Delibes.
"JB" Studio Orchestra.
10.30—Close down.

THURSDAY, FEBRUARY 16th, 1928.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Talk on Flying, by **Lady Heath.**
8.25— 3. Overture: "Tantalusqualen" ... ... Suppe.
"JB" Studio Orchestra.
8.35— 4. Soprano:
(a) "Love's a Merchant" ... ... Carew.
(b) "April Morn" ... ... Batten.
Miss Edna Lee.
8.45— 5. Selectioin: "Il Trovatore" ... ... Verdi.
"JB" Studio Orchestra.
9.0 — 6. **General News Service. Announcements.**
9.10— 7. 'Cello Solo: "La Cinquantaine" ... ... G. Marie.
Mr. E. Levitz.
9.15— 8. Weekly Wireless Talk, No. 3, by **Mr. J. N. A. Ray, B.A.**
9.30— 9. Tenor:
9.40—10. **The Empire Orchestra,** relayed from Empire Theatre.
9.45—11. Soprano:
(a) "When all was young" (from "Faust"), Gounod.
(b) "Life is a Caravau" ... ... Del Riego.
(c) "I go my way singing" ... ... Phillips.
Miss Edna Lee.
9.55—12. Suite: "Boulogne" ... ... Carse.
"JB" Studio Orchestra.
10.10—13. Tenor:
10.20—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

FRIDAY, FEBRUARY 17th, 1928.

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.
8.10— 2. Talk on "Business Efficiency," No. 1, by **Mr. Arnold Smith.**
8.25— 3. Overture: "Barber of Seville" ... ... Rossini.
"JB" Studio Orchestra.
8.35— 4. Vocal Quartets:
(a) "As Torrents in Summers" ... ... Elgar.
(b) "O Peaceful Night" ... ... E. German.
Mr. H. H. McEwan's Quartet.
(Misses Edna Chapman, Gwen Dargin; Messrs. A. K. Tyson and R. Ellenberger.)
8.43— 5. Waltz: **"JB" Studio Orchestra.**
8.50— 6. Solos:
(a) "Swing low, sweet Chariot" (Negro Spiritual) —Arranged by Burleigh.
(b) "Steal Away" (Negro Spiritual) —Arranged by Burleigh.
Miss Edna Chapman.
8.55— 7. Duet: "Life's Dream is o'er" ... ... Ascher.
Miss Gwen Dargin and Mr. A. K. Tyson.
9.0 — 8. **General News Service. Announcements.**
9.10— 9. Negro Spiritual: "Sinner please doan let dis Harves pass" —Arranged by Burleigh.
Mr. H. H. McEwan's Quartet.
9.15—10. Sketch: **"JB" Studio Dramatic Company.**
9.35—11. Jazz: **"JB" Studio Orchestra.**

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9.40—12. Quartet: "Rolling down to Rio" ... ... E. German.
Mr. H. H. McEwan's Quartet.

9.45—13. Duet: "Watchman what of the Night" ... ... Sarjeant.
Messrs. A. K. Tyson and R. Ellenberger.

9.50—14. Selection: "Sylvia" ... ... Delibes.
"JB" Studio Orchestra.

10.0 —15. Duet: "Awake" ... ... Pelissier.
Misses Edna Chapman and Gwen Darkin.

10.5 —16. Trio: "Memory" ... ... Leslie.
Misses Edna Chapman and Gwen Dargin, and Mr. A. K. Tyson.

10.10—17. Quartet: "Annie Laurie" ... ... Arranged by A. J. Curle.
Mr. H. H. McEwan's Quartet.

10.15—18. Suite: "Country Side" ... ... Coates.
"JB" Studio Orchestra.

10.30—Close down.

SATURDAY, FEBRUARY 18th, 1928.

8.0—EVENING PROGRAMME.

1. **General News Service. Announcements.**

8.10— 2. **Bijou Orchestra,** relayed from Bijou Theatre.

8.30— 3. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.

11.45—Close down.

N.B.—Between 9.0 and 10.0 p.m. the programme will be relayed to Durban.

SUNDAY, FEBRUARY 19th, 1928.

FIRST SESSION.

3.30 p.m.—**Gramophone Recital.**

5.0—Close down.

SECOND SESSION.

7.30 p.m.—Relay of Service from **Irene Dutch Reformed Church. Rev. W. Nicol.**

THIRD SESSION.

8.45— 1. Overture: "Oberon" ... ... Weber.
"JB" Studio Orchestra.

8.55— 2. Contralto:
(a) "Lascia chio pianga" ... ... Handel.
(b) "Softly awakes my Heart" from "Samson and Delilah" ... ... Saint Saens.
Miss Ivy Lewis.

9.5 — 3. Fantasia: "Catherina" ... ... Tchaikovski.
"JB" Studio Orchestra.
(a) "For you Alone" ... ... Geehl.
(b) "The Rosary" ... ... Nevin.
Mr. T. Jones.

9.27— 5. Selection: "The Geisha" ... ... Jones.
"JB" Studio Orchestra.

9.35— 6. Contralto:
(a) "Crossing the Bar" ... ... Somervell.
(b) "A Little Coon's Prayer" ... ... Hope.
Miss Ivy Lewis.

9.45— 7. Suite: "Les Deux Pigeons" ... ... Messager.
"JB" Studio Orchestra.

10.0—Close down.

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All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, FEBRUARY 13th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Afternoon Topics:** Do the S.O.S. messages help?
Children: Some letters of the alaphabet and their rhymes, attempted by **Aunty Lex and Uncle Bonzo.**

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Alhambra Orchestra.**
Songs: **Ruby Wakelan.**
Alec Forbes and his **Band** in new numbers.
Songs: **Goyen Hart.**
Relay of portion of Grand Pantomime "**Puss in Boots**" (from Opera House).

9.0 **News Service** (English).

9.5 Vocal gems from "**Hit the Deck.**"
"Join the Navy."
Stanley Holloway and chorus.
"Fancy me just meeting You."
"Sometimes I'm Happy."
Ivy Tresmand and Stanley Holloway.
"Loo Loo."
Ivy Tresmand and chorus.
"Why, Ah, Why?"
Prince Sisters, Barry Twins and chorus.
Transmitted by "Gramradio," (Columbia Records.)

9.20 **Alec Forbes** and his **Band.**
Songs: **Goyen Hart.**
Excerpt from "**Puss in Boots.**" (Relay from Opera House.)

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

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TUESDAY, FEBRUARY 14th, 1928.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Afternoon Topics:** The pursuit of the Blue Bird.

5.20 **Teens:** "Many have passed thro' the Gateway of Promise."

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Orchestral Items by the Capetown Orchestra. Conductor, **W. J. Pickerill.**

8.15 Overture:

"Le Roi d' Yvetot" ... ... Adams.

"Chanson Napolitaine" ... ... D'Ambrosio.

Songs: **Dorothy Fern.**

Concerto for Flute and Orchestra ... ... Mozart.

Mary Underwood.

Songs: **Mr. H. A. Tweedie.**

Suite from "Merchant of Venice" ... ... Rosse.

9.0 **News Service** (English).

9.5 Nature Talk, by **Dr. S. H. Skaife.**

9.20 Selection: "The Desert Song" ... ... Romberg.

Andantino: (arr. Pickerill) ... ... Lemare.

Songs: **Dorothy Fern.**

'Cello Solos: **Granville Britton.**

10.0 **News Service** (Afrikaans).

10.5 Songs: **Mr. H. A. Tweedie.**

Waltz: "Espana" ... ... Waldteufel.

A Southern Rhapsody: "Virginia" ... ... Wood.

10.30 Close down.

WEDNESDAY, FEBRUARY 15th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "H.M.V." Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Short Story:** "She who sang for Verdi and Wagner."

5.20 **Scholars:** Do you know the story of Tapestries?

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Alhambra Orchestra.**

Songs: **Dick Allen.**

Violin Solos: **John Spink.**

The Grail Scene from Parsifal ... ... Wagner.

(Recorded in the Wagner Theatre, Bayreuth, by Columbia.)

These records will be transmitted in a way which foreshadows the coming of World Relays.

(The Capetown Station has received many requests to broadcast the Bayreuth records, and do so in the knowledge that with the special method used listeners will hear a performance differing only from a direct relay by the fact that months have elapsed since the wonderful performance at last year's Wagner Festival was "caught up" by a microphone.)

The Grail Scene has been chosen as the most complete excerpt of the series.

9.0 **News Service** (English).

9.5 **A Competition.**

"Who is it?"

What **you** have to do.

Listen carefully to the vocalist singing, between now and 9.15, then jot down who you think it is on a piece of paper with your name, address and licence number thereon. Enclose this in an envelope marked "Competition," and send to this office.

£1 1s. will be awarded to the writer of the first letter opened which identifies the singer.

In order to give listeners a chance, all letters will be kept and not opened before the morning of Tuesday, 21st February.

9.15 Violin Solos: **John Spink.**

Songs: **Dick Allen.**

9.30 **Programme of Music by Cleghorn's Café Orchestra.** Leader, **Percy Rees.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

THURSDAY, FEBRUARY 16th, 1928.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Afternoon Topics:** Radio matters.

5.20 **Children:** Stories and music for the Little Ones, by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Classical Concert by Capetown Orchestra, relayed from City Hall. Conductor, **W. J. Pickerill.**

Overture: "Don Juan" ... ... Mozart.

Suite: "Mother Goose" ... ... Ravel.

"Siegfried Idyll" ... ... Wagner.

9.0 (approx.) **News Service** (English).

9.15 Overture: "Romeo and Juliet" ... ... Tschaikowski.

Symphonic Suite: "Antar" ... ... Rimsky-Korsakov.

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Programme of Music by Waldorf Orchestra.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, FEBRUARY 17th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "Columbia" Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

5.0 **Afternoon Topics:** A stage personal experience.

5.20 **Teens:** The Street of the Proud.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).

Royal Automobile Club Report.

Fruit Export Report.

Dance Music.

10.0 **News Service** (Afrikaans).

11.0 Close down.

SATURDAY, FEBRUARY 18th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "H.M.V." Records used.

1.30 **Programme of Afternoon Sports.**

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1.45 Close down.

AFTERNOON SESSION.

5.0 **The Family in the Studio.**

6.0 Close down.

EVENING SESSION.

7.0 **Dinner Hour Music** by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Popular Programme by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

9.0 **News Service** (English).

10.5 **Relay from Fletcher & Cartwright's.** Leader, **V. Latronico.**

10.30 Close down.

SUNDAY, FEBRUARY 19th, 1928.

6.50 **Announcements.**

6.55 **Divine Service** will be relayed from the **Baptist Church,** Wale Street. Preacher, **Rev. C. Garratt.**

8.30 **Programme of Music by the Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from Adderley Street Pier, weather permitting, otherwise from Studio.)

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

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A "Tuning Note" is transmitted for one minute before all Sessions.

MONDAY, FEBRUARY 13th, 1928.

12.30 **Lunch Hour Session:—**

Elvia Rayner (Pianoforte): "Compositions by Schuman."

Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** Stories from the life of Colonel Lawrence, told by **Aunt Janet,** of the Library. Piano Soli by **Uncle Fred** and two little songs by **Aunt Isobel.** Birthday Greetings and a News Bulletin.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Light Music.

7.30 **The Wireless Orchestra:—**

March: "Fete de Lisete" ... ... Byford.
Selection: "The Fairy Doll" ... ... Bayer.
"A Bowl of Pansies" ... ... Renard.
Valse: "Juliet" ... ... Godin.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 **Mr. J. T. Oliff:** "A Talk on the Paw-Paw." The Paw-Paw is common enough in Natal, but few of us realise what a marvellous fruit it is. Mr. Oliff in his talk this evening will astound you.

"A LIGHT PROGRAMME."

8.25 Selection: "The Desert Song" ... ... Romberg.

The Wireless Orchestra.

8.35 Soprano:—

(a) "Souvenirs."
(b) "Calling."

Mrs. Ripley Evans.

8.45 **General and Local News.**

8.55 Intermezzo: "Gallantry" ... ... Ketelbey.
Morceau: "A Summer Morn" ... ... Jones.

The Wireless Orchestra.

9.5 Violin Duet: "The Herd Girl's Dream" ... ... Labitzsky.

Messrs. Sterling Robins and Garnet Trowell.

9.10 Hawaiian Music: **Oglesby and Barnes.**

9.20 "Four Cinderella Dances" ... ... Lohr.

The Wireless Orchestra.

9.30 Soprano and Tenor Duets:—

(a) "Little White House."
(b) "Memory Street."
(c) "She said and I said."

Mr. and Mrs. Ripley Evans.

9.40 Hawaiian Music: **Oglesby and Barnes.**

9.48 Tenor: "Charmaine," **Mr. Ripley Evans.**

9.52 Pianoforte Duets:—

(a) "Rendezvous" ... ... Aletter.
(b) "Spanish Danse" ... ... Moszkowski.

Misses Hellen Rutter and Elvia Rayner.

9.58 **Jazz Item.**

10.0 Close down.

TUESDAY, FEBRUARY 14th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Just because the Violets" ... ... Clarke.
(b) "A May Morning" ... ... Denza.

Miss Grace Wakeling.

Contralto:

(a) "Angus Macdonald" ... ... Roeckel.
(b) "Sunshine and Rain" ... ... Blumenthal.

Miss Thelma Edwards.

The "Pruchner" Player Piano.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** A Little Play—In the Land of "Do What I Like"—to be acted by Members of the Family.

5.45 Close down.

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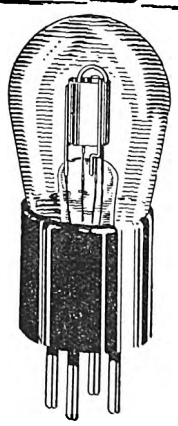

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7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:—**

"Special Request" Gramophone Records.

Mrs. Schnoor (Mezzo).

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 Soprano:—

(a) "Homeland" ... ... Drummond.

(b) "To-night and all the Years" ... ... Phillips.

Miss Doreen McMahon.

8.20 Violin:—

(a) "On Wings of Song" ... ... Mendelssohn-Bartholdy.

(b) "Liebesfreud" ... ... Kreisler.

Miss Constance Watt.

8.30 A Humorous Sketch: **"Collaborators,"** by **Daisy McGeoch.**

Characters: "Mary," Miss Isobel Niven; "Reginald," Mr. George R. Montford.

The Scene is a sitting room. In the centre is a table, on which there are pens, ink, paper, etc. "Mary" enters, carrying a large book.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, FEBRUARY 15th, 1928.

12.30 **Lunch Hour Session:—**

Mezzo:

(a) "If I might come to You" ... ... Squire.

(b) "I wonder if Love is a Dream" ... ... Forster.

Miss Kathleen Thomson.

Elvia Rayner (Pianoforte): "Compositions by Sibelius."

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** Half-an-hour with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (supplied by Brunswick (S.A.), Ltd., of 431, West Street).

7.13 Mezzo:—

(a) "The Temple Bells" ... ... Amy Woodford Finden.

(b) "The Love Pipes of June" ... ... Maud Day.

Miss Ivy Espitalier.

7.31 **Literary Talk,** by **"Bookworm,"** of the "Natal Advertiser."

7.50 Mezzo:—

(a) "Beloved" ... ... Roger Ascham.

(b) "I heard a Thrush at Eve" ... ... Cadman.

Miss Ivy Espitalier.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

March: "Now's the Day" ... ... Isit.

Fantasia: "Les Huguenots" ... ... Meyerbeer.

Contralto: "Down the Vale" ... ... Moir.

Miss Ethel Coppard.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, FEBRUARY 16th, 1928.

12.30 **Lunch Hour Session:—**

The "Pruchner" Player Piano.

Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**

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(2)—Evening Excursion Tickets (all classes) are issued from 5 p.m. daily. The return journey must be commenced not later than by midnight the same evening.

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2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** More stories from the life of Colonel Lawrence, told by **Aunt Janet,** of the Library. Sound pictures—**Uncle Fred** at the piano, and songs by **Uncle Beverly.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes" ("His Master's Voice" Gramophone, supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**

Mezzo Soprano (in Studio):

(a) "The Arrow and the Song" ... ... Balfe.

(b) "Under the Greenwood Tree" ... ... Eric Coates.

(c) "Still Wie die Nacht" ... ... Bohm.

Miss Minnie Rayner.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion. Conductor, **Mr. T. H. Huddle.**

"A CLASSICAL PROGRAMME."

"Symphony in E. Minor" (No. 5) ... ... Tschaikowsky.

(a) "Andante-aliegro con Anima."

(b) "Andante Cantabile—con alcuna Licenza."

(c) "Valse—Allegro Moderato."

(d) "Finale—Andante Maestoso-Allegro Vivace."

9.0 (approx.) **General and Local News.**

Mezzo Soprano (in Studio): "Sognai" ... ... Schira.

Miss Minnie Rayner.

"Slavonic Dances," Nos 6, 7 and 8 ... ... Dvorak.

"On hearing the first Cuckoo in Spring" ... ... Delius.

"Scenes Hongroise" ... ... Massenet.

(a) "Adieux a la Fiancee."

(b) "Cortege—benediction Nuptial."

(c) "Sortie de l'Englise."

"Wotan's" Farewell and Fire Music (Die Walkure) ... Wagner.

10.0 Close down.

FRIDAY, FEBRUARY 17th, 1928.

12.30 **Lunch Hour Session:** The Wireless Orchestra.

Overture: "Luspiel" ... ... Kelar Bela.

Selection: "Smiles" ... ... Chappele.

Pas seul: "Amidst the Roses" ... ... Ewing.

Cornet: "My Dreams" ... ... Tosti.

Mr. F. S. Roakes.

Pianoforte: **Miss Elvia Rayner.**

"A Kiss for Cinderella" ... ... Bucalossi.

Valse: "The Jolly Fellows" ... ... Volstedt.

"Les Papillons" ... ... Dormoy.

Fox Trot: "Doreen" ... ... Johnson.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner. Aunt Isobel** will tell you about the Pine Wood picnic. Songs, Recitations and Stories by Wireless Cousins. Birthday Greetings and a News Bulletin.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Light Music.**

7.13 **Sports Talk,** by **"Natalian."**

7.30 **Dinner Hour Session:** The Studio Orchestra.

March: "Liberia" ... ... Lincke.

Dance: "Slavonic" ... ... Dvorak.

Selection: "The Cabaret Girl" ... ... Kearns.

Fox Trot: "That Radio Man" ... ... Wellaway.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 Landmarks in our Empire's History, No. 2: "Progress under the Stuarts," **Mr. J. Bennett Mumford.**

8.25 Valse: "Smiles then Kisses" ... ... Ancliffe.

Morceau: "Bells across the Meadow" ... ... Ketelbey.

The Studio Orchestra.

8.35 Soprano:—

(a) "Cherry Ripe" ... ... Tradit.

(b) "Lass with a Delicate Air" ... ... Arne.

Miss Nellie Wheeler.

8.45 **General and Local News.**

8.55 Selection: "The Rose" ... ... Myddleton.

The Studio Orchestra.

9.5 'Cello: "Dance Rustique" ... ... Squire.

Mr. Pledwell Wood.

A delightful setting by one of the leading English 'Cellists, and sure of delicate treatment in the hands of Mr. Wood.

9.10 Baritone:—

(a) "When dull Care" ... ... Old English.

(b) "To Anthea" ... ... Hatton.

Mr. Keppoch MacDonald.

9.20 "A Shepherd's Dream" ... ... Demare.

Suite: "The Wand of Youth" ... ... Elgar.

(a) "The Tame Bears."

(b) "The Wild Bears."

The Studio Orchestra.

There are altogether four movements in this suite, which is the music to a child's play.

9.30 Soprano:—

(a) "One Morning Very Early" ... ... Sanderson.

(b) "When Myra Sings" ... ... A.L.

Miss Nellie Wheeler.

9.40 Pianoforte:—

(a) "In the Heart of the Forest" ... ... Thos. Dunhill.

(b) "Daphne" ... ... Thos. Dunhill.

Miss Elvia Rayner.

9.45 Baritone:—

(a) "Drink to me only with thine Eyes" ... Old English.

(b) "Fill a glass with Golden Wine" ... ... Roger Quilter.

Mr. Keppoch MacDonald.

9.55 Fox Trot: "I'm looking over a Four-leaf Clover."

Jack Hylton and his Orchestra.

10.0 Close down.

SATURDAY, FEBRUARY 18th, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

Overture: "Crown Diamonds" ... ... Auber.

Irish Fantasia: "Erin" ... ... Basquit.

Piccolo Solo: "The Deep Blue Sea" ... ... Brewer.

Mr. J. J. Flanagan.

"Ballet Egyptienne" ... ... Luigini.

(a) "Dance of the Dervishes."

(b) "Sun Worshippers."

(c) "Sunset on the Nile."

(d) "A Starry Night in the Desert."

Solo Tubular Bells: "Carillon Joyeuse" ... ... Howgill.

Mr. I. Chosack.

"The Ride of the Valkyries" ... ... Wagner.

"Rhapsody Espana" ... ... Chabrier.

"Reminiscences of a Plantation" ... ... Chambers.

Fox Trot: "Nothing could be Sweeter" ... ... Youmans.

12.30 Close down.

7.15 **Reports:** Weather Report, Shipping Intelligence and Wool Report.

7.20 **Dinner Hour Session:** Recital on the Columbia "Grafonola" (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**

Light Music.

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

Overture: "Di Ballo" ... ... Sullivan.

Valse: "The Grenadiers" ... ... Waldteufel.

Tenor: "Only Once More" ... ... Frank Moir.

Mr. Rene De La Rue.

"Serenade Rococco" ... ... Helmund.

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8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Famous Dance Orchestras.** Groups of three dance numbers will be transmitted, interspersed with vocal and instrumental items.

11.0 Close down.

SUNDAY, FEBRUARY 19th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

Overture: "Raymond" ... ... Thomas.

Fantasia: "The Tales of Hoffmann" ... ... Offenbach.

Duet: "Excelsior" ... ... Balfe.

Messrs. A. W. Snell and H. Harwood.

Suite: "Othello" ... ... Coleridge-Taylor.

(a) "Willow Song."

(b) "Military March."

Valse: "Sparkles" ... ... Waldteufel.

Solo Euphonium: "The Bedouin Love Song" ... ... Pinsuti.

Mr. F. J. Beswick.

"Four Cinderella Dances" ... ... Lohr.

4.30 **Children's Corner:** Arranged by **Aunt Isobel.**

5.15 Close down.

6.45 **"The Bells of St. Paul's."**

7.0 **Evening Service,** relayed from **St. Ninian's Presbyterian Church.** Preacher, **The Rev. A. Lamont, M.A., B.D.**

Order of Service:—

Introit and Prayer.

Psalm 100, Tune "Old Hundred."

Scripture Lesson.

Solo: **Mrs. Smart.**

Prayer and Lord's Prayer.

Cornet Solo: **Mr. Cosgrove.**

Pulpit Notices.

Offering.

Hymn 328: "There is a Land."

Sermon.

Hymn 461: "Austria."

Benediction.

8.30 **A "Popular Concert,"** relayed from the Pavilion. **The Durban Municipal Orchestra,** under the direction of **Mr. T. H. Huddle:—**

Grand Cortege: "La Reine de Saba" ... ... Gounod.

Selection: "Die Rosenkavalier" ... ... Strauss.

Soprano: "Nymphs and Fawns" ... ... Bemberg.

Miss Rose Alper.

(a) Morceau: "Evensong" ... ... Myddleton.

(b) Pizzicato: "Sorrento" ... ... Jaxone.

Overture: "Tannhauser" ... ... Wagner.

Xylophone: "Medley of Overtures" ... Arranged by Chosack.

Mr. I. Chosack.

"Scheherazade" (Allegro molto e Frentico) —Rimsky-Korsakov.

Soprano: "Will o' the Wisp" ... ... Sproff.

Miss Rose Alper.

A Southern Rhapsody: "Virginia" ... ... Haydn Wood.

10.0 Close down.

Items from the Durban Studio.

Classical Concerts.

We have received a letter from a gentleman in Stanger, which bears reference to the above. In the course of his remarks he states:—

"Although my musical education was sadly neglected to the prejudice of my enjoyment of the Classical Concerts, there must be give and take on the part of listeners. I must admit that I am being educated, because I can now recognise some of the symphonies being performed."

It would be pleasing to know exactly how many of our listeners, although they may not have realised it, are in the same position.

Programme.

Monday evening's programme is of the light order. The artists include Mr. and Mrs. Ripley Evans in solos and duets, and Messrs. Oglesby and Barnes, with their Hawaiian guitars. At 8.10 p.m., Mr. J. Oliff, one of the best known analytical chemists in the country, will deliver a most interesting lecture on the Paw-Paw.

The artists to broadcast on Tuesday evening, are Miss Doreen McMahon (Soprano) and Miss Constance Watt (Violin), and at 9.0 p.m. we take a trip to "JB."

A portion of Wednesday's programme we spend at the Summer Palace with the Durban Orchestra, where we have the pleasure of listening to Miss Ethel Coppard (Contralto).

It is regretted that owing to unforseen circumstances, the Musical Director has been unable to arrange for Chamber Music on Thursday. The second half of the programme will, therefore, be devoted to some popular classical items.

The Historical Talk on Friday evening, by Mr. J. Bennett Mumford, will be followed by an all-British programme styled "The Leafy Lanes of England." The artists who will participate are Miss Nellie Wheeler (Soprano), Mr. Keppoch Macdonald (Baritone), Mr. Pledwell Wood ('Cello), and the Studio Orchestra.

The venue of musical fare on Sunday evening is the Pavilion, Ocean Beach. This concert has been specially arranged for the entertainment of the American tourists, a big party of which will be in Durban on this date. The programme is an excellent one in every respect.

The vocalist on the occasion is Miss Rose Alper (Soprano), who can be relied upon to uphold the musical status of the town by her vocalistic abilities.

The views of various composers on contemporary composers cause reflection. Handel upon Gluck: "He knows no more of counterpoint than my cook."

Weber upon Beethoven: "Now quite ready for the lunatic asylum."

Mendelssohn upon Wagner: "A talented dilettante."

H.E.D.

In and Out the Capetown Studio.

1st February, 1928.

Could anything be more welcome than the chestnuts found each year in the glowing embers of pantomime out of which rises phoenix like "Aladdin" or "Cinderella" and this year "Puss in Boots"? The name is of no consequence, and the story usually gets lost half way through, but who cares so long as the Dame, the Clowns, and the Princess, are still there? Perhaps I should have said the two princesses, because I have yet to see a leading boy whose knees do not give her away the moment the orchestra strikes up.

Nobody can honestly hope or say that pantomime is a good broadcast. The pell mell, rollicking incoherence of the outlay, which is one of its chief attractions on the stage, precludes even the remotest chance of that; but, like the oft quoted clerical egg, it is certainly good in spots. Those spots a discriminating microphone will broadcast on Monday night. It is often said that we in South Africa are inclined to fall back in matters theatrical. Musical comedies, plays, revues, sweep London off its feet, and we only get the back-wash by way of illustrated papers. Even if it is not altogether true, it is true enough to make us want to keep abreast of the current revues at least, and "Hit the Deck" is an attempt to give you, *via* Gramradio, the latest favourite hot from the boards. The recording is Columbia at its best, and to describe the process of Gramradio is as superfluous by this time as to attempt an appreciation of rain in the Karroo.

Alec Forbes and His Band.

The number of dance bands that have killed themselves by broadcasting is legend. The Studio seems to be a Jazz cemetry; few bands pass through it and live and, if we must continue to speak the truth, few deserve to. A large number of strange instruments all played at the same time hardly constitutes a band, even a Jazz band.

Alec Forbes and his band have a large number of radio and personal admirers who will be pleased to see they are included in the Monday programme. Mrs. Forbes, better known to musical Capetown as Ruby Wakelan, will sing as will Goyan Hart.

Items are also expected from the Tivoli Theatre.

New Selections by Capetown Orchestra.

Let us rejoice. Our good friends "William Tell" and "Chu Chin Chow" are to have a rest; how badly needed only the regular listener dare tell.

Mr. Pickerill has, in his enterprising way, got out several new additions to the Orchestral library, and you are to enjoy a first hearing on Tuesday night.

Dorothy Fern, who sang successfully at one of the recent Orchestral Concerts, is to make her first broadcast the same night. Mr. Tweedie is the baritone of the evening, and Mary Underwood will play the popular Mozart Concerto for flute and orchestra.

Granville Britton—always enjoyable—will contribute two 'cello solos in the second half.

Having assured us a few weeks ago that the humblest of us probably has a trickle of royal blood in our veins, who knows what pleasant little vanity Dr. Skaife may bring us this Tuesday? He will broadcast at 9.5 p.m.

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The Grail Scene from "Parsifal."

The reason for doing The Grail Scene has been fully explained in the programme, and also there is no need for me to do more than draw attention to what cannot fail to be a feature of extreme beauty and significance.

The solo violinist for the rest of the programme will be John Spink, and Dick Allen is singing.

Win a Guinea.

At one time competitions of all kinds were ripe in the Studio, and very popular they were. After a period of hibernation sufficiently long to please even the office staff they have burst forth again.

The competition on Wednesday night is entertaining and acceptable to all ages. Read about it in the programme and win a guinea.

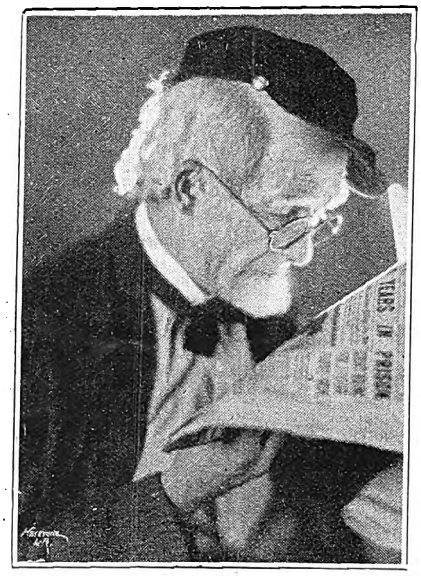
A Delightful Thursday Programme.

It has long been the cry of the non-classical that the Thursday programmes are beyond them. In some cases this has been true, but the programme for this Thursday is surely sufficiently attractive and melodious to convert the staunchest "Monastery Garden" enthusiast. Starting with the "Don Juan" overture by Mozart—the one Shaw has re-immortalised in the foremost to "Man and Superman"—we next have Ravel's "Mother Goose" and the "Siegfried Idyll," just made doubly popular by the latest issue of the Wagner Festival records, with Siegfried Wagner himself conducting it.

After the news comes Tchaikowski, "Romeo and Juliet" overture, and the "Antar" symphonic suite by Rimsky-Korsakov.

The Waldorf Orchestra will broadcast a programme of light music after 10 p.m. It should be an evening of enjoyment for everybody.

GLADYS DICKSON.



Phil Rich, of Rich and Adair, who gives a brilliant impersonation of an old flower seller at the Empire, Johannesburg.

Phyllis Neilson-Terry, who received a warm welcome back to His Majesty's Theatre, Johannesburg, on Monday.

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Sybil Thorndike Prepares.

London, January 5.

The decision of Britain's greatest tragedy actress to visit South Africa under the management of the African Theatres, Ltd., and stage there the finest of all Shaw's plays, has not passed without comment by the London press. There is a realisation that South Africa is becoming, theatrically, the most important Dominion in the Empire. Sybil Thorndike herself is looking forward with zest to this new and great adventure.

I talked with her the other evening in a dressing-room of a London theatre. The curtain had just been rung down on her spirited and fiery interpretation of "Katherine" in "The Taming of the Shrew," and in her flaming red wig and brocaded Elizabethan gown, she swept into the little room with the air of a tragedy queen. But it was not a tragedy queen, only a homely mother, who began to talk to me about her two sons and her two daughters. The sons were going into the navy; the daughters, alas! (I detected the sigh) were going on the stage. One, in fact, Miss Mary Casson, is already earning the admiration of critics for her interpretation of "Wendy" in "Peter Pan." "Both girls are coming to South Africa with me," said Sybil Thorndike, "and will act on the stage there."

I heard a good deal about "St. Joan," acknowledged to be the finest play in Europe to-day. "Bernard Shaw is very keen to have the play produced in South Africa," she told me. "In fact, he warned me that if I did not produce it there very soon, he would take it away from me and give it to someone else. The success of his early plays, as produced by the Macdona players, has interested him in South Africa very much."

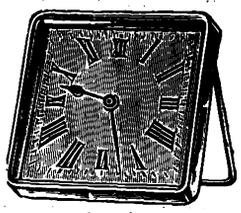
Miss Thorndike also admitted that she was taking the original scenery designed by Charles Ricketts for the London production. These scenic and costume designs have been the envy of the best Continental producers, so that South African theatregoers will have an opportunity of seeing "St. Joan" produced in the same fashion as it was in London and Paris.

"Already I am receiving lots of letters from South Africa," said Miss Thorndike, "and South Africans who have been in London lately have been to see me and told me how they are looking forward to my tour of the Union. I feel, therefore, that I am going among friends, and I intend to enjoy every moment of my six months' tour. My brother, Russell Thorndike, is constantly rhapsodising about South Africa. He toured there some years ago with Matheson Lang, and has never forgotten his delightful experiences."

Among other plays that Sybil Thorndike will produce in South Africa is "The Lie," by Henry Arthur Jones. In those towns where university students are numerous she will also produce a few Greek plays at occasional matinees. The educative value of this tour is thereby emphasised.

Miss Thorndike talked to me of her early struggles. The sunshine of South Africa suggested her Californian days, where she acted all hours of the day and night in all sorts of little towns. "But they were happy days, and I don't regret them," she said. "Later I returned to England and joined the Repertory Theatre in Manchester. There I played all kinds of parts, and it was the finest training I could possibly have had. It was in Manchester, too, that she met Lewis Casson, now her husband. He was a producer in the Repertory Theatre there, and the young actress, who had come from California, and the young producer, who was considered rather ruthless in his methods, were soon very much in love. They married and entered upon the London venture.

The war came, and with it many trials for the actress. Her husband went into the army, and she acted with the Old Vic company in whatever Shakespeare play was being produced at the moment. Incidentally, she had two children to look after. They had to be fed and bathed and put to bed before the over-worked actress rushed away to the theatre for the evening. This continued for some years,



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and the hard life was the finest preliminary to success that she could have had. Now that she is acclaimed the finest actress of the day, a worthy successor to Mrs. Siddons and Sarah Bernhardt, it has left her unspoiled and unpretentious.

She told me that she is anxious to produce Shakespeare in modern dress in South Africa, but it is not certain whether audiences there want it or not. It would, at least, be an amusing experiment, for the staging of Shakespeare in modern dress has become something more than a vogue in London nowadays. It is said that modern dress emphasises not merely the beauty of Shakespeare, but also the fine depth of his philosophy. Too often the old staging of Shakespeare dulls the blank verse into prosy prose. But Miss Thorndike awaits South African opinion before venturing in this direction.

W. J. Makin.

On With The Dance.

The most interesting event on the ballroom dancing horizon at the moment is the Yale Blues Competition that the recently formed ballroom section of the South African Dancing Teachers' Association has decided to hold at their inaugural dance at the Wanderers, Johannesburg, on Wednesday, March 7. The fact that this body of teachers of ballroom dancing have seen fit to recognise the importance that the Yale is now assuming in our dancing by organising a competition in its movements, is itself a more than complete denial of the wailings of those who have been loudly declaring that the Yale would not establish itself in South Africa. With the added impetus that will undoubtedly be given it by the interest aroused in the competition, it should now make more rapid strides to popularity than ever.

It is interesting to note, too, how little time the ballroom section of the South African Dancing Teachers' Association have taken to get things moving, and their prompt effort to assist and lead the dancing public in the latest development or ballroom dancing, as exemplified by their arranging of the Yale Blues competition, promises well for their value to dancers in the future.

I have spoken before in these columns of the great value of ballroom dance competitions, both in arousing interest in the latest trend of ballroom dancing and in realising its standard, and it is a matter of so great an importance to dancers that it will, I think, bear repeating again. Ballroom dancing competitions are invaluable in improving the style of dancing and in arousing public interest in its developments, and all who have the interests of the art at heart should do everything in their power to encourage and assist competitions organised in South Africa.

Unfortunately, they have been all too few and our dancing has suffered as a result. Now that the ballroom section of the South African Dancing Teachers' Association has come forward to organise one that will, I understand, be only the forerunner of others, there is a bright prospect of greatly improved dancing in those parts of South Africa effected by their efforts.

I think, too, that the organisers of this Yale Blues competition at the Wanderers, on March 7, have been wise in deciding to leave the judging to popular vote. In a competition like this, organised by an association of teachers, it might have been extremely difficult to select judges from their members without causing some difficulties. The judging of competitions was ever a thankless job, and it might well be worse than thankless in a case like this. There is, too, another point in favour of judging this particular competition by popular vote. The Yale Blues is still, I think, in its early youth. It is not really formed yet, and all kinds of developments may occur with advantage before the dance reaches its final form. Now in competitions the introduction of all kinds of "stunt" and invented steps is not welcomed, but in some cases where a competitor introduces some particularly pleasing variation of the basic characteristics of the dance, he not only favourably impresses the judges but gives to the dancing public something of definite value. In the case of the Yale Blues competition, organised by the ballroom section of the South African Dancing Teachers' Association, it is possible that some of the competitors may introduce novel variations of the basic blues movement that may be well worth adopting, and in such cases as this the opinion of the general public (in this case the people watching the competition) is not to be despised. The ordinary dancers watching the competition may not be experts, and they may not fully understand all the technicalities of the dance, but they can tell what pleases their eye, what appeals to their sense of grace. And as it is the general public who will ultimately have to decide upon any particular step or movement, their reception of it at a competition is likely to be a pretty accurate augury of its chances.

Another item, that is, unfortunately, almost in the nature of a novelty in South Africa, that will be introduced at the ballroom section's dance, will be a Tango. This is not to be an exhibition, but just an item in the programme so that the many lovers of this beautiful dance may have an opportunity of performing it. It will, I think, be a pleasing as well as an unusual sight to see a number of dancers performing the tango in a South African ballroom.

A word more about the competition. For the benefit of readers who may decide to enter for this event (I

A scene from "The Sporting Venus."

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sincerely hope they will be many) the following advice, given by Victor Silvester, the famous English dancer and former world's champion, should be of great value. Writing in the *Dancing Times*, Silvester places the qualities necessary for a good competition dancer in the following order:—

1. Rhythm.
2. Balance and movement.
3. Style and deportment.
4. Steps.
5. Footwork.
6. Experience.

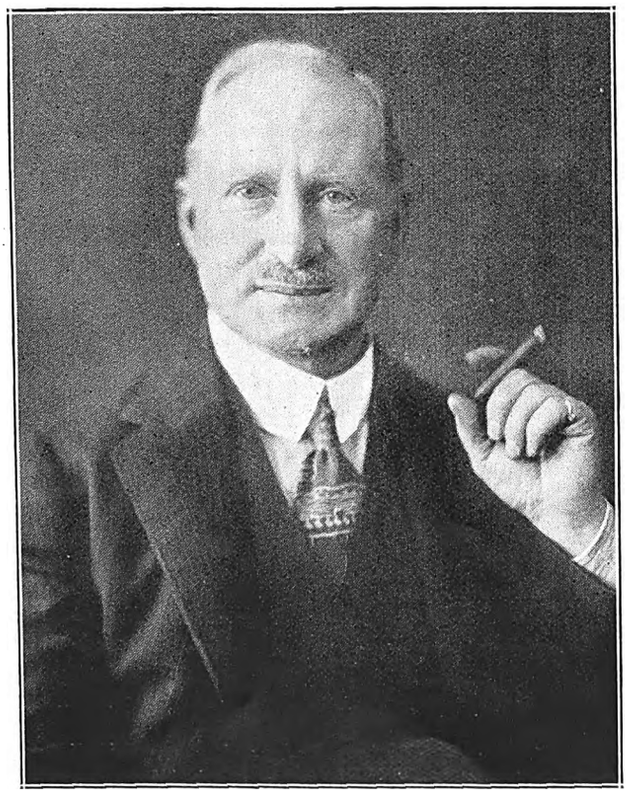
It will be noted that this famous dancer places rhythm as the first essential, and few will doubt his dictum for, as he says, if one cannot keep time with the music, any other qualities one may possess are lost. More interesting still, perhaps, is the fact that the item "steps" only occurs fourth on the list. This will be a surprise to many South African dancers who are inclined to regard the acquirement of a vast number of different steps as the be-all and end-all of ballroom dancing. Silvester, however, points out that from a competition point of view it is not so much what you do as how you do it, and that it is far better to use a few recognised variations and do them well than a great variety of steps and perform them badly.

These are points that the competitors in the Yale Blues competition, to be held at the Wanderers, on March 7, should bear in mind, and, generally speaking, they should endeavour to do a few Blues movements in a stylish manner. But, as I have stated, there is plenty of room for development in the Yale, and competitors who can introduce something really neat and pleasing in the matter of a new variation, should not hesitate to do so.

The Ballroom Sheik.

Birthday Greetings.

There was a gay little gathering at the Carlton Hotel, Johannesburg, last week when "many happy returns" were wished to a very much astonished gentleman. So



Sam Alexander.
[*Photo: Leon Levson.*

well had the secret been kept that the guest of honour, Mr. Sam Alexander, had not the slightest idea what was in store for him until he actually entered the drawing-room in which his friends assembled.

Mr. Alexander, or "Sam," as he is affectionately called, is an institution in South Africa, and the numbers of people he has befriended and entertained must be legion. And especially is his name a household word among the members of the theatrical profession, who, high and low, speak of him with love and esteem; and "you must meet Sam," is heard in all parts of the world where professionals congregate and tell one to another that they are going to South Africa.

So some twenty-one people assembled round the supper table with its single candle in the birthday cake telling of "perennial youth."

Mr. J. Langley Levy, who presided, Mrs. Langley Levy, Mr. and Mrs. Percy Sherwell, Mr. and Mrs. Eric Davies, Mr. and Mrs. Max Rothkugel, Dr. and Mrs. Orenstein, Mr. Edgar Hyman, Mr. W. Dalrymple, Mr. H. Barlow Coulthard, Miss Peggy Whiteside, Mr. Clive Maskelyne, Mr. W. Seals Wood and the Misses Seals Wood, and Mr. and Mrs. Gustav Sonn and Miss Sonn.

Frances Howard, a Screen Beauty.

During the evening, Mr. Langley Levy, in the name of the company, presented Mr. Alexander with a small gold birthday book in which were inscribed the signatures of his friends, and spoke of the pleasure it had given everyone to arrange the little gathering, and the esteem in which they held their guest, called on everyone to do his or her quota and make a speech. Mr. Alexander, who was very deeply moved, replied in a sincere little speech.

Mr. H. Barlow Coulthard read a number of telegrams bearing good wishes, among them messages from Sir Lewis Richardson, Mr. J. R. More (General Manager, S.A.R.), Mr. Gordon Watson, the Administrator of Natal, Mr. and Mrs. I. W. Schlesinger, Miss Phyllis Neilson-Terry and Mr. Cecil King, Miss Edith Clifford and her husband, Mr. Carl Kellard, Mr. Hubert Abbott, Mr. and Mrs. Norman Currey, Brigadier-General and Mrs. Stanley, and Mrs. Seals Wood.

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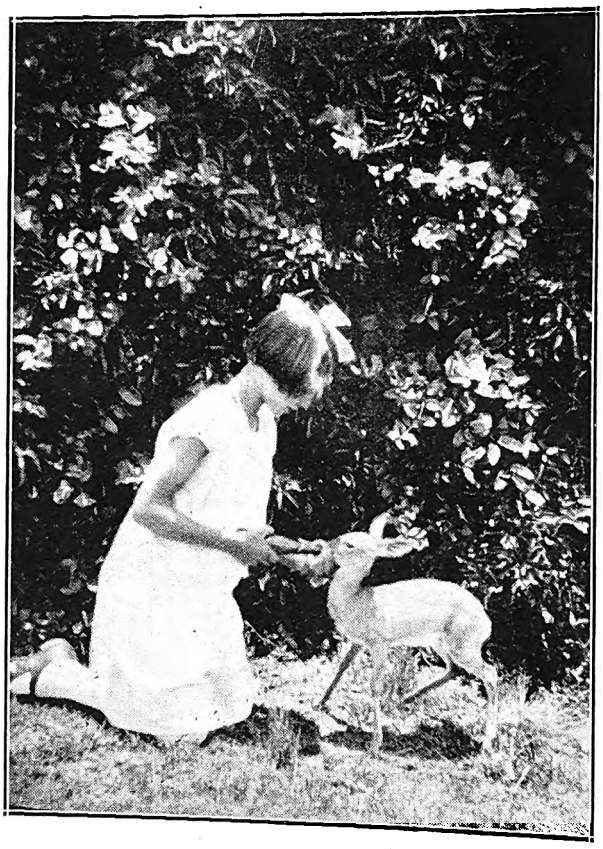
SOME LITTLE J.B.-ITES.

Joyce Garner and her brother.



Eileen Anderson.

Cheaper Travel in South Africa.

Any innovation having as an object the reduction of living costs is always welcome, and when a scheme is introduced that has a favourable bearing on the expenses of the annual holiday, the general public may be relied upon to sit up and take serious notice.

In the past, for various reasons, holidays have been something of a bugbear, more especially perhaps to the family man. During what are called their "seasons," many resorts have been congested, and the resultant heavy demands on railway rolling stock has militated against that ease in travel facilities that it is the object of every transportation enterprise to provide.

Now, with the introduction of a scheme whereby parties of eight or more persons are able to travel over the railways at excursion rates at any time, practically all the drawbacks hitherto associated with holiday travel have fallen away, since "seasons" at the various resorts are in the process of being flattened out and extended, to the advantage of all.

The promotion of easier and cheaper travel is the object of the Tourist and Travel Department of the Railways, and this scheme is one of the early developments in this direction. The public is to be further served by the inclusive, independent travel system whereby the traveller may have an itinerary planned, accommodation booked and sightseeing programmes arranged for him by the Department, so that he starts his holiday with practically all his difficulties negotiated.

It is expected that these new travel schemes will lead to a substantial increase in holiday traffic, since, from a financial standpoint, many more of our scenic assets have been "put on the map," and Railway Tourist Bureaus are operating at Johannesburg, Capetown and Durban to assist travellers with their arrangements.

Floy Peurhyn, who is often heard "over the air" from Capetown.

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BASIL DEAN.

By W. R. Titterton.

The subject of my article is one of the legendary figures of our time. People who have never met him and know all about him tell other people who know nothing about him, though they have often met him, what a devil of a fellow he is. The horns and the tail are not wanting, and the mouth vomits fire. The portrait, I submit, is somewhat fanciful.

You must know that I was for some years with Dean at the St. Martin's, and that, when the decease of Reandean interrupted our relations, there is evidence to be had that my opinion of him did not change. If you allow any weight to my opinion at all, this fact is of importance.

The St. Martin's was at that time a remarkable theatre. It was, as every theatre should be, a workshop of artist-craftsmen. Everybody in the management, everybody in the permanent company, everybody on the mechanical staff, had the feeling that they were working together with eager enjoyment for an ideal: the staging and acting of a good play as well as it could be acted and played.

A new portrait of Basil Dean, who is acknowledged to be one of the finest producers of our time.

[*Photograph by Yevonde.*

Everybody had a sense of responsibility. There was one captain, one master-craftsman—the producer, who was also the managing director—but though he sometimes shouted from the quarter-deck, he never nagged, he never interfered. He employed men who knew their job, and he left them to it. They had their own methods, and were judged by results.

Never before or since in a theatre have I found such a feeling of good fellowship. In the bar-parlour of a pub in the neighbourhood actors and members of the mechanical staff met and drank together. After the show on first-nights Basil Dean, Alec Rea, E. P. Clift, and the rest of the management met and drank with the staff, from the stage superintendent, electrician, and property master to the ordinary stagehand. And Dean would slap old Sollis, the night-porter, on the back and call for a verse of his celebrated solo in seven flats: "The Anchor's Weighed." The annual Reandean outing, with Dean behaving like a schoolboy, was a joy.

Now I shall not under-estimate the part which Alec Rea played in this concern. He gave unselfish, unstinted support to all Dean wanted to do. He was always keenly interested, always taking his share in the choosing and casting of plays. Dean owed everything to him except his genius. But there is no doubt that the informing spirit of the St. Martin's, not only the man who planned and executed the production, but the man who created and preserved that unique feeling of the "Joyous Craft" was Basil Dean.

"But he is such a dreadfully rude man!"

Well, I have uniformly found that men who are very keen on their job have great capacity for rudeness. But some of them, and among them notably Dean, have an equal capacity for appreciating good work. And I think that most men prefer the two positives to a serene negation.

The men who dislike Dean's rudeness are those who don't stand up to him as he wants them to. If he roars at you for what you have done, he wants you to answer him back and say why you have done it.

At rehearsals the man is a marvel: he is patience itself. Again and again he will take a stumbling actor or actress over the ground, allowing for the temperament of the artist, explaining and explaining and explaining what is the author's idea behind the gesture and the tone, what the character *means*, until at last, by magic it seems to the observer, he gets a spark of his own magnetic personality into the player.

With the great actor he has another and as difficult task—to co-ordinate the player's conception of the character with his own conception of the play. And that he manages with equal skill. Each rehearsal he conducts with an eager enthusiasm which captures the most reluctant.

And, ten to one, when these rehearsals are over he conducts other rehearsals at which the actors are not present, but the mechanical side of the play is developed and perfected. He works his people hard, but he himself works twice as hard and twice as long as any of them. For some days before production he hardly allows himself any sleep.

He has had great helpers. Such a man does. George Harris, the stage designer, has been his right-hand man, and their two minds have moved together on the same plane. They are great friends, and Harris is an ironic critic of all that Dean does. His stage-staff at the St. Martin's, headed by Albert Jones, was the best in London, and he tries to get their services still wherever he goes. When Dean left Drury Lane, Jones, Walter Venn, the electrician, and Tom Morgan, the property master, were all offered permanent posts there: they preferred to follow Dean.

As a producer I think his prime merit is, what should be the first air of any producer—integrity of conception and execution. A Dean show is always an *idea*. His intention, of course, is to seize the author's idea, and put that on the stage. His intention is never, as some critics have held, to express Basil Dean. No doubt the "critic as artist" cannot prevent some of his personality entering into the translation, since the dramatist writes words on paper, and the producer projects a play in three dimensions on a stage. But the production is always Dean's translation of the author's idea and it is always remarkable for its integrity.

Taking the thing in detail, you find that his cast acts as one man. You find that the groupings are significant, that the changing of position, the gestures, the tones of the actors have a definite rhythm running through the play, like the rhythm of a Russian Ballet.

You find a similar significance in the scenery, the furniture, and the dresses. Each thing has its idea which goes to build up the idea of the play moving rhythmically to its *dénouement*.

As for his film version of "The Constant Nymph," at the time of writing it has not been seen. I hate films, but I shall go to see that one.

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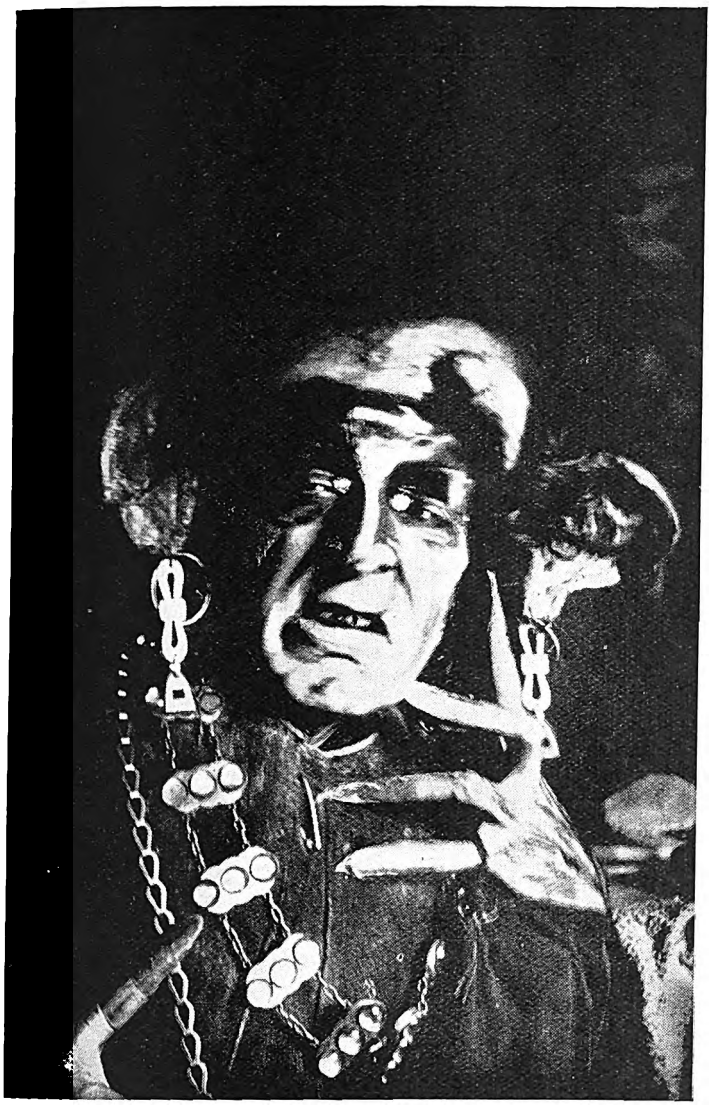

A very striking picture by Justus Gerrard of Basil Osborne, the "Ogre" in "Puss in Boots," which is filling houses to capacity in Capetown.

Evelyn Laye, the popular British actress, certainly looks particularly charming in one of Reville's newest Spring models with a beautiful white fox collar.

[Photo: Reville of London.

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"The Princess" (Diana Maxwell) in "Puss in Boots."
[Photo: Jane Plotz.

Demetris Brothers.

Amongst The Stars.

Should you ever see on a placard advertising the programme of a variety theatre an item, "The Death Defying Demetris—Vaudeville's Biggest Thrill," go right in, take a stall and prepare for a really sensational fifteen minutes.

The Demetris Brothers—Marco and Marquis—have crammed into this act many daring exploits, which will cause even the most stolid spectator to feel a trifle apprehensive.

A large steel tower is erected on the stage, and on the top is a steel girder, which is revolved by a torpedo-shaped car suspended at one end. At the other end is an anchor bar. Now sit back and watch. A third member of the troupe starts up the engine in the car, the propeller begins to turn, and in a few seconds the torpedo is revolving—and so is the anchor bar. Faster and faster it goes, until its dizzy whirl exceeds the hundred a minute. And there on the bar, supremely confident, Marquis Demetris does the most astounding acrobatic feats, hanging by one foot down, leaning out until you are sure he will slip, and so on. Very rightly is this called a "death defying" turn, and it will be obvious to any onlooker that a good deal depends on the engine used in revolving the torpedo. It is a Douglas horizontally opposed twin capable of travelling at 90 m.p.h., and is the only one which was found capable of standing up to the strain of 6,000 r.p.m. The torpedo is driven by K. Lyall Forrester, the well-known Australian "stunt" pilot, and to see him handle this little projectile is a revelation to the motor-cycling "lads," who pride themselves on their speed and ability to get the most out of their engines. Incidentally, Marquis Demetris was the originator of the "stunt" of jumping from one plane to another in mid-air.

I hear it is quite on the cards that a placard, such as has been mentioned above, will shortly be seen on the hoardings of the main cities of South Africa. To put it more plainly still, the Demetris Brothers are due here in a few weeks.

By the Sea.

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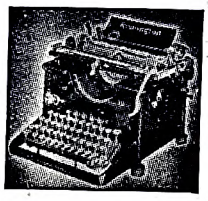

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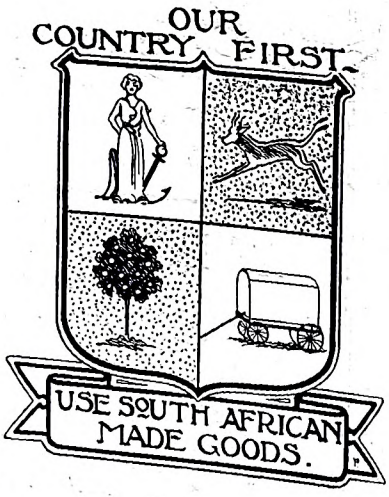

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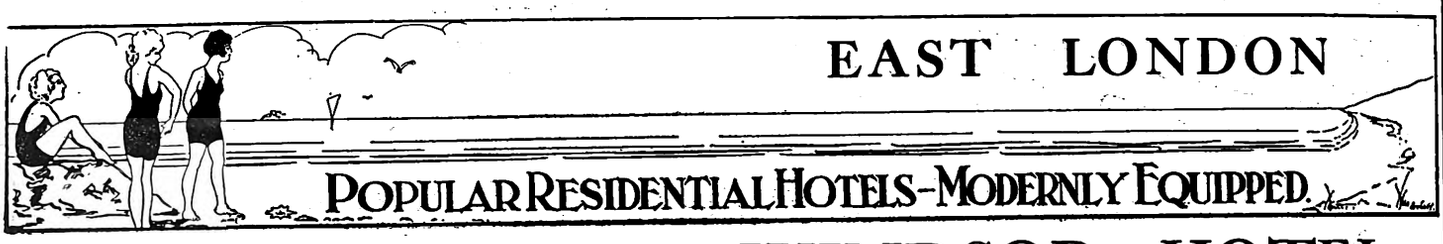

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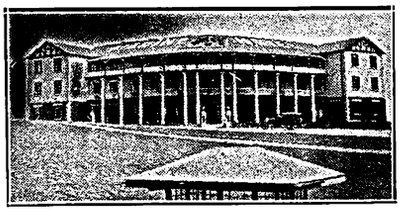

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"The Letter."

His Majesty's Theatre, Johannesburg, is naturally attracting great audiences who flock to see Phyllis Neilson-Terry and her company in Somerset Maughan's striking play, "The Letter." Miss Terry's art compels everyone's admiration, for it is genius of a high order, impressive in its sincerity and truth. The play is perfectly cast, and everyone of the company gives of his or her best, the best tribute to the acting being that even in the short time since the *premiere*, many people have been again and again.

"The Adventure of Lady Ursula."

Anthony Hope's play, which was first produced in London in 1898 at the Duke of York's Theatre, with Evelyn Millard, one of our most famous leading ladies, in the lead, is shortly to be produced here, with Phyllis Neilson-Terry in the part of the adventuress, "Lady Ursula Barrington."

There was a revival of the play—again with Evelyn Millard in the cast—at the Garrick in 1909. Since this it has been waiting for exactly the right "Lady Ursula." At last she has been found. One can imagine no actress better fitted in every way to play this delightful part than Phyllis Neilson-Terry. After having appeared as "Sweet Nell," and in the part of "Leslie Crosbie" in "The Letter," it will be interesting to see her in this comedy. Phyllis Neilson-Terry's versatility is well-known, and it is this characteristic which makes her the great actress she is.

In these days of "type" acting, it is refreshing to find an actress who positively refuses to remain true to type. It has always been Phyllis Neilson-Terry's contention, and the contention of her famous family, that to be only able to play one type of part is not to be able to act at all. Her traditions and her early training has created in her a most extraordinary antipathy to "type" acting, and it is actresses of her worth and artistry who will, let us hope, bring about a change in the existing state of theatrical things.

But to return to "The Adventure of Lady Ursula," it is interesting to know that all the costumes for the play are exact copies of the original costumes worn in the 1898 production. These costumes are being supplied by Nathans, who are responsible for the dressing of so many London shows; and the wigs are by that famous wig-maker, Clarkson. Strangely enough, although it is now so many years since the play was first produced in London, the very same men, both at Clarkson's and Nathans', are doing the wigs and designing the costumes. This, I think, creates something of a record, and none of us need fear that "Lady Ursula" will not be properly garbed in the costumes of the period.

Phyllis Neilson-Terry.

[*Photo: Jane Plotz.*

The Macdona Players.

The Macdona Players are to arrive on November 5th, in South Africa, to begin a season of Bernard Shaw.

HENRY TREISMAN MAKES BEAUTIFUL FAMILY AND WEDDING GROUPS. NEL'S RUST BUILDINGS, JOUBERT STREET.

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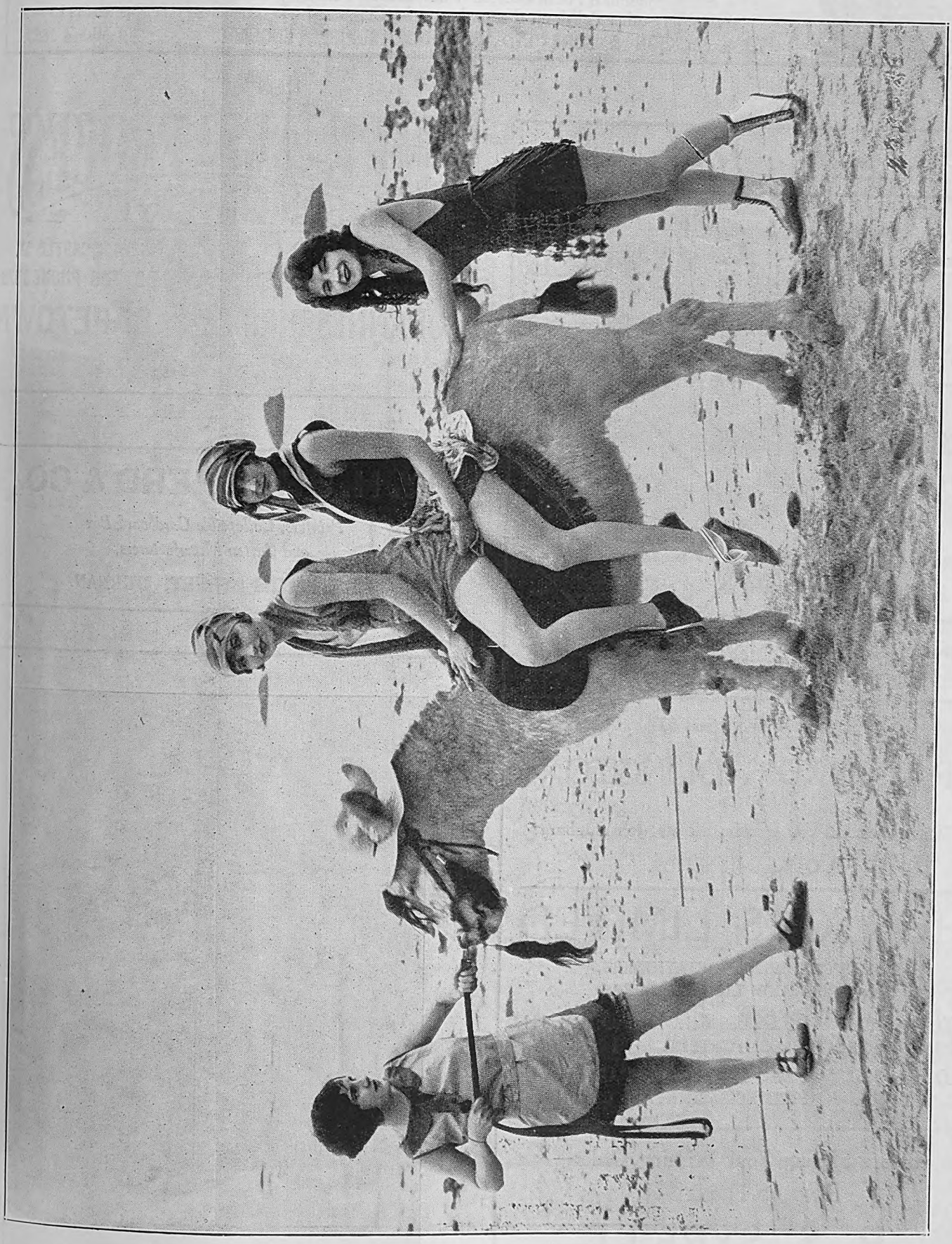

Neddy ought not to need persuading by such a bevy of beauty as appear in "The Exquisite Sinner."

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Dolores Costello.

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Mex and Lex, who arrive shortly.

Beryl Beresford.

Mex and Lex.

The accompanying picture shows you Mex and Lex, a pair of the best comedy acrobats I have seen for ages.

You will see by his face that Mex is a comedian. So is Lex, but I imagine that she is an acrobat first and foremost.

This *contretemps* with the chair is one of the most humorous things in the act, and the difficulties of the check-frocked Lex in getting herself disentangled from this wooden frame is the quintessence of comedy.

These two artistes are brother and sister, and are well-known as clever acrobats and fun-makers throughout England and the Continent.

They are both keen motorists, and do all their travelling by car. "Because," they laughingly told me, "it is so very much more exciting."

There you have the key to their temperament—they love excitement. Perhaps that is why Mex and Lex decided to become acrobats, for I can imagine no life more exciting than that of an acrobat. For instance, they are so constantly seeing the world upside down or sideways, and as everybody who has read "Alice in Wonderland" knows, the world looks much more enticing and beautiful seen from such an angle. An acrobat, if he has, not like Alice, ventured into that wonderland, "Behind the Looking-glass," at any rate, knows topsy-turvy land as well as the ordinary man knows his home town.

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On With The Dance.

Hope springs eternal in the dancer's breast—particularly, it would seem, the dancer whose heyday was in the "good old days" before the Fox Trot, with its family of Blues, Charleston, Blackbottom and what not, barged its way into the ballroom to disturb once and for all the even tenour of their sways. From the day, some years ago now, when jazz first put in its appearance, the waltzers and mazurkarites of another day have never ceased to look forward to and predict a return of the old-fashioned dances they used to do. Each year, almost each week, a new prophet arises amongst them and proclaims with astonishing certitude that the present-day dances are doomed and that a return of the older styles is inevitable and imminent. And the enthusiasts of the older-fashioned dancers believe the prophesy with a pathetic readiness and pass it on from one another and to the outside world until one sometimes wonders whether there isn't really something in it after all. But the promised revival never comes.

And now a correspondent has written to me asking me to assist in bringing about an end to the "present jungle antics that pass under the name of dancing" and to press for a return of the "graceful and aesthetic dances of a less vulgar generation." I am advised to do this by my correspondent, as failure will merely be proof that I am not keeping abreast in the current trend of dancing which, I am told, is heading straight for a return of the delightful old-fashioned dances of the past.

"It is no use," my correspondent warns me, "to adopt an ostrich-like attitude and imagine that by hiding your head to the facts you will be able to avoid them. If you want to obtain a reputation as a sound dance expert you had better announce definitely and often that the old-fashioned waltz and the other graceful dances we used to do will soon be the most popular dances in South African ballrooms. But if you attempt to stem the tide of this return to ballroom sanity by writing against it, you will merely expose your ignorance and discredit yourself in the eyes of all thinking dancers."

I thank my correspondent for his advice. I am deeply touched by his solicitude on my behalf and his anxiety to guard my "reputation." Nevertheless, I fear I cannot accept the warning he offers. No doubt, when I have "proved my ignorance" and "discredited myself in the eyes of all thinking dancers," I shall regret my foolishness in refusing to take heed of his warning, but that I must risk. For I do not believe that there will ever or can ever be any real revival of the old-time dances in their old-time form. History, in ballroom dancing, does not repeat itself to any appreciable extent, and once a dance has definitely passed out of the favour of the majority of dancers, there is very little chance of it being able to make a "come-back." The waltz, certainly, has stood the test of time and is still with us, nor is there any doubt that the waltz will in time to come play a still more important part than it does now. But—it is not the old-fashioned waltz that the revivalists would like to see danced. It is a modern movement set to the old-time rhythm, and a rhythm considerably changed at that.

And as regards the other dances that the old-fashioned dance enthusiasts would like to see brought back, there is not one that would fit in with the inclinations or satisfy the dance instincts of the majority of modern dancers. The Mazurka, the Military Two-Step, Schottishe and the many sequence dances that gladdened the hearts of the Victorian dancers would be utterly and absolutely out of place in a modern ballroom, and the present-day dancer would feel a perfect idiot attempting to perform the elaborate posturings required.

It is true that in Johannesburg a dance club, at which nothing but the old-time dances are indulged in, has met with considerable success, but the fact that after a couple of years' activity the old-fashioned dance movement is still confined within the club and has not spread to the general dancing public outside is a sign that, though there may be a certain number of die-hards in the matter of old-fashioned dancing, the general dancing public will have none of it.

What the future of ballroom dancing in South Africa may hold no one can tell, but that it will not include a successful revival of the old-fashioned dances is a matter that anyone looking at the matter squarely, in a light unobscured by sentimental wishes that are father, mother, sister and brother to the thought, will admit.

And so, in spite of the kindly warning of my correspondent, I shall still turn my attention to the "jungle antics that pass under the name of dancing," and I shall not press for a return of the "graceful and aesthetic dances of a less vulgar generation"—however pleasant it may sound. The old dances have had their innings. And now the youngsters are having their knock. Surely it is better to bring them up in the way they should go than try and drag the old 'uns out of obscurity to serve again in their senility? The recent test matches have taught us the value of young blood.

It is true that the present-day dances leave much to be desired, however, and before ballroom dancing in South Africa reaches a standard worthy of the name, much must yet be done in improving and "civilising" the movements of many of our dancers. We are still, unfortunately, much given to the sin of exaggeration, and until this is rectified we cannot claim to be good ballroom dancers. But we shall not gain this goal by going back for inspiration to the old and played-out dances of the past. Rather must we look ahead to the dances of the future and see that the faults of the old-fashioned dances and dancers, as well as those of to-day, are eliminated. Only in this way can the old-time dances assist us in our endeavours or be of any value to the modern ballroom.

THE BALLROOM SHEIK.

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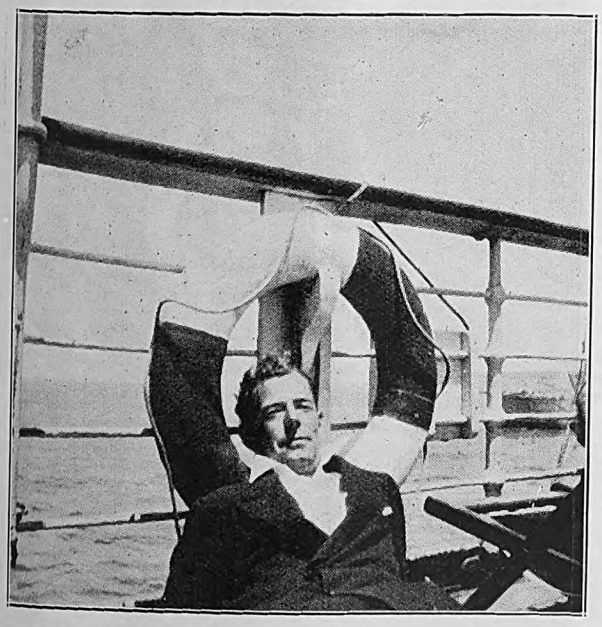
When work is over, Rin-Tin-Tin finds time to romp with his master, Lee Duncan.

Some Unconventional "Snaps."



Gerald Pemberton finds the sea air on board ship agrees with him when the Phyllis Neilson-Terry Co. came up the coast.

Amy and Cal Carter just "love your country."

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At The Empire.

Watching Phil Rich, of Rich and Adair, the last two weeks, one felt that he could not possibly present us with anything so good as his flower seller, but he offered on Monday evening, before a crowded house, a sketch that was equally good. Looking at the quaint old chap with the humorous twinkle behind the spectacles, it is difficult to believe that Mr. Rich is only thirty years of age, and a brisk, lively thirty at that. Wise, indeed, is he that even though the "After-Pieces," he retains his Hiram like personality, disappointing though it may be to those of the audience who want to see him without his make-up. Mr. Rich is, undoubtedly, one of the cleverest artists we have seen in this country, and his pretty partner (so elegantly gowned, ladies) makes a good foil for him. Everyone in the audience felt glad it was "his lucky day," and the success of the "After-Pieces" is a striking testimonial to the power of his personality.

Meazza and Adrienne, paying a return visit, were vociferously welcomed, and gave some of the exquisite dancing gems we have grown to expect from them. Adrienne's Spanish number was very alluring in its coquettishness, albeit with the grace and fire of the south behind it, and she was ably partnered by Meazza. In her toe number she was exquisite, the poetry of motion, and showed her admirable technique. Closing the act was a dainty fragment, the dream of a white-haired old music master playing gently "The Blue Danube." Her arms full of flowers, the lady meets a tall officer who, very evidently, admires her, and the soft, lifting tones of the waltz make a fitting background for their dancing courtship.

Bob Barlow, "King of the Road," a new act this week, has a very fine and pleasing voice, but he would be well advised not to sing for so long off the stage, audiences lose interest so soon in what is not visible. His pathos in the one number is rather overdone.

Stevens and Gould worked hard and put plenty of pep into their act. They are paying a return visit, of course, to South Africa.

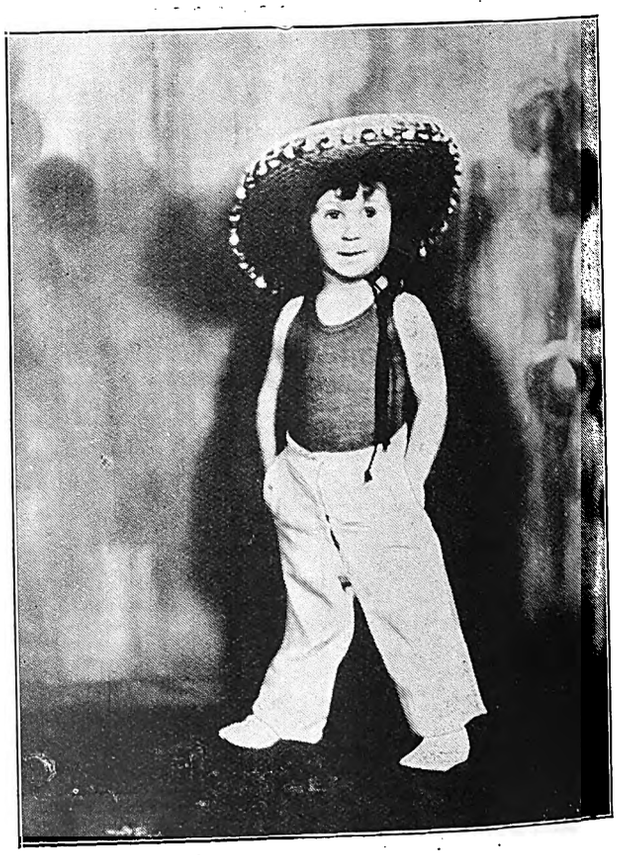
Stella and Partner, Key and Keyworth, Clive Maskelyne and Co., Carlton and Rosslyn, remain on the programme from last week.

C.R.

At The Standard Theatre.

"Fools of Fashion," featuring Mae Busch (a very fine film indeed, by the way), is preceeded by an excellent introduction in the form of a fashion parade in which exquisite gowns are shown; and are, needless to add, very much admired by the feminine members of the audience. A very interesting innovation, and one that we hope to see repeated.

Alice Adair who appears at the Johannesburg Empire.



Little Miss Jackson.

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Madame la Mode.

Although the velvet gown for evening has been an outstanding feature of the winter-time mode, there is still seen a gown of glittering beauty that is very smart. In a season that advances many types of gowns, it is possible to find all styles flourishing. There are the bouffant gowns of picturesque appeal seen largely in velvets, laces and taffetas; there are the svelte and exquisitely draped velvets that give such an air of sophistication—these are, perhaps, the highlights of the mode: drapery and length of line in chiffons of charming colours; lace in all colours showing a softly swathed effect about the hips, and, of course, the glittering gown making use of jewels, paillets and sequins. These are the outstanding features of an elaborate evening mode.

Luxurious fabrics accentuate the elegance of the evening modes. Brocade effects in sparkling silver and gold on bright backgrounds, or on the always effective black, create several of the most interesting of the new dresses. The evening silhouette, with a soft, slim bodice and a bouffant skirt, is exceptionally smart in the brocaded fabric.

Evening gowns of scintillating beauty are always in demand in formal effects. Silver lace trimmed with glittering jewels is often the means of creating the gaily shining appearance. In other gowns the all-over brilliance is smartly seen—and particularly in the black and white combinations of sequins.

Maria Corda, who plays the title rôle in the First National film, "Helen of Troy," is particularly partial to a gown of radiant splendour. It is of black and iridescent sequins and emphasises the splendour silhouette. A circular peplum relieves the gown of too straight an outline. The brilliance of the gown itself is somewhat tempered by the ostrich boa of great length that Miss Corda wears with it. This ostrich boa introduces a new fad in evening effects.

The Glittering Mode.

OLGA ZITA.

"Off."

When one remembers the mutinous hours of childhood spent at the piano or allied instruments, the facility of Olga Zita for playing any instrument under the sun seems little short of marvellous.

Like most women, atmosphere and environment play a great part in her musical scheme, and she changes her dress and almost her nationality with each new instrument. The act has the element of novelty of musical timbre and rhythm and feminine personality—all of which make for her great success.

When I tell you that Miss Zita is a Cockney bred and born and has appeared in England and America and on the Continent in her single act, as well as appearing in two revues recently, you will see that she is something of a prodigy.

By the way, Miss Zita drives her own car and travels alone, but perhaps this is because there is no room for anyone else after she gets all her instruments into the car, as well as a typewriter and a sewing machine.

In addition to all her other accomplishments, Olga Zita is a most marvellous swimmer, and at one time was famous for an aquatic act which, together with her sister, she produced at the Pavilion, London. At that time Olga Zita had long curling locks, and as she dived into the huge glass tank in full view of the audience she looked like some lovely mermaid or sea nymph. Olga Zita and her sister were the only swimmers who could do acrobatic tumbling under water, and Olga is very proud of the fact that she once, at Hull, stayed under water for four minutes and two seconds.

"To realise how long this is," she says, "and how difficult, just try to hold your breath for one minute."

Olga's great ambition, after that of wanting to play every known instrument, is to swim the English Channel, and I feel sure, since she is such a gifted and determined young person, it is quite on the cards that she will achieve this ambition.

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This is Carolle Lombard, a blonde with violet-blue eyes, for whom Mack Sennett predicts a wonderful career.

[*Photo: Pathe.*

MILKA & VELMA SUCHARD'S CHOCOLATE

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LONDON THEATRES.

Last night was the occasion for two first nights, and, since I could not, any more than Solomon's baby, be divided in half, I chose to go to the Lyric, Hammersmith, where "Henry V." was produced by Lewis Casson and Sybil Thorndike with the Old Vic. company in support.

It would be interesting to know how many Shakespearean parts these two indefatigable artistes have committed to memory.

Mr. Casson, as "Henry V.," himself gave a magnificent performance. He was the roystering, gallant, hearty, generous king to the life; as a soldier, he was bluff and good-hearted; as the wooer of "Katherine," Princess of France, he was tender and restrained; in fact, there seems to be in Lewis Casson a whole stage full of actors—he can run the whole gamut of feeling and intellect. When one considers that, in addition to all these things, he is also a producer of the highest rank, one realises that Lewis Casson is one of the greatest men we have on the stage.

These things are equally true of his wife, Sybil Thorndike. She played the double parts of "Chorus" and "Katherine," and created a precedent by wearing the costume of a gallant of the time instead of the heavy statuesque Grecian robes usually worn by "Chorus." Her "Katherine" was a charming picture of vivid womanhood. In the French lesson with "Alice," she was particularly engaging, and her broken English gave a gay and delicious flavour to the scene.

The second play produced last night was Strindberg's "The Dance of Death," produced and acted in by Robert Loraine. You will remember I told you that this actor appeared in another Strindberg play, called "The Father," not very long ago. "The Dance of Death," like all plays by that pessimistic Norwegian, is sorrowful and drab. It has, however, moments of great beauty and, with an actor like Robert Loraine in the leading part, assumes extraordinary significance.

Maisie Gay, that inimitable comedienne, is with us again. She last appeared in "Peggy-Ann" at Daly's in a part which was not at all worthy of her great comic powers. Now, however, she appears on the variety stage, and it is good to see her with a part that could only be played by Maisie Gay and no other. "The Ministering Angel" is the name of the bottled farce in which she appears and which has been written for her by that clever revue writer, Ronald Jeans.

Marie Tempest, after a holiday on the Riviera, is rehearsing for a new comedy, called "The Masque of Venice," which will be produced at the Savoy towards the end of this month. She had an amusing experience the other day. When, on being rung up by her manager, she was told that she would have to rehearse in the bar, as all the stages in London were occupied by Christmas shows, and there was not one available for rehearsals—

"Good gracious!" replied the famous comedienne, "have I come down to that?"

"The Masque of Venice" will have a brilliant cast, which includes, besides Miss Tempest, her husband, Mr. W. Graham Browne, George Tully, J. H. Roberts and Jeanne de Casalis. Scores of letters have arrived already asking for seats for the first night.

Recently I heard a new opera written by two Scotsmen and called "The Leper's Flute." I think this news will have a particular interest for South Africans, since the author of the libretto has placed his story in the neighbourhood of Capetown during the rule of the Dutch East India Company. It familiarises the listener with the interesting early period of colonial development in South Africa. The author of the libretto is Mr. Ian Colvin, the biographer of Cecil Rhodes, and an authority on South African history. He wrote "The Leper's Flute" as a play in blank verse, and never intended that it should be turned into an opera. However, Mr. Ernest Bryson, the composer of a number of symphonies, song cycles and sonatas, on reading the manuscript, was at once struck with its possibilities as an

In a diminutive gown composed of silk bows, frills and ribbons, this pretty member of the "Champagne Time" Company, at the Trocadero, looks very engaging. Hana caught her in a demure mood just after she had come off the stage.

[*Photo: Hana.*

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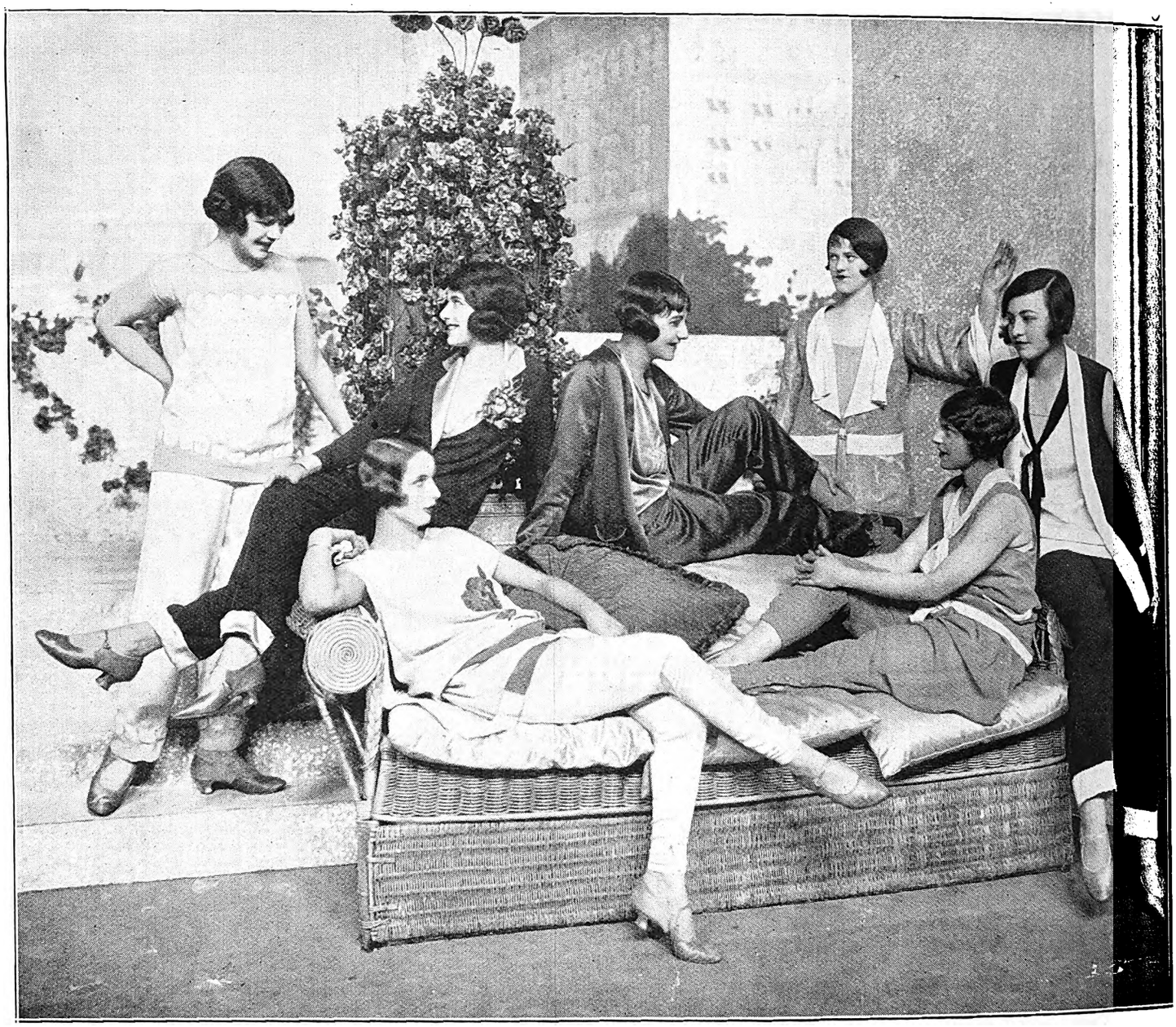

Pyjamas being the favourite night attire of the modern woman, this picture of a group of pretty girls in a London chorus is very topical. You will note that each suit of pyjamas is made in an entirely different style, all of which were designed by a master hand in Paris.

[*Photo: Stage Photo Co.*

opera and immediately began to work upon it. "The Leper's Flute" is a considerable piece of work, both musically and dramatically.

Most of the Christmas shows are still playing to capacity, one of the most notable successes being "Hit the Deck," which is so popular that the audience is with difficulty persuaded to go home at the end of each performance; nearly always half a dozen or so final curtains are insisted upon before the audience will allow the orchestra to play "God Save the King." The accompanying photograph shows you Ivy Tresmand in one of the pretty frocks she wears in the production.

Yet another mystery play is promised us! Really, I wonder how long I shall have to go on writing this piece of news. If I have written it once, I have written it dozens of times, and still the mystery plays and the crime dramas pour into London like the sea through a gap in a Dutch dyke. London has simply gone mad over this kind of entertainment, and it is not to be denied that it is an excellent one. There is much to be said, in these days when good dramas are scarce, for entertainments that keep one interested and hovering on the brink of expectation all the time.

"The new play is called "The Monster"—a title which plainly suggests mystery and murder. An interesting thing about the production is that it will enable Olga Lindo to appear in a new part, namely, that of a theatrical

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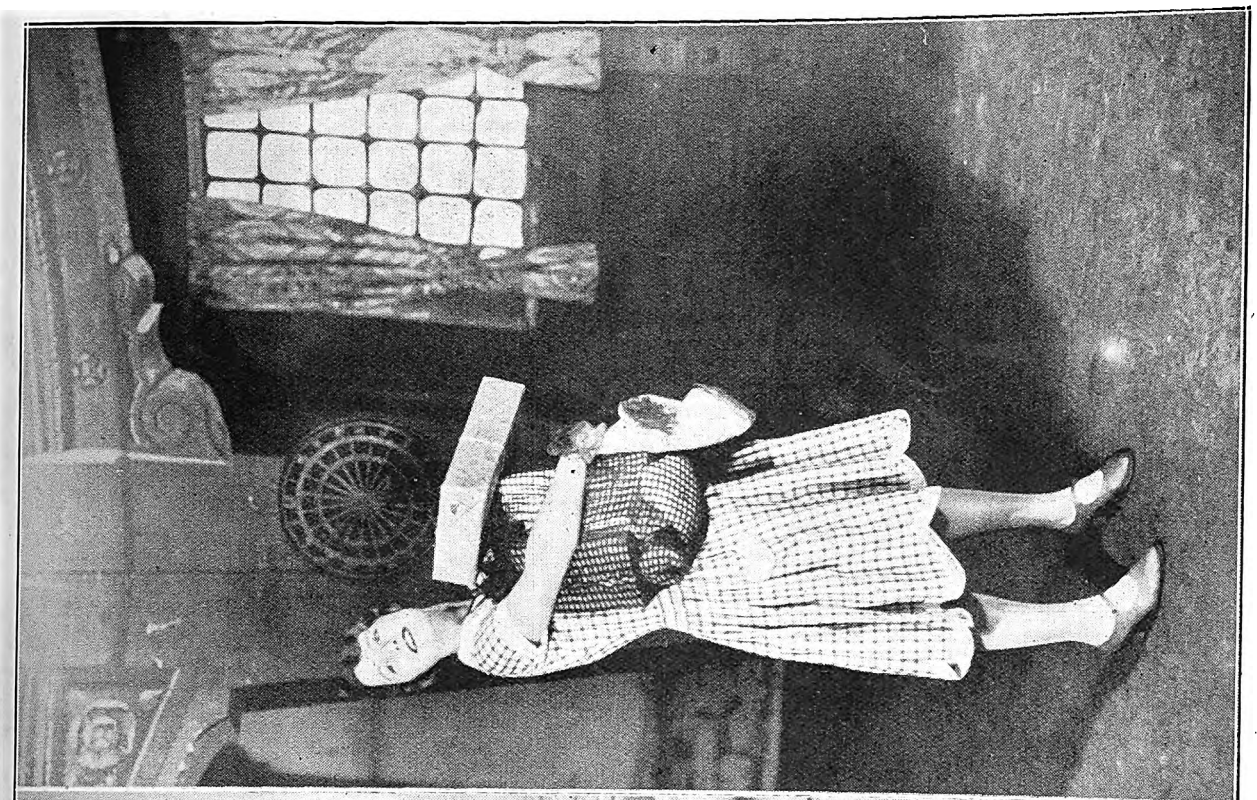
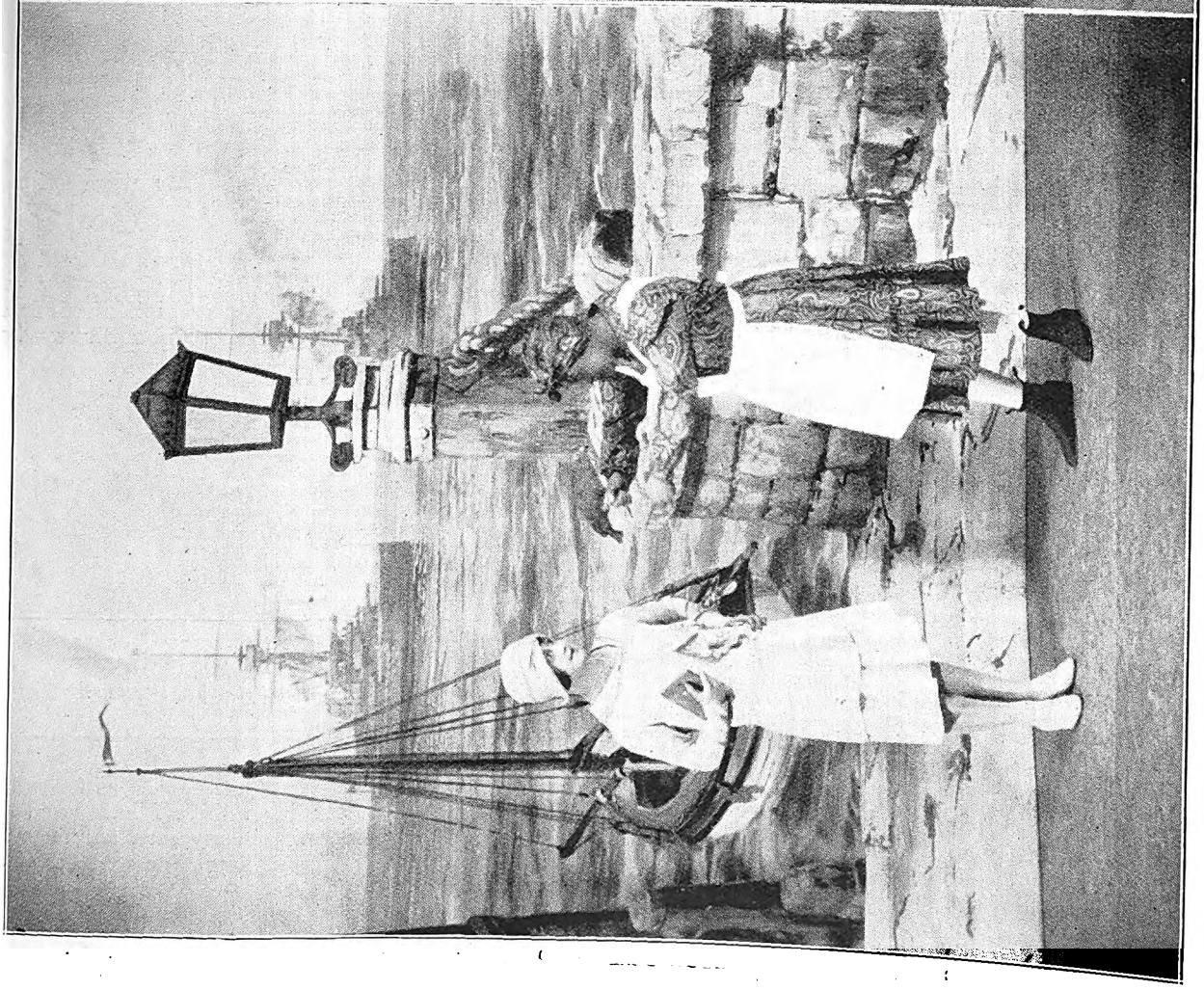


Ivy Tresmand as she appears in another scene.
[Photo: Sasha.



A parrot plays a very important part in "Hit the Deck," and here you see him with Alice Morley and Ivy Tresmand uttering swear words taught him by sailors who brought him from the South Seas.

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manageress. There is no part in the play itself which is suited to this clever comedienne of ours, and so she will manage it from the other side of the footlights, as it were. We hope, however, to see her in a good comedy part when "The Monster" has gone into the limbo of all finished plays.

Since writing the first part of my letter we have had a new production in "Regatta," Sutton Vane's latest comedy. It deals with an English woman who, though in love with her husband, is still young enough and adventurous enough to fall in love with an Egyptian, as well. The husband is willing to let her go, but an elderly uncle solves the problem by persuading the Egyptian that

"East is East and West is West."

Finally, the Egyptian bows himself gracefully out of the scene by taking poison. The play is given an Egyptian setting on a private yacht on the River Nile and is full of amusing remarks and epigrams. George Relph, who specialises these days in "husband" parts apparently, was his usual clever self, and C. M. Hallard, whose photograph you see here, was excellent as the persuasive uncle. This photograph, as a matter of fact, shows him as he appeared in the part of "General Krish" in Noel Coward's play, "The Queen Was In The Parlour." You will remember that C. M. Hallard was out in South Africa with the Vanbrugh-Boucicault Company.

Pamela Travers.

C. M. Hallard as "General Krish" in "The Queen was in the Parlour."

Marriott Edgar.

What can one say about Marriott Edgar that has not already been said before? The man positively defies description. Only those who have seen him act—and there are many in South Africa—can realise to the full the extraordinary subtle manner in which he manages to make his way into the citadels of laughter. For Marriott Edgar is a comedian *par excellence*. But what a comedian!

What a sad hen-pecked appearance he presents! In every sketch he appears to have, behind the scenes, one of those indomitable wives who makes life sad and almost impossible. Indeed, in many of his sketches he talks bitterly of this mythical harridan, and attributes his melancholy life entirely to her. Now this figment of the comedian's brain has been in existence as long, probably, as the ubiquitous mother-in-law, and is as equally well-known upon the stage. She is the mainstay and prop of many a comedian who otherwise would have to search far for humorous material. In Marriott Edgar's hands, however, she assumes new and much more amusing proportions, one feels, in fact, very thankful for the hen-pecker who has made for us such an amazing picture and such a melancholy and comic story.

He began his theatrical career when he was a boy in his teens. It is not amazing that he should have chosen the stage as a profession, since his family has been in the theatrical world for over a 100 years.

"At least four generations of our family have been on the stage," he says, "so it is no wonder that grease paint is in my blood. As a mere child, false moustaches, wigs and all the merry paraphernalia of the stage were as familiar to me as coloured balls and rattles are to the ordinary infant. And my first engagement—Oh, how proud I was of it—was with the Wheeler-Edwardes Musical Comedy Company."

Whilst still in his early teen, Marriott Edgar was with George Graves in South Africa, and since he grew up has made several visits to that country.

Who, having heard him sing his song, "On the rand," when he appeared as The Man in Red, can ever forget it? And will that bright red suit, I wonder, ever fade out of our memories? I, for one, am sure that it will not.

Speaking of Africa, a tender look comes into the comedian's eye—

"You remember," he says, "Kipling's lines"—

"When you've heard the East a-calling,
You can't never heed aught else"

that, I think, applies to South Africa as far as I am concerned. Since I have been there I have heard the South a-calling very persistently in my ears, and more than once Table Mountain and those long wide stretches of veld have appeared in my dreams."

There is a very delicate compliment for us, South Africans.

Marriott Edgar on his forthcoming trip brings with him a series of new sketches, chief among which is, perhaps, the one in which he appears as the driver of a London General Omnibus Company's bus; a sketch which, by the way, had its inception during the war when it was performed first to a large company of soldiers.

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Douglas MacLean and a lady friend in "Let It Rain," coming to the Grand, Capetown, on February 23rd, 24th and 25th.

Jackie Coogan will be seen in "Old Clothes" at the Bijou, Johannesburg, on February 20th. A special film, "The Gorilla Hunt," will also be shown.

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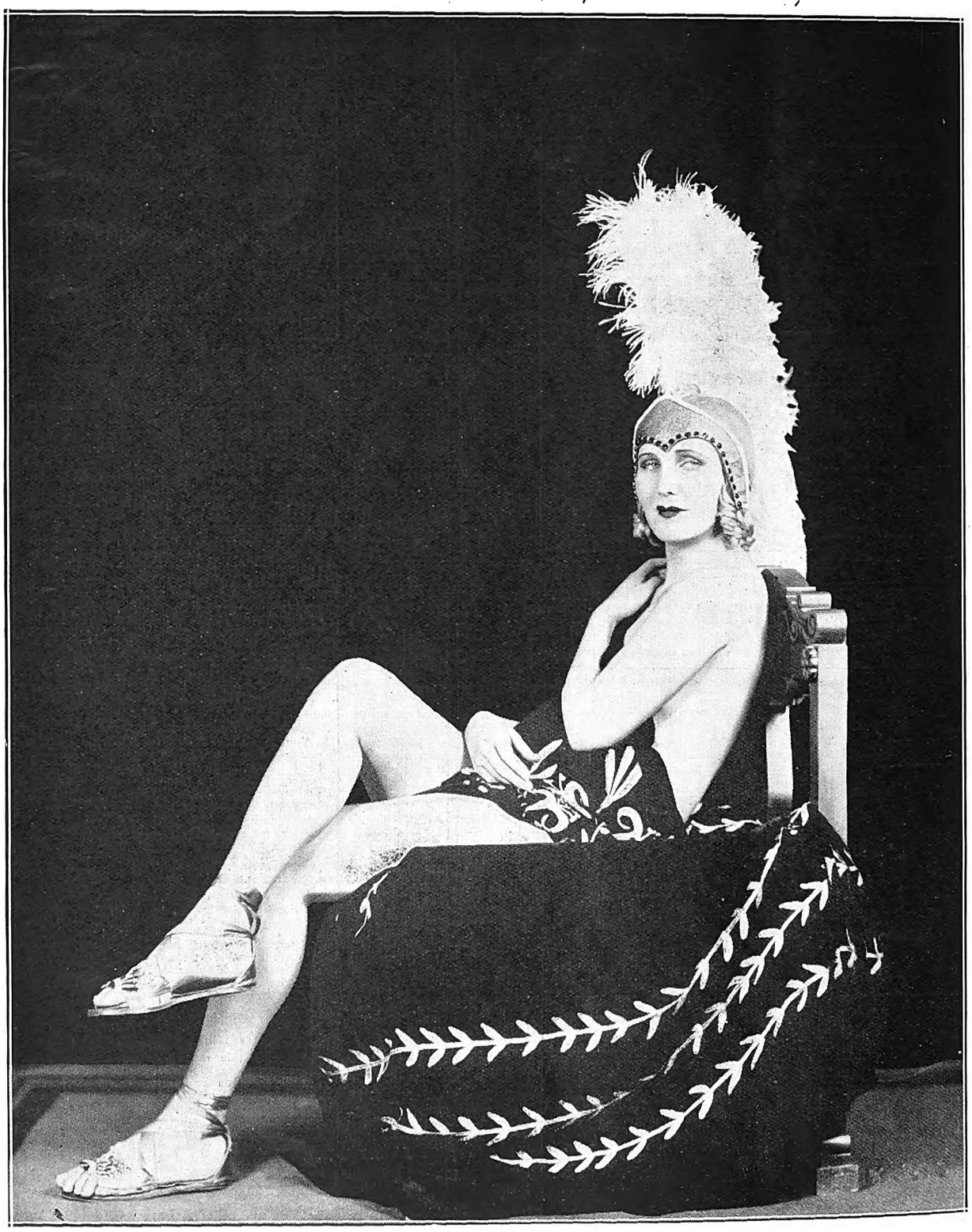

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Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, FEBRUARY 20th, 1928.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie (deur **Oom Karel),**

4.0 p.m. daily, except Sunday: Women's Half Hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half Hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m. Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m. Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture. In English and Afrikaans).

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m.: Time Signal.

9.0 p.m., Monday, Thursday, Friday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

8.50 p.m., Tuesday and Wednesday: **General News Service. Announcements.**

8.0 p.m., Saturday: **Weather Forecast. General News Service. Announcements.**

7.50 p.m. daily, except Saturday and Sunday: **Weather Forecast.**

MONDAY, FEBRUARY 20th, 1928.

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.
8.10— 2. Talks on "Aviation" No. 5, by **Lady Heath.**
8.25— 3. Overture: "Fortune's Labyrinth" ... ... F. Suppe.
"JB" Studio Orchestra.
8.35— 4. Tenor: **Mr. Leslie McCallum.**
8.45— 5. Selection: "The Rose" ... ... Myddleton.
"JB" Studio Orchestra.
9.0 — 6. **General News Service. Announcements.**
9.10— 7. Soprano:
(a) "Waltz Song" from "Tom Jones" Edward German.
(b) "Angels Guard Thee" ... ... Goddard.
Miss Freda Gross.
9.20— 8. Weekly Sports Talk by **Mr. W. D. Powell:** "Bowls."
9.35— 9. Jazz. **"JB" Studio Orchestra.**
9.45—10. Tenor: **Mr. Leslie McCallum.**
9.55—11. Jazz. **"JB" Studio Orchestra.**
10.5 —12. Soprano:
(a) "O Lovely Night" ... ... Landon Ronald.
(b) "The Dove" ... ... Landon Ronald.
(c) "Still as the Night" ... ... Bohm.
Miss Freda Gross.
10.15—13. Suite: "My Lady Dragon Fly" ... ... Finck.
"JB" Studio Orchestra.
10.30—Close down.

TUESDAY, FEBRUARY 21st, 1928.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on Literature by **Professor Max Drennan, M.A.**
8.25— 3. Overture: "Marinarella" ... ... Fucik.
"JB" Studio Orchestra.
8.35— 4. Contralto:
(a) "Caro mio Ben" ... ... Giordani.
(b) "Serenata" ... ... Braga.
Mrs. Harold Fraser.
8.45— 5. Jazz. **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**

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RELAYED TO DURBAN.

9.0 — 7. "Duette Concertante" arr. G. Case.
"Selections from 'William Tell'" ... ... Rossini.
Mr. George Williams.

9.10— 8. Suite: "Ballet Egyptien" (Part 2) ... ... Luigini.
"JB" Studio Orchestra.

9.20— 9. "A Trip Round the World" No. 3: "Belgium."

9.35—10. **Stella Carol Quartette,** vocal and instrumental ensemble, relayed from Empire Theatre.

9.50—11. Contralto:
(a) "Barbara Allen"... ... ... Traditional.
(b) "The Enchantress" ... ... Hutten.
Mrs. Harold Fraser.

10.0 —12. Waltz: **"JB" Studio Orchestra.**

10.10—13. Concertina: "Fantasia on Airs" from "La Figlia del Reggimente" ... ... R. Blagmore.
Mr. George Williams.

10.20—14. Jazz. **"JB" Studio Orchestra.**
10.30—Close down.

WEDNESDAY, FEBRUARY 22nd, 1928.

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.

8.10— 2. Afrikaans Talk by **Mr. Tommie Beckley.**

8.25— 3. Overture: "Yelva" ... ... Reissiger.
"JB" Studio Orchestra.

8.35— 4. Bass:
(a) "Mountain Lovers" ... ... Squire.
(b) "John Binks" ... ... Sanderson.
Mr. A. W. Hutchings.

8.45— 5. Jazz. **"JB" Studio Orchestra.**

8.50— 6. **General News Service. Announcements.**

RELAYED TO DURBAN.

9.0 — 7. Selection: "Wildflower" ... ... Youmans.
"JB" Studio Orchestra.

9.10— 8. Humorous Recitation: "Ideals," **Mrs. Ralph Robinson.**

9.20— 9. Waltz: **"JB" Studio Orchestra.**

9.30—10. **Bob Barlow,** Character Vocalist, relayed from Empire Theatre.

9.45—11. Bass:
(a) "The Floral Dance" ... ... Katie Moss.
(b) "The Mistress of the Master" ... ... Phillips.
Mr. A. W. Hutchings.

9.55—12. Jazz. **"JB" Studio Orchestra.**

10.5 —13. Humorous Recitation: "When Johnnie comes marching Home," **Mrs. Ralph Robinson.**

10.15—14. Suite: "Children's Suite" ... ... Ansell.
"JB" Studio Orchestra.
10.30—Close down.

THURSDAY, FEBRUARY 23rd, 1928.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Talks on "Aviation" No. 6, by **Lady Heath.**

8.25— 3. Overture: "Vanity Fair" ... ... Fletcher.
"JB" Studio Orchestra.

8.35— 4. Contralto:
(a) "I heard a Bluebird Singing" ... ... Crocker.
(b) "Beloved I shall Wait" ... ... d'Hardelot.
Miss Lillian Abbott.

Duet: "Dear Love of Mine" ... ... Goring Thomas.
Miss L. Abbott and Mr. E. L. Sessell.

8.45— 5. Selection: "The Messenger Boy" ... Caryll and Monckton.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Songs:
(a) "The Erl King" ... ... Schubert.
(b) "Oh Flower of all the World" ... ... Finden.
(c) "Wolfgof the Bowman" ... ... Nelson.

9.20— 8. Fortnightly Talk on Music, No. 2: "The English Note in Music," by **Mr. Douglas Mossop.**

9.35— 9. Jazz. **"JB" Studio Orchestra.**

9.45—10. Contralto:
(a) "Sometimes when Night is Nigh" ... ... Phillips.
(b) "When the Dream is There" ... ... d'Hardelot.
(c) "Lullaby" ... ... Cyril Scott.
Miss Lillian Abbott.

9.55—11. Suite: "Woodland Pictures" ... ... Fletcher.
"JB" Studio Orchestra.

10.10—12. Songs:
(a) "Stonecracker John" ... ... Coates.
(b) "The Wolf" ... ... Shields.
Mr. E. L. Sessell.

Duet: "Single and Married" ... ... Reg. Low.
Miss L. Abbott and Mr. E. L. Sessell.

10.20—13. Jazz. **"JB" Studio Orchestra.**
10.30—Close down.

FRIDAY, FEBRUARY 24th, 1928.

7.00 p.m. Dinner Music by **"JB" Studio Orchestra.**

7.30 p.m. Weekly Agricultural Talk (arranged by the Department of Agriculture). "Vraagstukke van die Boerdery," by **Dr. F. E. Geldenhuys.**

7.40 p.m. Dinner Music (continued).

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.

8.10— 2. Business Talks, No. 2, by **Mr. Arnold Smith.**

8.25— 3. Overture: "The Mistress" ... ... Suppe.
"JB" Studio Orchestra.

8.35— 4. Baritone:
(a) "Constancy."
(b) "They Say."
(c) "The Wreckers of Dunraven" ... ... Pugh Evans.
Mr. R. West.

8.45— 5. Selection: "The Merry Widow" ... ... Lehar.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Songs:
(a) "Unpin the Rose" ... ... M. Nightingale.
(b) "Rose Marie" ... ... Stodhart.
Miss A. Cohen.

9.20— 8. Sketch: **"JB" Studio Dramatic Company.**

9.40— 9. **Empire Orchestra,** relayed from Empire Theatre.

9.50—10. Baritone:
(a) "The Cobbler's Song," from "Chu Chin Chow" —Norton.
(b) "Jack of all Trades."
(c) "To-morrow" ... ... Keel.

10.0 —11. Jazz. **"JB" Studio Orchestra.**

10.10—12. Songs:
(a) "I know a Lovely Garden" ... ... d'Hardelot.
(c) "A Summer Song" ... ... d'Hardelot.
(c) "Where the Bee Sucks" ... ... Arne.
Miss A. Cohen.

10.20—13. Jazz. **"JB" Studio Orchestra.**
10.30—Close down.

SATURDAY, FEBRUARY 25th, 1928.

8.0—EVENING PROGRAMME.

1. **General News. Announcements.**

8.10— 2. **Bijou Orchestra,** relayed from Bijou Theatre.

8.30— 3. **Dance Programme,** relayed from Carlton Hotel.
11.45—Close down.

N.B.—The Programme between 9.0 and 10.0 p.m. will be relayed to Durban.

SUNDAY, FEBRUARY 26th, 1928.

FIRST SESSION.

3.30 p.m. **Gramophone Recital.**
5.0 p.m.—Close down.

SECOND SESSION.

7.30 p.m. Relay of Service from **St. Mary's Cathedral.**
Hymn: "Praise to the Holiest in the Height."
Psalm 23.
1st Lesson: Ecclesiasticus II.

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2nd Lesson: II Corinthians IV.

Hymn: "Christian, dost thou see them?"

Sermon by the **Rev. Basil Bourchier, M.A.**, Vicar of St. Jude on the Hill, Hampstead Garden Suburb, London.

Hymn: "Saviour, again to Thy dear Name."

THIRD SESSION.

8.45—1. "Poet and Peasant" ... ... Suppe.
"JB" Studio Orchestra.

8.55—2. Tenor:
(a) "When the Swallows." ... ... ——
(b) "A Memory." ... ... ——
(c) "Let us Forget" ... ... M. V. White.
(d) "Could I Forget" ... ... K. Lawrence.
Mr. Joseph Moore.

9.5 —3. Fantasia: "L'Africaine" ... ... Meyerbeer.
"JB" Studio Orchestra.

9.15—4. Violin Solo: "Slavonic Dance" ... ... Dvorak-Kreisler.
Mr. J. Schulman.

9.20—5. Suite: "Ballet Egyptien" (Part 1) ... ... Luigini.
"JB" Studio Orchestra.

9.35—6. Tenor:
(a) "Sweet Early Violets" ... ... Sherrington.
(b) "Salaam" ... ... A. M. Lang.
(c) "An Interlude" ... ... Easthope Martin.
(d) "Green Moss for my Pillow" ... Easthope Martin.
Mr. Joseph Moore.

9.45—7. Selection: "Carmen" ... ... Bizet.
"JB" Studio Orchestra.

10.0 p.m.—Close down.

Capetown.

Capetown Programme.

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A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, FEBRUARY 20th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Gramophone Recital.**
5.0 **Afternoon Topics:** A Story by a Queen.
5.20 **Teens:** Some of the Kipling Songs.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Alhambra Orchestra.**
Songs: **Harold Littlewert.**
Violin Solos: **Harry Terhardt.**
Songs: **Brenda Rathfelder.**
Saxophone Solos: **Bob Parker.**
Piano Solo: **Edna Stanton.**
9.0 **News Service** (English).
9.5 **"The Queen's Enemies,"** by **Lord Dunsany.**

Characters as they speak: 1, Tharrabas; 2, Tharni; 3, Harlee (slaves); 4, the Queen; 5, Ackazárpses (her handmaid); 6, Prince Zophérnes; 7, Prince Rhádamandáspes; 8, the Priest of Horus; 9, the twin Dukes of Ethiopia; 10, the King of the Four Countries.

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Time: The Sixth Dynasty.

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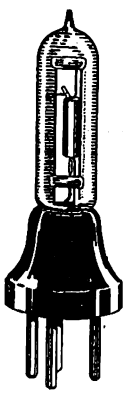

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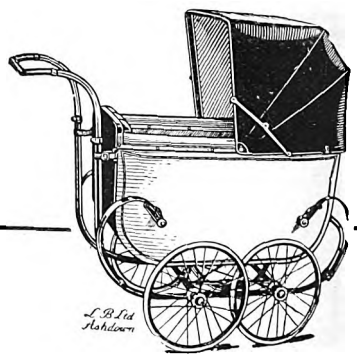

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when they come to the temple, they light the torches there till they are all lit. The two slaves are Tharni and Tharrabas.

9.30 Songs: **Brenda Rathfelder.**

'Cello Solos: **Bob Parker.**

Songs: **Harold Littlewert.**

Violin Solos: **Harry Terhardt.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

TUESDAY, FEBRUARY 21st, 1928.

Lunch-Hour Session.

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

Afternoon Session.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.

5.0 **Afternoon Topics:—**

(a) A Ten Minutes' Story by **Aldous Huxley.**

(b) "Slavonic Dances" ... ... Dvorak.

5.20 **Children:** "The Two Bob-Cats," by **John Galsworthy,** and Music.

Evening Session.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal Weather Report. Market Report.**

Orchestral Items by the Capetown Orchestra. Conductor, **W. J. Pickerill.**

8.15 March: "Tartare" ... ... Ganne.

Selection: "San Toy" ... ... Jones.

The Orchestra.

Songs: **Miss Lilla Grace.**

Violin Solos: **Alfred Gibbs.**

Songs: **Walter Applewhite.**

Suite: "Miniature" ... ... Coates.

The Orchestra.

9.0 **News Service** (English).

9.5 "Life of the late Professor P. Daniel Hahn." Told by **Dr. L. P. Bosman,** of the Department of Bio Chemistry, U.C.T.

9.25 Selection: "Maid of the Mountains" ... ... Simson.

"Two Bagatelles for Strings" ... ... Fletcher.

The Orchestra.

Songs: **Miss Lilla Grace.**

Viola Solos: **Eric Bray.**

10.0 **News Service** (Afrikaans).

10.5 Songs: **Walter Applewhite.**

Intermezzo: "Amina" ... ... Finck.

Suite: "Terpsichore" ... ... Ganne.

10.30 Close down.

WEDNESDAY, FEBRUARY 22nd, 1928.

Lunch-Hour Session.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items.

1.45 Close down.

Afternoon Session.

4.30 **Records.**

5.0 **Afternoon Topics:** Radio Matters.

5.20 **Teens:** Have you ever wondered why . . . ? If you have, **Aunty Lex** will try and tell you the reason.

Evening Session.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

PROGRAMME OF SHORT RECITALS.

8.15 **Eric Slack** (Tenor).

8.30 **Guy Lanham** (Piano).

8.45 **Lucy Greathead** (Soprano).

9.0 **News Service** (English).

9.5 **Recital by the Choir of St. Agnes'** (Woodstock). Choirmaster, **Mr. F. G. Andrews.**

1. "Adoro Te" ... ... de Zulueta.
2. "Ave Verum" ... ... Gounod.
3. "Sanctus" ... ... Cary.
4. "Victinae Pashchali" ... ... Webbe.
5. "O Cor Amoris" ... ... de Zulueta.

9.30 **Programme of Music by Cleghorn's Café Orchestra.** Leader, **Percy Rees.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

THURSDAY, FEBRUARY 23rd, 1928.

Lunch-Hour Session.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

Afternoon Session.

4.30 **Records.**

5.0 **Short Recital** of Frankly Music Hall Songs.

5.20 **Children:** Have you ever wanted dress birthday presents? If so, listen to this story.

Evening Session.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Classical Concert, by **Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

8.15 Symphony: "From the New World" ... ... Dvorak.

9.0 (approx.) **News Service** (English).

9.15 "Suite for Flute and Strings" ... ... Bach.

Solo Flute: **John R. Lamb.**

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Dream Pantomime: "Hansel and Gretel" ... ... Humperdinck.
"Wotan's Farewell and Fire Music," from "Valkyrie" —Wagner.

10.0 **News Service** (Afrikaans).
10.5 **Relay from Waldorf.** Leader of Orchestra, **F. Ferramosca.**
10.30 Close down.

FRIDAY, FEBRUARY 24th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.
5.0 **Short Story:** "Supply and Demand," by **O. Henry.**
5.20 **Children: Aunty Lex** and **Uncle Bonzo** get mixed up in a Fairy Story.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
Dance Music.
10.0 **News Service** (Afrikaans).
11.0 Close down.

SATURDAY, FEBRUARY 25th, 1928.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** We Entertain Ourselves in the Studio.

EVENING SESSION.

7.0 **Dinner Hour Music** by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Popular Programme by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
9.0 **News Service** (English).
10.5 **Relay from Fletcher & Cartwright's.** Leader, **V. Latronico.**
10.30 Close down.

SUNDAY, FEBRUARY 26th, 1928.

6.50 **Announcements.**
6.55 **Divine Service** will be relayed from the **Lutheran Church,** Strand Street. Preacher, **Rev. F. Retief.**
8.30 **Programme of Music by the Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from Adderley Street Pier, weather permitting, otherwise from Studio.)

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Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.
Studio 'Phone Number, Central 2928.

A "Tuning Note" is transmitted for one minute before all Sessions.

MONDAY, FEBRUARY 20th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:
(a) "The Market" ... ... Carew.
(b) "I wonder if Love is a Dream" ... ... Forster.
Miss Phyllis Boddington.

Baritone:
(a) "Asleep in the Deep" ... ... Petrie.
(b) "Friend O' Mine" ... ... Sanderson.
Mr. Aubrey Mann.

Elvia Rayner (Pianoforte): "Compositions by Clutsam."

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**
1.45 **Light Music.**
2.0 Close down.
4.0 **Afternoon Session:** The Studio Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Studio Orchestra.**
5.0 **Children's Corner: Aunt Janet,** of the Library, will tell you how Table Mountain got its Cloud. More sound pictures from **Uncle Fred** and two little songs by **Aunty Muriel.** A News Bulletin and Birthday Greetings.
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** Light Music.

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7.30 **The Wireless Orchestra:—**
Overture: "Le Caid" ... ... Thomas.
Valse: "Tojours Jamais" ... ... Waldteufel.
Airs from "Katinka" ... ... Friml.
Entracte: "Ripples" ... ... Witcomb.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 **Natural History Talk,** No. 4: "The Habits of White Ants and Bees," **Mr. E. C. Chubb.**

8.25 Selection: "The Girl Friend" ... ... Rodgers.
The Wireless Orchestra.

8.35 Soprano:—
(a) "Somewhere a voice is Calling" ... ... Tate.
(b) "Provence" ... ... Carne.
Mrs. Bert Hamilton.

8.45 **General and Local News.**

8.55 Valse: "Hofball Tanze" ... ... Gung'l.
Fox Trot: "Hallelujah" ... ... Youmans.
The Wireless Orchestra.

9.5 **A. McLoughlin** (Viola).

9.10 Baritone:—
(a) "The Jacobite" ... ... Wallace.
(b) "A Dinder Courtship" ... ... Eric Coates.
Mr. McGrigor Robertson.

9.20 "La Rega," from "La Feria" ... ... Lacombe.
"Two Spanish Dances" ... ... Moszkowski.
The Wireless Orchestra.

9.30 **Humorous Item.**

9.31 Soprano:—
(a) "Pourquoi" ("Lakme") ... ... Delibes.
(b) "Sanstoi" ... ... d'Hardelot.
Mrs. Bert Hamilton.

9.42 Pianoforte Duets:—
(a) "Country Dance" ... ... Nevin.
(b) "Valse No. 6" (Three-Fours) ... ... Coleridge Taylor.
Misses Elvia Rayner and Hellen Rutter.

9.50 Baritone:—
(a) "Sea Fever" ... ... John Ireland.
(b) "Onaway Awake Beloved" ... ... Cowen.
Mr. McGrigor Robertson.

9.58 **Jazz Item.**

10.0 Close down.

TUESDAY, FEBRUARY 21st, 1928.

12.30 **Lunch Hour Session:—**
Contralto:
(a) "An Emblem" ... ... Thompson.
(b) "Love's Garden of Roses" ... ... Haydn Wood.
Miss Frances Mallach.
Baritone:
(a) "My Little Irish Cottage" ... ... Lockton.
(b) "Adelai" ... ... Abbott.
Mr. Keith Brower.
The "Pruchner" Player Piano.
Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

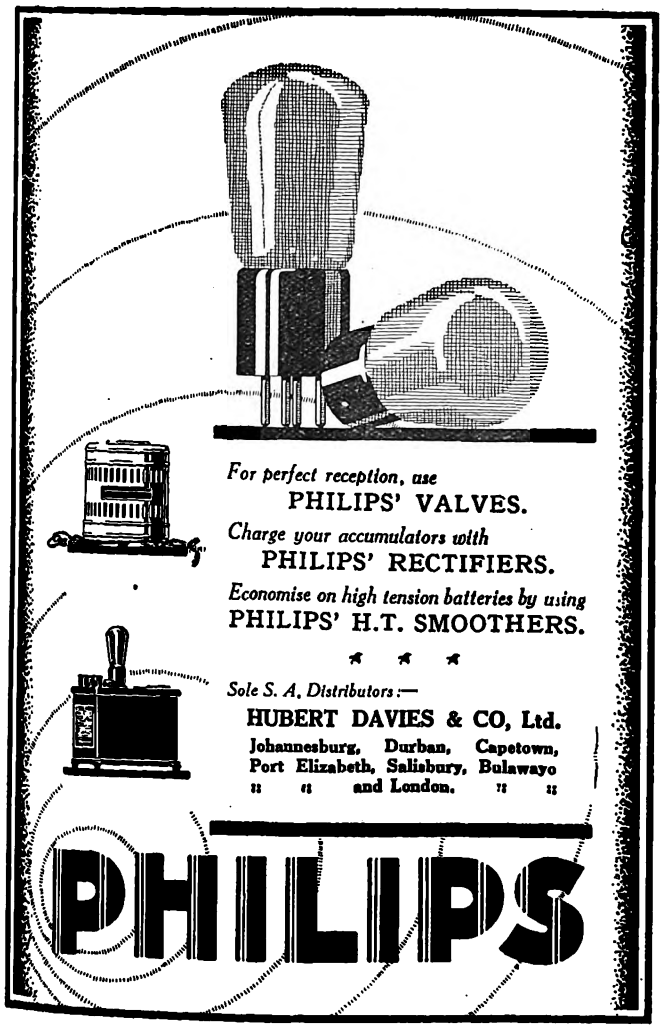
5.0 **Children's Corner:** More about the Children of Other Days. **Aunt Isobel** will tell you about Watcher, the Fire Boy. With **Uncle Alec** at the Zoo.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:—**
'Cello:
(a) "Czardas" ... ... Fisher.
(b) "Cantaline" ... ... Ganne.
Miss Marjorie Silva.
"Special Request" Gramophone Records.

7.50 **Excerpts from a "London Letter"** (with acknowledgments to "Sunday Times").



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8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.10 Banjo Soli:—
(a) "Crazy Jo" ... ... Reser.
(b) "Until" ... ... Sanderson.
Mr. Norman Halford.
8.20 Contralto:—
(a) "I Think" ... ... d'Hardelot.
(b) "My Treasure" ... ... Trevalsa.
8.30 **A Humorous Sketch:** "Early Closing," by **W. Pett Ridge.**
Characters: "Mr. Herbert Fenner," Mr. George Montford; "Mrs. Fenner" (his wife), Miss Isobel Niven; "Miss Howlett" (his sister-in-law), Miss Sybil Whitlock.
Mind Picture: A small draper's shop in Kentish Town. One counter shown, with shelves above, running R to L. Entrance (door with letter box) R. Exit L to staircase and living room. Green boxes on counter, and lace articles, etc., dependent above. A cash register till. Life-size figure of a nurse in costume. Advertisements about; one prominent cards says: "We Defy Competition." "Mrs. Fenner," serving behind counter, is a tall, pleasant young woman of 22; her sister, "Miss Grace Howlett" (25), seated on one of the high chairs, is dressed for outdoor promenade. She, also, is tall and resolute looking. As curtain rises, the street door closes, denoting the leaving of a customer; "Mrs. Fenner's" face, turned in that direction, changes from all smiles to normal. She turns to replace boxes on shelves.
8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

WEDNESDAY, FEBRUARY 22nd, 1928.

12.30 **Lunch Hour Session:—**
Claire Stanley (Soprano).
Elvia Rayner (Pianoforte): "Compositions by Coleridge Taylor."
Light Music.
2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **Wireless Orchestra.**
5.0 **Children's Corner:** Fun and Frolic with **Aunt Isobel** and **Uncle Monty.**
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (supplied by Brunswick (S.A.), Ltd., of 434, West Street).
7.13 Soprano:—
(a) "The Little Things that Tell" ... ... Cranleigh.
(b) "Obstination" ... ... De Fontenailles.
Miss Mollie Rennie.
7.31 **Radio Talk:** "Distortion and Howling," **Mr. G. A. Brickhill.**
7.50 Soprano:—
(a) "Here in the Quiet Hills" (by request) ... ... Carne.
(b) "A Perfect Day" ... ... Bond.
Miss Mollie Rennie.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.15 **Harold Cleverley and Jack Kempner** in popular numbers from their repertoire.
8.25 **Light Music.**
8.30 Pianoforte: "Impromptu in C. Minor" ... ... Edmund Dawes.
Miss Elvia Rayner.
8.35 **Light Music.**
8.40 Contralto:—
(a) "The Birds go North Again" ... ... Willeby.
(b) "Stars have Eyes" ... ... Sanderson.
Miss Sybil Whitlock.
8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

THURSDAY, FEBRUARY 23rd, 1928.

12.30 **Lunch Hour Session:—**
The "Pruchner" Player Piano.
Light Music.
1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**
1.45 **Light Music.**
2.0 Close down.
4.0 **Afternoon Session:—**
Mezzo:
(a) "Most Wonderful of all" ... ... Silesu.
(b) "Sincerity" ... ... Clarke.
Miss Grace Brewer.
Light Music.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **Light Music.**
5.0 **Children's Corner:** The Wonderful Adventures of Vasco Da Gama (Part 1), told by **Aunt Janet,** of the Library. Piano Solos by **Uncle Fred,** and Recitations by **Uncle Donald.**
5.45 Close down.

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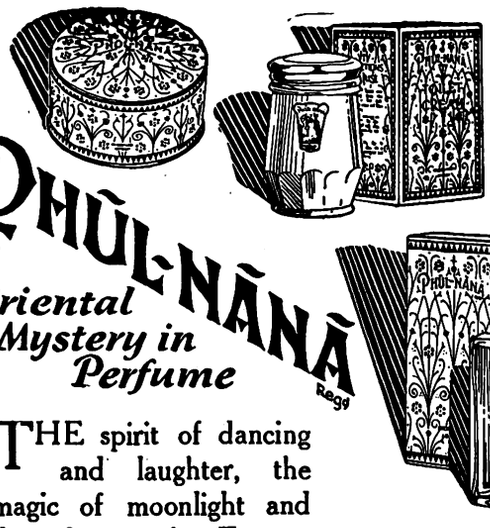

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7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes" ("His Master's Voice Gramophone," supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**

Mezzo (in Studio):—

(a) "Starry Woods" ... ... Phillips.

(b) If you were in my Garden" ... ... Benyon.

(c) "The Dear Little Shamrock" (by request) ... Jackson.

Miss Jessie Stewart.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion.

Conductor, **Mr. T. H. Huddle:—**

Overture: "Carnival" ... ... Berlioz.

"The Language of Flowers" ... ... Cowen.

(a) "Columbine."

(b) "Yellow Jasmine."

(c) "Lily of the Valley."

"Violin Concerto" ... ... Mendelssohn.

(a) "Allegro molto appassionato."

(b) "Andante."

(c) "Allegretto—allegro molto vivace."

Solo Violin, **Mr. Stirling M. Robins.**

9.5 (approx.) **General and Local News.**

Mezzo (in Studio): "Sea Moods" ... ... Catford.

Miss Jessie Stewart.

Suite: "Mother Goose" ... ... Ravel.

(a) "Pavanne of the Sleeping Beauty."

(b) "Tom Thumb."

(c) "The Ugly Little Woman."

(d) "The Wooing of Beauty and the Beast."

(e) "The Fairy Garden."

"A Summer Night on the River" ... ... Delius.

(First performance in Durban.)

"Two Caucasian Sketches" ... ... Ivanow.

(a) "In the Village."

(b) "Procession of the Sirdar."

10.0 Close down.

FRIDAY, FEBRUARY 24th, 1928.

12.30 **Lunch Hour Session:** The Studio Orchestra.

March: "Dawn of Freedom" ... ... Lotter.

Suite: "Woodland Pictures" ... ... Fletcher.

Piano: **Mr. Edgar Heap.**

Cornet: "My Dreams" ... ... Tosti.

Mr. A. W. Snell.

Valse: "Decembre" ... ... Godin.

Airs from "Martha" ... ... Flotow.

"The Keltic Suite" ... ... Foulds.

(a) "A Lament."

(b) "The Call."

'Cello: **Mr. P. Wood.**

"The Perfect Melody" ... ... O'Hara.

"Dance des Follets" ... ... Norwood.

Selection: "As you Were" ... ... Darewski.

Fox Trot: "A Piece of Ribbon" ... ... Cobbledick.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A Request Afternoon. Listen for your favourite recitations, songs and stories. Birthday Greetings and Riddles.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Light Music.

7.13 **Sports Talk,** by **"Natalian."**

7.30 **The Studio Orchestra:—**

March: "Liberty Bell" ... ... Sousa.

Airs from "Veronique" ... ... Messager.

Valse: "Royal" ... ... Partridge.

Fox Trot: "Nothing could be Sweeter" ... ... Youmans.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 Selection: "The Girl from Kays" ... ... Caryll.

The Studio Orchestra.

8.35 Soprano:—

(a) "She Wandered down the Mountain Side" ... ... Clay.

(b) "I Knew" ... ... d'Hardelot.

Mrs. George Glasspoole.

8.45 **General and Local News.**

8.55 "On the Road to Moscow" ... ... Loetz.
"Song of the Volga Boatman."

The Studio Orchestra.

9.5 **W. Burnett Carter** (Viola).

9.10 Tenor:—

(a) "Torna A Surriento" ... ... de Curtis.

(b) "Come Le Rose" ... ... de Curtis.

Signor Franco Coscia.

9.20 Pizzicati: "Sweethearts" ... ... Corri.

Morceau: "Salut D'Amour" ... ... Elgar.

The Studio Orchestra.

9.30 **Humorous Item.**

9.34 Soprano:—

(a) "Morning" ... ... Oley Speaks.

(b) "A Birthday" ... ... Cowen.

Mrs. George Glasspoole.

9.44 Pianoforte: "Melodie" ... ... Rachmaninoff.

Miss Elvia Rayner.

9.48 Tenor:—

(a) "Ninna-Nanna" ... ... Pittaluga.

(b) "O Sole Mio" ... ... di Capua.

Signor Franco Coscia.

9.58 **Jazz Item.**

10.0 Close down.

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SATURDAY, FEBRUARY 25th, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

Overture: "Merry Wives of Windsor" ... ... Nicolai.

Fantasia: "La Favorita" ... ... Donizetti.

Solo Piccolo: "Picaroon" ... ... Green.

Mr. C. Horne.

Entracte: "The Butterfly's Ball" ... ... Higgins.

"Four Cinderella Dances" ... ... Lohr.

Selection: "Oh Kay" ... ... Gershwin.

Solo Trombone: "The Sailors Grave" ... ... Sullivan.

Mr. H. Harwood.

"Suite Francaise" ... ... Foulds.

(a) "The Zouaves."

(b) "The Fairy Tarapatapoun."

(c) "Hymn to France."

(d) "The joy of Life."

12.30 Close down.

7.15 **Reports:** Weather Report, Shipping Intelligence, Wool Report.

7.20 **Dinner Hour Session:** Recital on the Columbia "Grafonola" (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**

Light Music.

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

March: "El Albernico" ... ... Javaloyes.

Selection: "Hit the Deck" ... ... Youmans.

Baritone: "Harlequin" ... ... Sanderson.

Mr. Eric Dalton.

"Three Dances" ... ... Ed. German.

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Arthur Vos and his Orchestra,** relayed from the Marine Hotel, Esplanade.

11.0 Close down.

SUNDAY, FEBRUARY 26th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

Airs from "The Passing Show" ... ... Finck.

"Scenes Pittoresques" ... ... Massenet.

(a) "Angelus."

(b) "Fete Boheme."

"Casino Tanz" ... ... Gungl.

Solo Cornet: "Roses of Picardy" ... ... Wood.

Mr. A. W. Snell.

Descriptive: "In a clock Store" ... ... Oerth.

Overture: "Poet and Peasant" ... ... Suppe.

Mazurka: "La Tzigane" ... ... Ganne.

4.30 **Children's Corner:** Conducted by **Aunt Isobel.**

5.15 Close down.

6.45 **"The Bells of St. Paul's."**

7.0 **Evening Service,** relayed from St. Cyprian's Church. Preacher, **The Rev. Harry Gibbons, M.A.**

8.30 **"Popular Concert,"** relayed from Summer Palace:—

Overture: "Semiramide" ... ... Rossini.

Scenes from "Tannhauser and Lohengrin" ... ... Wagner.

Tenor: "Life's Glorious Anthem" ... ... Tait.

Mr. Fred Kent.

"A Caravan crossing the Steppes of Central Asia" —Borodine.

Morceau: "The Mill Wheel" ... ... Gillet.

Solo Euphonium: "Dell or Ancor" ... ... Meyerbeer.

Mr. F. J. Beswick.

"Farandole" ("L'Arlesienne Suite") ... ... Bizet.

Entracte: "Naila" ... ... Delibes.

Tenor: "Maire my Girl" ... ... Aitkin.

Mr. Fred Kent.

Selection: "The Yeomen of the Guard" ... ... Sullivan.

The Durban Municipal Orchestra. Conductor, **Mr. T. H. Huddle.**

10.0 Close down.

In and Out the Capetown Studio.

The Monday programme starts very pleasantly with the Alhambra Orchestra which, when it is heard unpunctuated by the yells and guffaws which are only indication to the antics of Harold Lloyd, is surprising in its weekly, one might almost say nightly, improvement. Max Miller has done wonders with it.

Brenda Rathfelder, whose voice was unknown to us some weeks ago, is to sing again. She has the potentialities of a first rate broadcast artist.

Harold Littlewert is singing also, and Harry Terhardt is bringing his violin. There are times when it is difficult to imagine so young a performer playing it better.

The ever popular and versatile Bob Parker will contribute items on the 'Cello and Saxophone "But not," as he has just dashed in to say, "At the same time."

"The Queen's Enemies."

Lord Dunsany and radio sound miles apart. One would hardly expect so individual and exclusive a dramatist to write an excellent broadcast play; but that is what he has—unbeknown to himself even—in "The Queen's Enemies."

It serves the new medium very well in its definite historical and dramatic setting—the Sixth Egyptian Dynasty in an underground temple. The slaves appear with tapers on the steps leading down to the temple, and usher in the guests, all foreign Princes of high esteem, to the banquet which the Queen has prepared for them. It is a good play with an ending as dramatic as it is surprising.

The cast will be before the microphone at 9.5 sharp.

Professor P. Daniel Hahn.

Few names have been carried away from the old South African College with such happy and understanding affection as has that of the late Dr. Hahn, and seldom do old chemistry students foregather without exchanging stories about the old man—his courtesy, his humour. I should think the "brick" and the "maiden hair" yarns are almost classic by this time.

Dr. L. P. Bosman, who studied under Dr. Hahn, has had the very happy inspiration of giving a short talk on his life at 9.5 on Tuesday. This will probably call up pleasant memories for those of our listeners—and there must be hundreds—who spent an anxious youth sniffing H_2S in the old lab. at the top of the Avenue.

The Capetown Orchestra will be up in the Studio that evening, and the soloists will be Lilla Grace, Walter Applewhite and Alfred Gibbs.

The Experiment Justified.

Some time ago, we ventured to give you a group of short recitals of different artists on the same evening. The result was beyond our most sanguine dreams. Almost everybody liked them. Encouraged by such unusual unanimity (radio blunts the optimism of the best of us!) we are preparing another Short Recital programme for Wednesday night. The solo artists on this occasion will be Lucy Greathead (soprano), Guy Lanham (piano), and Eric Slack (tenor). At 9.5 a short recital will be given by the St. Agnes Choir, from Woodstock, under the conductorship of Mr. F. G. Andrews. This will be more than a usually interesting event in the Studio.

The listener who rang up and requested the "Leghorns" to be played again, will be pleased to hear that at 9.35 they will be on the air. But Mr. Rees hopes they do not play as foully as all that!

"New World" Symphony.

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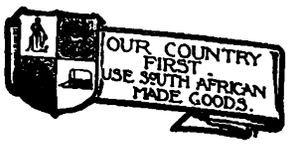

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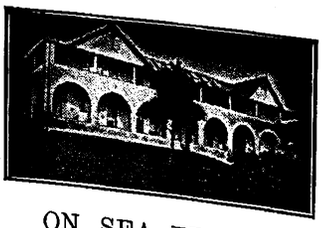

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Items from the Durban Studio.

Transmitter.

For the benefit of visitors to our transmitting plant on Ridge Road, the engineer on duty has compiled a few logical notes which he considers should be of some usefulness. Here they are:—

(1) If it's raining outside, keep in the building. Getting wet may prove disastrous to you.
(2) If you touch a live wire, it will be the last you'll touch this side of the sun.
(3) When the station engineer is cleaning the gear, don't ask him if he's polishing things up; it's annoying.
(4) The hand-rail is there as a safeguard—not a tight rope.
(5) When you see the condenser flashing, don't ask the engineer if there's juice there. He may reply, but don't try and find out for yourself.
(6) The warning plates are not put up to make the station look pretty. They are there to be taken notice of.
(7) Don't try and vault over the gear when the station is running. You might slip—it will be the last slip you'll make.
(8) When you hear him talk about a grid-leaks, don't ask him what it is that leaks.
(9) When you hear that a valve is oscillating, don't ask why it doesn't shake.
(10) When you are told that a certain component is a speech-choke, don't ask how, if it chokes speech, you can hear the speaker talking.

New Artists.

Two new vocalists have been introduced into our programmes this week. They are Mrs. Bert Hamilton (soprano), a lady with extensive Continental experience, and Signor Franco Coscia, a son of the famous tenor who passed through Durban some four years ago.

This Week's Wireless Story.

HE WAS CONVERTED.

He was a mean, hard man, who expected something for nothing and a lot for sixpence. He scoffed at wireless as simply a craze. He could not, it seemed, see anything wonderful in it.

"You can get music," quoth he, "by letting a needle scratch round on a revolving chunk of wax, so what is there wonderful in getting it through the same old trumpet by means of a row of electric lamps?"

A friend asked him round to hear wireless for the first time one Sunday evening. It was unjust, he explained, to condemn a thing until you had given it a fair trial.

The mean one came, occupied the most comfy chair, accepted an expensive cigar and listened sceptically.

It happened that a sermon was being broadcast, not from the studio but direct from the pulpit.

"And now," said the preacher, as he wound up his peroration, "there will be a collection in aid of the benighted inhabitants of Darkest Africa."

"M'yes," said the erswhile sceptic, as he jingled the coins in his breeches pocket, "you've quite convinced me. This wireless is quite the most wonderful thing I ever struck." Thus are conversions made!

H.E.D.

A new picture of Monte Blue.

Yink and Ayres are to visit South Africa shortly.

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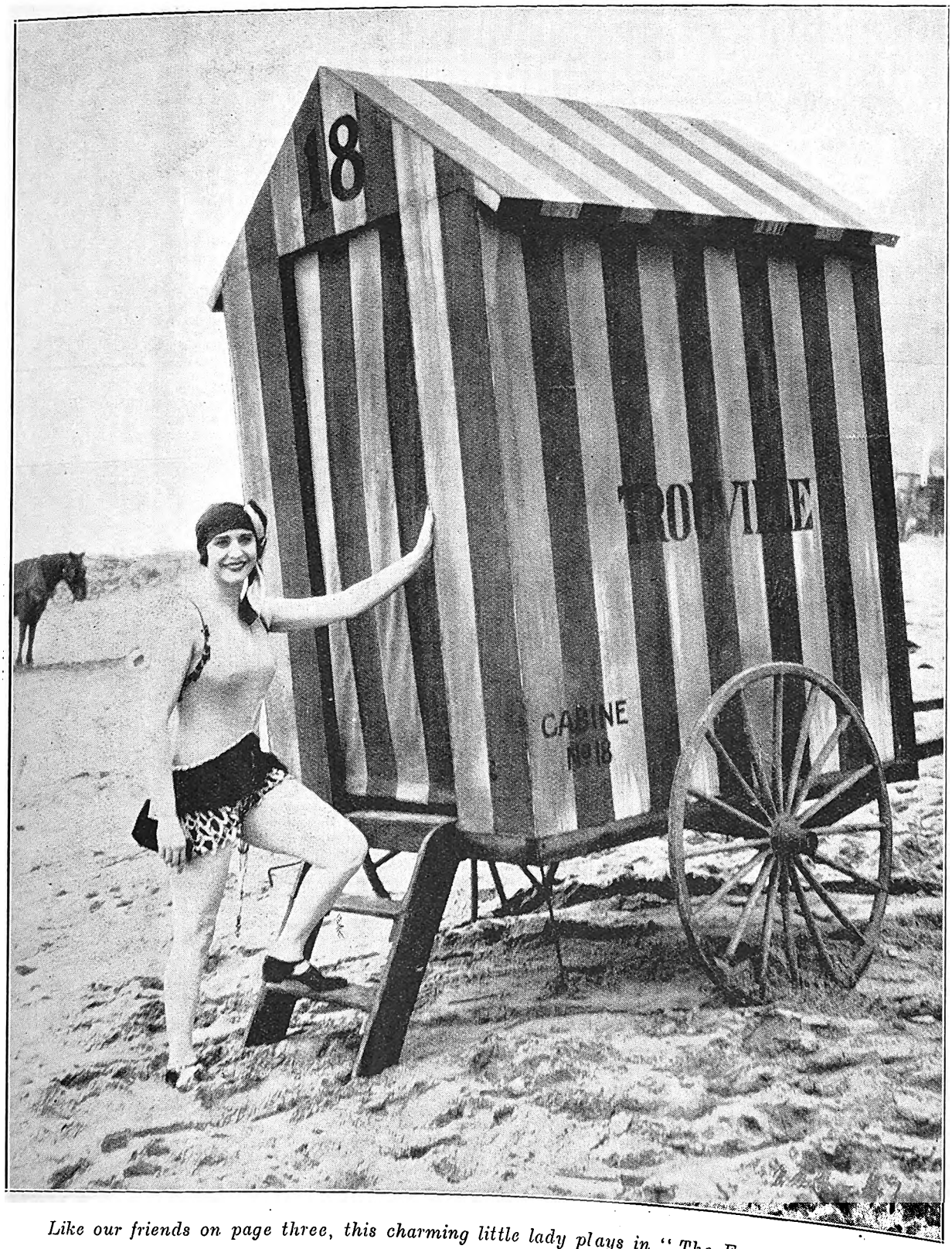

Like our friends on page three, this charming little lady plays in "The Exquisite Sinner."

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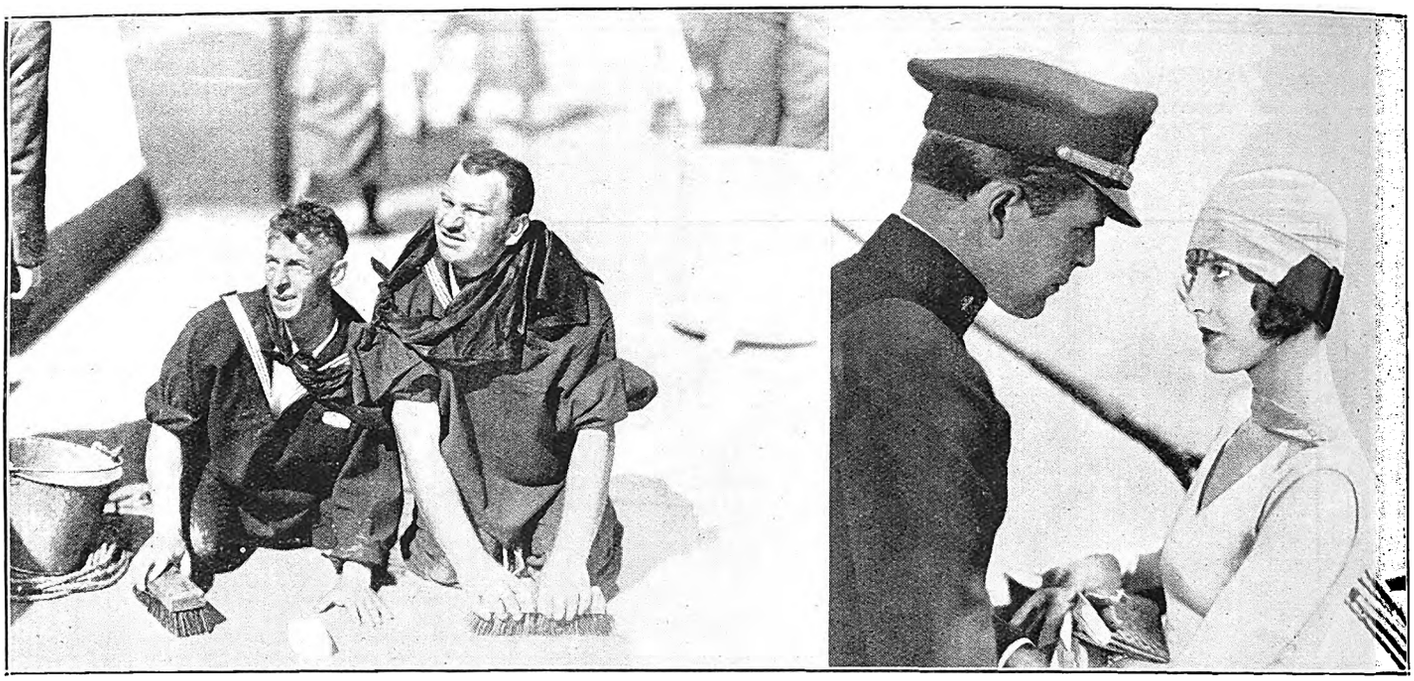


"We're in the Navy Now" comes to the Orpheum, Johannesburg, on February 20th. The vaudeville turns will be Daisy Taylor and her Highlander and Claudia Alba.

Next Week's Calls.

Provisional Tour List, Week Commencing February 20th, 1928.

Tivoil, Capetown.—(Opening Wednesday, February 22nd) Carlton and Rosslyn, Dudley Dale, Ivan Kotchinsky and Mdlle. Du Boisson, Harvard, Wynifred and Bruce, Cabaret Kittens.

Empire, Johannesburg.—Stella Carol Quartette, Wright and Hartley, May Stevens and Victor Gould, Bob Barlow, Meazza and Adrienne, Key and Keyworth, Rich and Adair, Fynch and Payne.

Orpheum, Johannesburg.—Daisy Taylor and Highlander, Claudia Alba.

Grand, Pretoria.—Clive Maskelyne and Co., Jones and Raines.

Criterion, Benoni.—Three Bradleys, Doyle and Arnold.

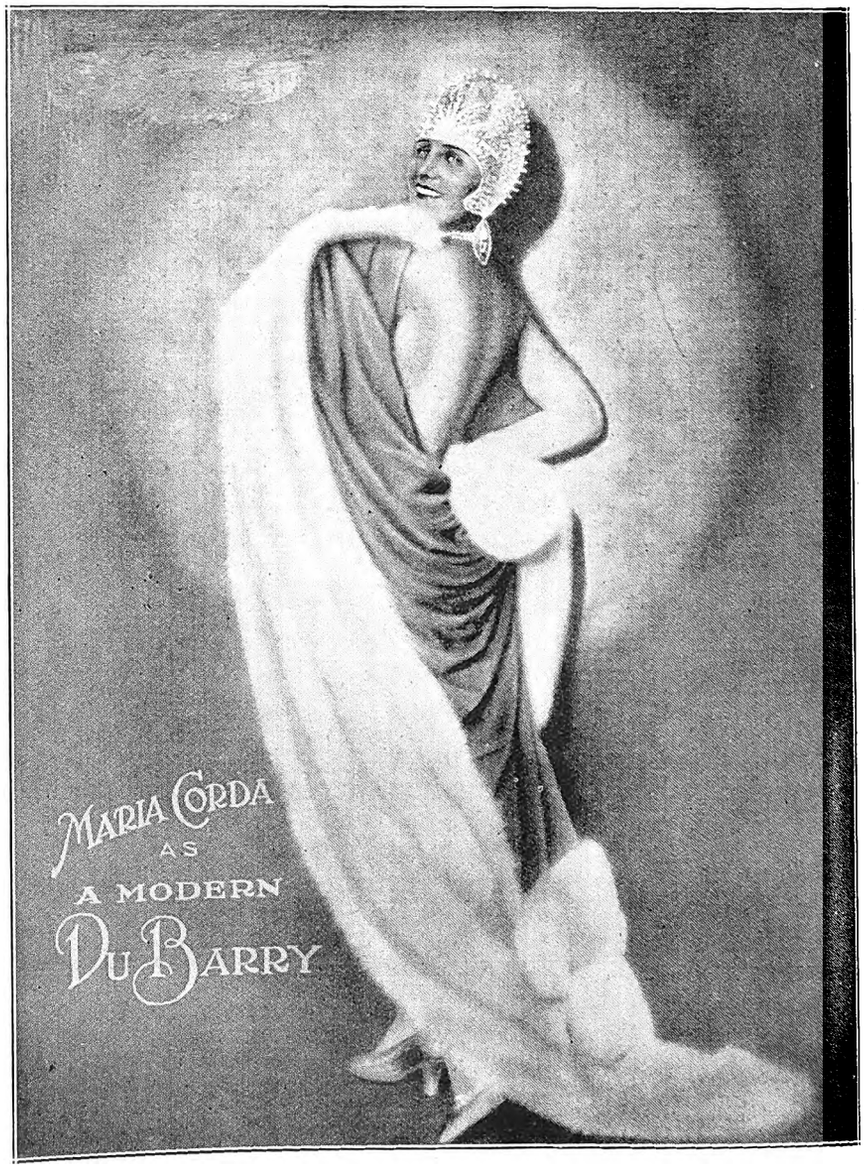
Criterion, Durban.—J. J. Collins, Ted Waite, Byron and Byron.

Apollo, Germiston.—Stella and Partner, Eddy Reed.

Palace, Bulawayo.—(Opening Tuesday, Feb. 21st) Shishtl's Marionettes, Bruno Sarti.

His Majesty's Theatre, Johannesburg.—Phyllis Neilson-Terry and Co.

Opera House, Capetown.—(until 25th) Puss in Boots.



A modern "Du Barry," a gorgeous film with a thrilling story, comes to the Grand, Capetown, on February 20th.

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Adrienne Peel, who is coming out to South Africa.

Inside Information concerning these New Chocolates

These new, delicious centres are a revelation to those who enjoy fine chocolates. Just read one or two of the brief descriptions below—aren't they positively tempting?
But why be content with reading about them—get a half pound box and try them yourself. Like Naples, they are incomparable.

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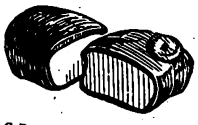
GINGER "CUP." Finest preserved Chinese Ginger cupped in creme.



CROQUANTE — Bleached sliced almonds, finest sugar and fresh butter.

RAISIN CARAMEL "CUP." Fresh preserved Malaga raisins with delicious flavoured creme.

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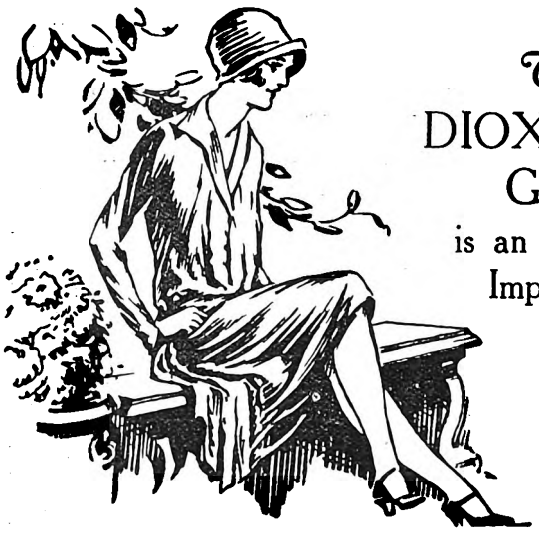

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"Run, Girls, Run" promises to be an exciting film.

Stella Carol Quartette.

It was Juliet who first said to Romeo—

"It was the lark, the herald of the morn,"

and said it with such emphasis and sweet sorrow at parting that it has remained one of the saddest and loveliest phrases in English literature.

I use it again when describing Stella Carol, who, with her Quartette, will open at the Johannesburg Empire on February 20th. She is indeed a lark, and she heralds a fine morning of song of her own making. Her voice is a high soprano with a clear scale of three octaves. A carol made Stella Carol's fortune, and that is why she called herself by that name. She was singing in the streets of Hampstead as a child when Madame Amy Sherwin, that fine singer, discovered her and had her trained for the concert platform.

Stella Carol's voice has been instrumental in introducing her to the Queen of England. "This happened," she said "after a concert at the London Opera House in aid of the League of Mercy, at which their Majesties the King and Queen were present. After I had sung, the Queen sent for me to be presented to her, and was very kind and gracious, telling me how much she enjoyed my singing, and that she hoped I would have very good luck in the future. This wish of the Queen's has brought me, I think, very good fortune. I have travelled all over Great Britain and have been to America, and now I am going to South Africa. If that is not good fortune, I do not know what is."

Bob Barlow.

Bob Barlow, King of the Road, who is at the Johannesburg Empire, has had many amusing experiences. "They come to all of us," he said, philosophically, "and we all have to make a beginning somewhere. I remember when I was very young I was stranded in London without a penny. As my home was in Bradford, I decided to go home my mean's of skank's pony. That is a very difficult method of travelling, I can assure you, and I would not care to attempt it again. I set off early on Mondoy morning from London and arrived in Bradford at the same hour on the following Saturday. My mother was so upset by this adventure that she implored me to give up the stage. Not I! I determined to stick to it, and very shortly I found that it was no longer necessary for me to walk home with nothing in my pocket. Still, I think that little adventure did me good. I thought out many songs as I tramped over the road from London to Bradford, and it was during that journey that the idea of my present act came to me. I decided to become King of the Road and portray in song the thousands of men who even to this day tramp the roads of the British Isles, singing their way from town to town like birds singing from tree to tree.

"I remember another time 'I got left,' as the theatrical expression has it in Limerick." It was during what the Irish still speak of as 'The Trouble Time,' and, oddly enough, help came to me from an unusual source, Sinn Feiners. These people, whom I hold very high in my estimation, gave me sufficient money to return to Bradford in comfort. I shall never forget that kindness and have never been able to feel as harshly towards Sinn Feiners as the rest of the world."

Bob Barlow's disposition is a happy one. He is like a male "Pollyanna," in that he always looks upon the bright side, and finds, like the Duke in "As You Like It"—

"Sermons in stones, books in running brooks,
And good in everything."

You have only to look at his face to know that he is a happy person, and in these days, when everybody is going about with a wrinkled brow searching for something which they really do not want, it is good to find a Bob Barlow in our midst.

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STAGE, CINEMA & LISTENER-IN

With which is Incorporated the South African Pictorial

VOL. XX., No. 656] JOHANNESBURG, FEBRUARY 22ND, 1928. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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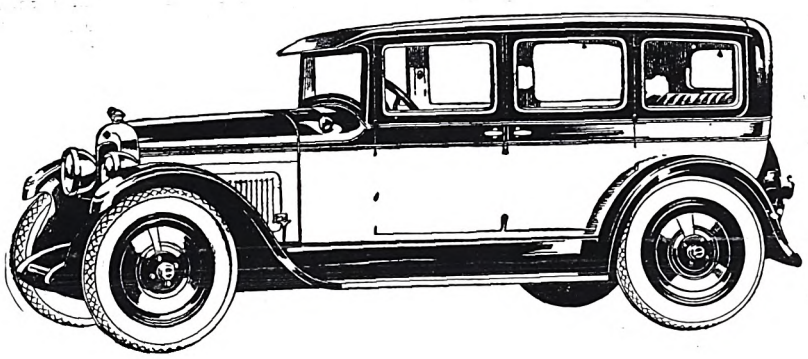

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VOL. XX. No. 656. WEDNESDAY, FEBRUARY 22ND, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

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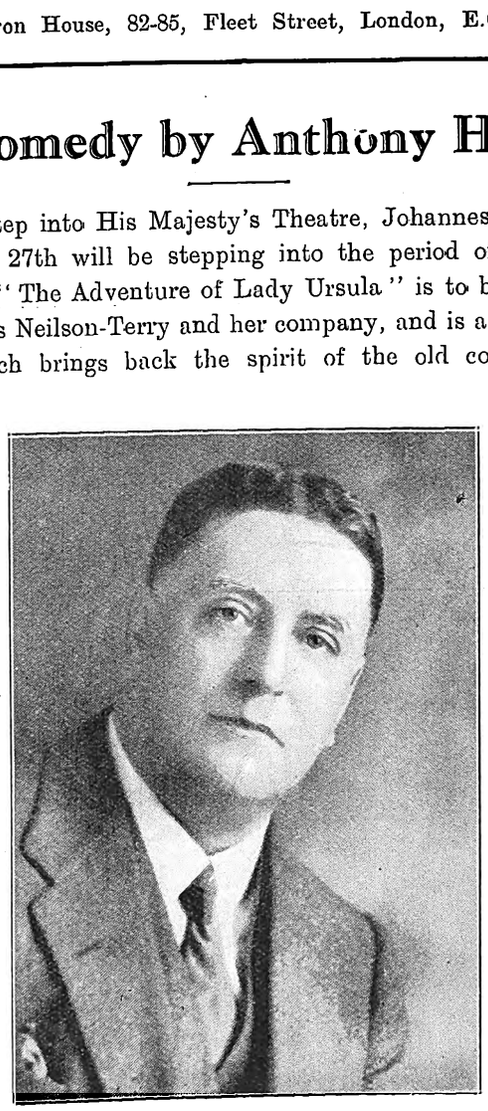
A Comedy by Anthony Hope.

To step into His Majesty's Theatre, Johannesburg, on February 27th will be stepping into the period of George III., for "The Adventure of Lady Ursula" is to be staged by Phyllis Neilson-Terry and her company, and is a costume play which brings back the spirit of the old comedy of



Cecil King, to whose fine production the plays produced by Miss Phyllis Neilson-Terry owe so much.
[*Photo: Jane Plotz.*

intrigue. Young gallants in silks and satins will be there with graceful maidens, and officers of His Majesty's regiment of Guards, resplendent in blue and red uniforms, whose tempers are risible and their general attitude fire eating.

Many adventures befall the heroine, who, on one occasion, finds herself in the midst of a roystering company of officers in her brother's town lodgings, where she——; but why spoil the fun by giving away the plot. It is sufficient to say that the varied pecadillos of "Lady Ursula Barrington" provide a very pleasant evening's entertainment.

Miss Terry played the title rôle at the Shubert Theatre in New York, and one can imagine no actress better fitted in every way to play the delightful part.

The cast will be as follows:—

Earl of Hassenden	Atholl Fleming.
Sir George Sylvester	Frank Freeman.
The Rev. Mr. Blimboe	Cecil King.
Mr. Dent	Eugene Leahy.
Mr. Castleton	Gerald Pemberton.
Mr. Devereux	Andrew Churchman.
Mr. Ward	T. M. Oliffe.
Sir Robert Clifford	A. Whithorn.
Quilton	D. J. Williams.
Mills	W. H. Charteris.
Footman	Sam Turtis.
Servant	Sam Turtis.
Mrs. Fenton	Louise Regnis.
Dorothy Fenton...	Lumena Edwardes.
The Lady Ursula Barrington... ...	Phyllis Neilson-Terry.

Eugene Leahy, who will play "Mr. Dent."

(Continued from page 8.)

executive and examining committee of the ballroom section of the South African Dancing Teachers' Association. Mr. Nichles, who is a very keen believer in the future of the ballroom section of the Association, has shown his faith in it in the excellent and practical way of making it a gift of the services of his band for its first dance. Some dancers have wondered why the new ballroom section should have gone to Pretoria to select a band when there are such excellent bands in Johannesburg, but the reason is now easily seen.

* * * * * *

I have had several inquiries in regard to the new dance, the Baltimore, which has been introduced in London, but there seems very little to be said on the matter at present. From the description of the dance that I have seen it does not seem to be remarkable for its originality, and until I actually see it being performed by South African dancers I shall not have much faith in its future.

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LONDON THEATRES.

The chief play of this week has been "The Second Man," which was produced last night and which was an immediate success. One does not wonder at this when one realises that the cast contains such well-known names as Zena Dare, Noel Coward, Raymond Massey and Ursula Jeans. In fact, these four comprise the whole cast—there are no subsidiary characters. The story diverges from the usual triangle sex play so dear to the modern dramatist and presents a quartette to solve the difficulties.

There is "Clark Storey," the writer of fiction, who, though charming, is cynical and extremely mercenary. And then there is "Austin Lowe," a scientific genius, who is as innocent and unsophisticated as "Storey" is worldly and disillusioned. "Austin" loves a penniless girl called "Monica Grey," who complicates matters very considerably by loving "Clark Storey." Unfortunately, "Storey" loves nobody but himself, and loves money even more than himself; therefore he has linked his facile affections to "Kendall Frayne," an enchanting young widow who is very wealthy. Although she realises that it is her shekels he wants rather than herself, "Mrs. Frayne" still loves the cynical young author. Many complications follow, in which "Austin," knowing that "Monica" loves "Storey," tries to shoot the latter with a gun; he misses his objective, however, though he gains it in another way, for "Monica" realises suddenly that it is the scientist and not the author whom she loves. "Storey" is then left to marry "Kendall," and we are left wondering how these young people will manage their lives.

All the parts were excellently acted, and how good it was to see Zena Dare once again in London. She is as beautiful as ever, and her charm has—if such a thing were possible—increased a hundredfold. As "Kendall Frayne," she gives an enchanting study of a young widow who knows where her happiness lies and possesses the means wherewith to obtain that happiness. All round me last night people were saying, "Zena Dare is back. She is lovelier than ever."

The second play of the week has been "Two White Arms," a comedy which has given Owen Nares a new part. Several of the lines are very amusing, and at least two of the scenes can lay claim to possessing real farce comedy situations. In one of these, particularly, Owen Nares shows himself to be possessed of qualities which would make him equally successful on the music hall stage as he is on the legitimate. His demonstration of how *not* to drive a motor car is magnificently funny. The possessor of the two white arms which cause all the misadventures and complications is "Alison Liston," played by Molly Kerr. These same white arms are so continuously clasped about the neck of Owen Nares, in the person of her husband, that he decides to run away from such a surfeiting of conjugal affection

Round the Camp Fire, a scene in a London production.
[*Photo: Stage Photo Co.*

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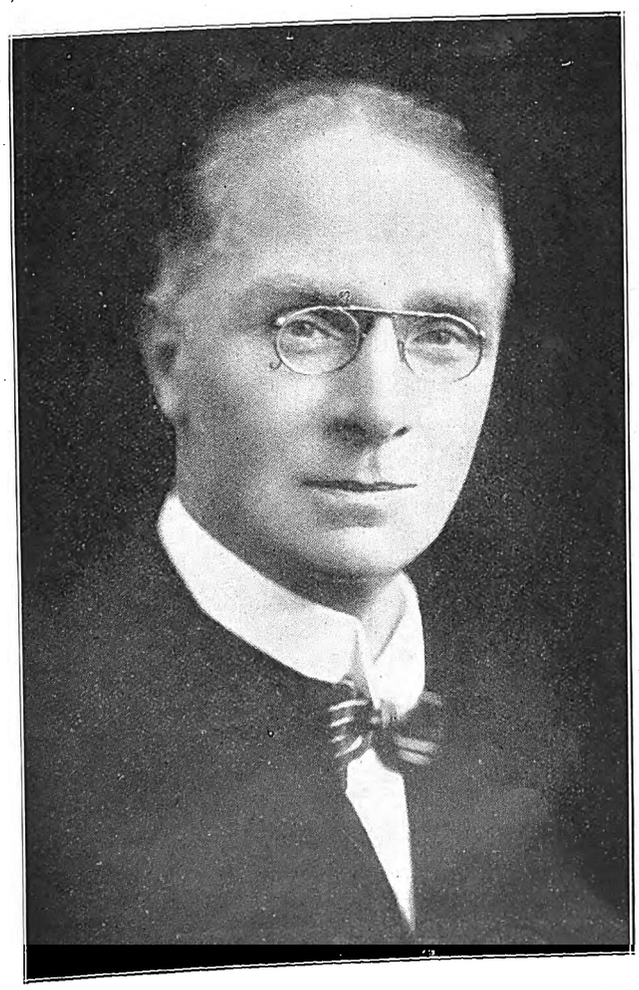
and become a motor salesman. The piece was produced by Leon M. Lion, and the cast included that clever comedienne, Sydney Fairbrother, who became famous by her acting with Fred Emney in "A Sister to Assist 'Er," and gave a magnificent performance; she will be appearing in South Africa later on in the year, and hopes during her visit to play her present part in "The Second Man."

As I write this the dress rehearsal for the "Masque of Venice," which will be produced to-night, is in full swing. This is Marie Tempest's new play, in which, as I mentioned before, she will be appearing with her husband, Grahame Browne. In this play—in which Miss Tempest has a shorter part than usual—she will wear some magnificent French gowns, one of which will be in the very latest alphabetical mode, which means that its neck is cut in the shape of a U at the back and in the shape of a V in the front. Hence its name.

There is an absolute surfeit of first nights this week. To-morrow we are to have "Lord Babs," a play by Keble Howard, which, having been tried successfully upon the provinces, will now come to London. Billy Merson is "Lord Babs," and the cast includes Alice O'Day, who will be remembered in South Africa for her excellent acting during the recent Shaw-Macdona season.

Difficulties have arisen in the matter of Frederick Lonsdale's new play. It will be remembered that he is the author of "Spring Cleaning" and "The High Road." The former has already been seen in South Africa, and Zena Dare will produce the latter on her forthcoming visit to the country. "Foreigners," the new play, has been abandoned by its author and, since there is no foundling hospital for abandoned plays, we shall not see its production. It was destined to be presented by Sir Alfred Butt at the redecorated Globe Theatre, with Tallulah Bankhead as leading lady; but the author, expressing his deepest regret to Sir Alfred Butt, said that, though he had turned the play round and round in his mind, he could not finish it. Had



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Norah Swinburne.

Tommy Handers and Arthur Milliss have not forgotten old friends, so they had a snap taken on board ship.

"Foreigners" been produced, as originally intended, it would have meant that Frederick Lonsdale would have had four of his plays running in London at the same time—"Lady Mary," "Foreigners," "On Approval" and "The High Road." A new play has, however, been found for Tallulah Bankhead in "Blackmail," the work of a young actor-dramatist, Charles Bennett, who recently played in Robert Loraine's revival of "Cyrano de Bergerac."

There was a gala night recently at Daly's. Stars who had been associated with the theatre during the last thirty years in which Mr. Garrick Todd has been the acting manager attended a performance of "Lilac Time," and were afterwards entertained to supper by Mr. Todd on the stage. Famous actors and actresses, representing all the Daly successes produced in the last thirty years, sat in two enormous boxes in the glare of arc lights from the gallery. The audience was uproariously enthusiastic. When the tripping music of "The Geisha" was played, the audience and the rest of the stars applauded Marie Tempest. When it was the turn of "The Cingalee," Sybil Arundale won the tribute. "The Merry Widow" music heralded a burst of applause for Lily Elsie. Mabel Russell, Lilian Davies, Denise Orme (now Lady Churston), Huntley Wright, George Graves, Harry Welchman and Derek Oldham—all had their share of music and applause. Daly's, after a venture into straight drama with "Sirocca," has returned to its old love, musical comedy. "Lady Mary," the new musical production which will follow "Lilac Time," is by Frederick Lonsdale, and high hopes

"Crime," as the name suggests, is a sensational melodrama. It is packing the Queen's Theatre, London. The picture shows the two young lovers of the play, Albert Harges and Miriam Seegar.

[Photo: Stage Photo Co.

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are entertained of bringing back to Daly's Theatre its prestige as a musical comedy theatre.

The accompanying photograph shows you Nora Swinburne, one of the prettiest and cleverest of our young actresses, who is appearing in the leading woman's part in "Regatta" at the Prince of Wales' Theatre.

Kubelik is back in London after an absence of two years. I heard him play his new Concerto at the Albert

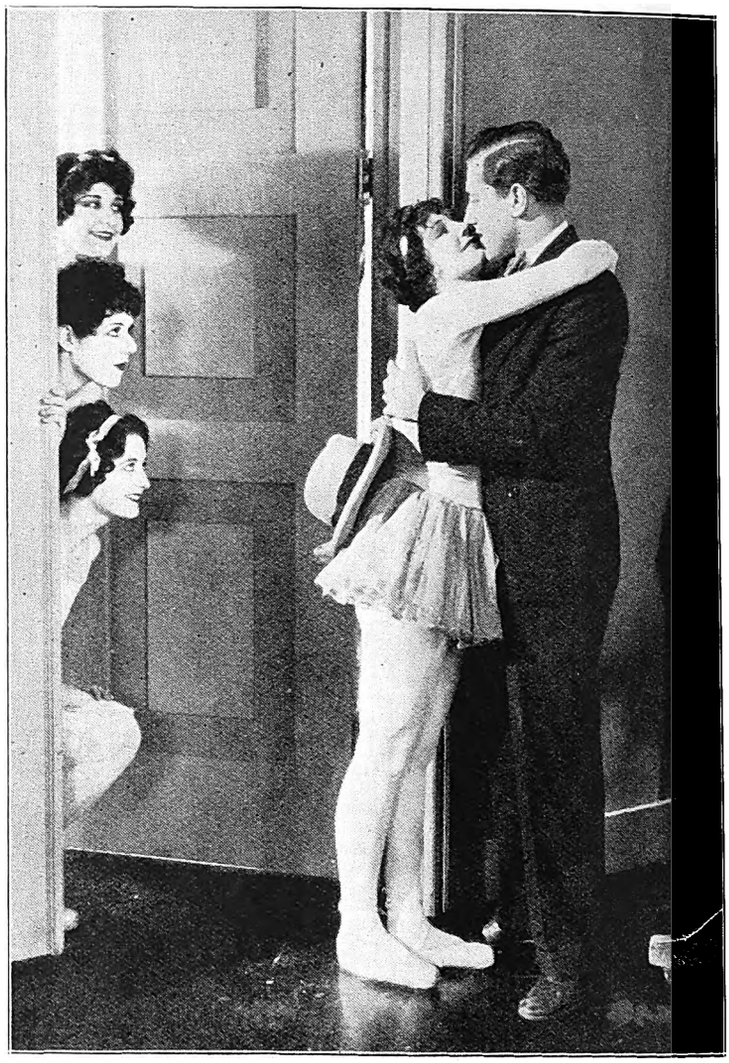
Eileen Winterton, whom Hana has caught in a fairy-like pose, is one of our most charming ballet dancers, and is here seen poised for flight in the Baccanian Ballet.

Hall this week, and his musical magic has, I think, grown rather than lessened. Those flexible, pliant hands are as quick and powerful as ever, and who other than Kubelik could draw such exquisite music from four slender strings?

PAMELA TRAVERS.

A. C. Astor.

I do not suppose there is a child in the English-speaking world, or a grown-up person who remembers their childhood, who does not know of the famous Val Fox, the ventriloquist. Val Vox, although he only appeared in print and in the kind of papers which children buy when their parents



"Caught!"

take them on railway journeys, is as real to-day, and his exploits as fascinating as they were when their author first wrote about them.

Those people who remember the famous adventures of Val Vox will be interested to see A. C. Astor, a—as the children say—"really-truly" ventriloquist, when he comes to South Africa. And even those who have never heard of Val will find themselves thrilling over ventriloquism when they see this excellent artist. Even Val Vox himself, clever as he was, could not outdo A. C. Astor, for the latter and Sentimental Mack between them have, I imagine, a secret conspiracy for the ensnaring of laughter.

Sentimental Mac is the funniest and most original ventriloquist's dummy I have ever seen, and the act reaches its height of humour when Mac, who is by profession a chauffeur, collapses upon his master's shoulder, sobbing heavily.

Sentimental Mac and A. C. Astor will appear together at the forthcoming Royal performance at the Coliseum, when the King and Queen, who, if they have never had the luck to read Val Vox's stories, will see an equally famous ventriloquist in A. C. Astor.

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Sybil Thorndike.

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On With The Dance.

I heard hopeful news from the manager of a well-known Johannesburg cabaret the other day, which would seem to indicate that the doldrum days of dancing are just about ended. "Instead of only the young and energetic turning up to dances, as was the case a few months ago," he told me, "we are now getting the more elderly people as well, and it is making a tremendous difference to the success of our dances."

This is good news indeed, for there is little doubt that it was the desertion from our ballrooms of the older dancers that was very largely to blame for the bad slump through which dancing has just passed. The Charleston in its earliest and wildest stage completely startled quite a number of regular dance-goers who had passed a youthful enough age to indulge in its wild movements, and before long, rather than endure the discomforts and annoyance which the dance inflicted upon them, they quietly began to evade the ballroom.

This was the beginning of a very lean period for dancing in South Africa, for even when the Charleston settled down into a fairly smooth and unobjectionable dance the older people still held aloof. This time it was not because they feared getting kicks or pushes from ardent Charlestonites—as they had in the early days of the dance—but because they were unable to Charleston themselves, and felt unequal to the task of mastering it. For whereas in the good old days of the smooth fox trot elderly dancers had found it a fairly simple matter to shuffle around in time to the music, with the Charleston they discovered that much more was demanded of them. They also found that if they were not able to perform the dance they were treated with something very akin to scorn by the younger dancers with whom they came in contact. Not unnaturally, they resented this attitude of superiority which the younger dancers adopted, and rather than submit to it many of the older dancers decided to abandon the pastime altogether until more reasonable dancing days should arrive.

If it was a scheme to bring the younger dancers to their senses, it has succeeded even beyond the wildest expectations. Energetic Charlestonites who imagined and behaved as though they were the only dancers on the floor, suddenly found, to their intense amazement, that there were others even more important than they were to the success of dancing. They learnt with surprise that the "old 'un," at whom they scoffed for their inability to master Charleston and Blackbottom stunts, occupied just as an important place in the eyes of the dance organisers as they themselves did. More so, in fact, for whereas the young dancers went more or less purely to dance, the older—and more wealthy—dancers also indulged in the pleasures of the table and the wine cellar, a sure passport to the affections of the dance-hall manager.

Anyway, as a result of the energetic type of dance in which they revelled, the younger dancing set were soon left in more or less complete occupation of the ballrooms, and they found, before long, that they had gained nothing by the change. Ballrooms and cabarets soon became dull, unthrilling places, and even the young dancers began to lose their zest for the pastime. And thus came the slump.

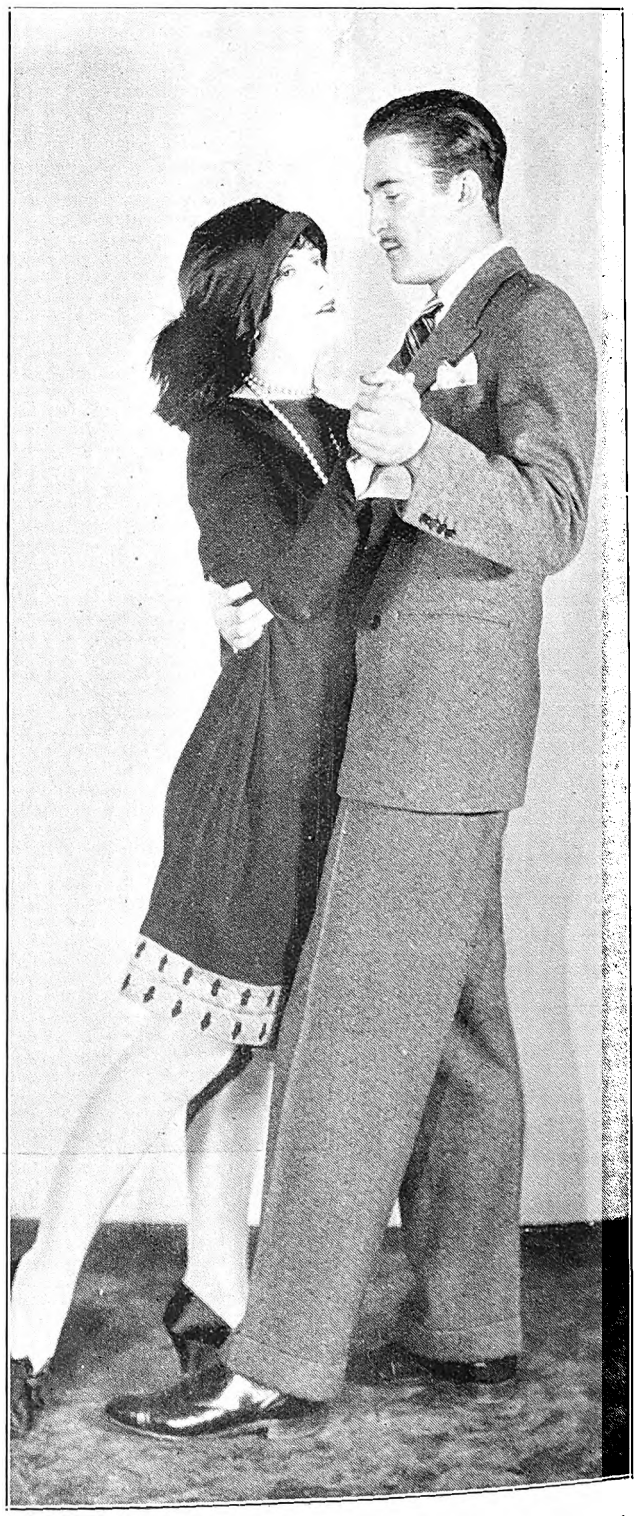
Now, as I learn from my friend the cabaret manager, the older dancers are coming back, and if this be so then the bad days of dancing must be almost at an end. The reason for this return to the fold is undoubtedly the increasing popularity of smooth, stuntless dancing in South Africa, brought about largely by the introduction of the Blues. More and more are dancers abandoning the showy, jerky styles of the past year or so, and seeking once again the grace and smoothness of the foxtrot and Blues. And the result of this is that the older dancers need no longer feel themselves left out in the cold when they get into a ballroom, so that once again they are finding pleasure in the pastime that they temporarily abandoned.

* * * * * *

The fact that Blues is daily increasing in popularity in Johannesburg is evidenced by the number of keen dancers who have expressed their intention of entering for the Yale Blues competition that is to be held at the dance organised by the ballroom section of the South African Dancing Teachers' Association, which is to take place at the Wanderers on March 7th. I hear that quite a number of the leading amateur dancers are hard at work "training" for the contest, and it should provide a spectacle well worth watching. I understand that tickets for this dance are going remarkably well, and that although it is the first dance held by this newly-formed section of ballroom dancers, considerable enthusiasm is being shown towards it.

One of the most interesting features of the dance will be the introduction to Johannesburg of the Aeolian (Personal) Dance Orchestra of ten players. This is a very well-known Pretoria band directed by Mr. S. Nichles, a member of the

(Continued on page 2.)



Kathleen Key and Douglas Gilmore, two youthful film stars who have won many dance competitions.

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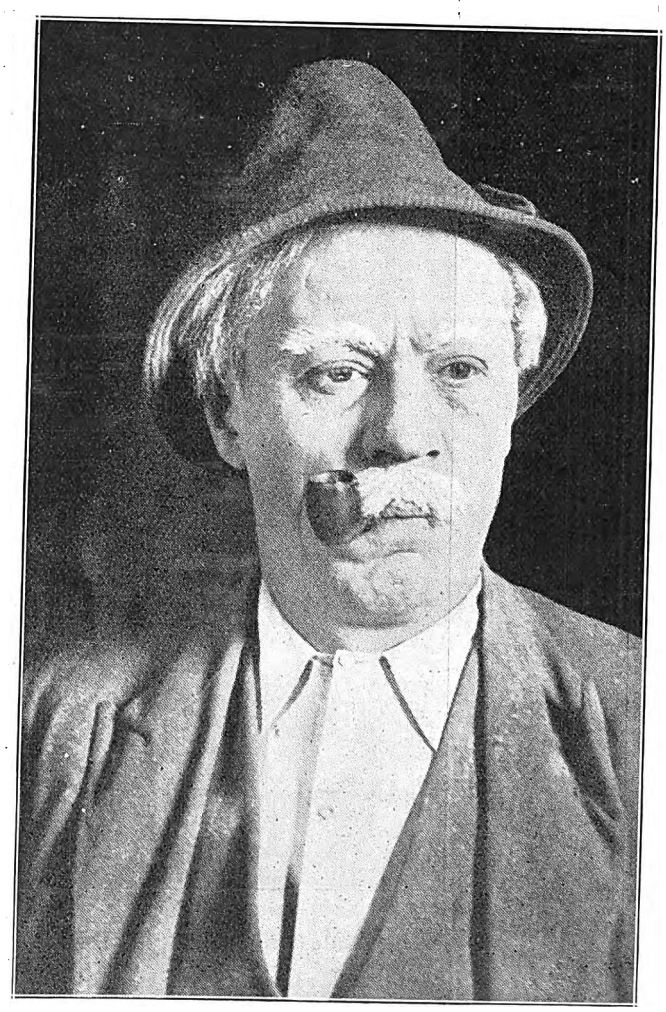

Bob Barlow, "King of the Road," singing at the Johannesburg Empire.

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Katherine Grant, who from being a very successful dancer has become a celebrity in Filmland.

[*Photo: Pathe.*

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The Stella Carol Quartette (from left to right, the Misses Oswald, Smythe, Watt, Carol), taken on board the "Saxon." They are appearing at the Johannesburg Empire.

[*Photo: Blyth Clayton.*

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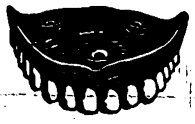

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Kitty Phelps advises the seaside as a relaxation from the studio.

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Zena Dare.

Grace, beauty, charm—how rarely, after all, does one come across these delightful virtues, and how often are they centred in one individual? I asked myself this question, and it seemed to me that one of the few names with which I could answer was that of Zena Dare.

A long time ago I read in an article, in which Zena Dare was interviewed, that "to know her is to love her," and when I eventually met Miss Dare I realised the truth of this. She is charming and entirely unaffected. She has that lack of self-consciousness which is so very rare in a star of her magnitude.

As everyone knows, Zena Dare—who in private life is the Hon. Mrs. Maurice Brett, daughter-in-law of Lord Esher—was absent from the stage for some time, much to the disappointment of thousands of people. All over England she is remembered as one of the most fascinating "Peter Pans," and Sir J. M. Barrie chose her as a young girl, from a bevy of other young girls, to create the rôle of "The Boy Who Wouldn't Grow Up" in the English provinces. When I heard this I realised the secret of Zena Dare's charm. Of course, why didn't I think of it before? She has stolen "Peter Pan's" secret from him and retains for herself the secret of eternal youth.

When she returned to the stage in "The Last of Mrs. Cheney" she was still the dark-haired, slender creature she was when she played "Peter Pan."

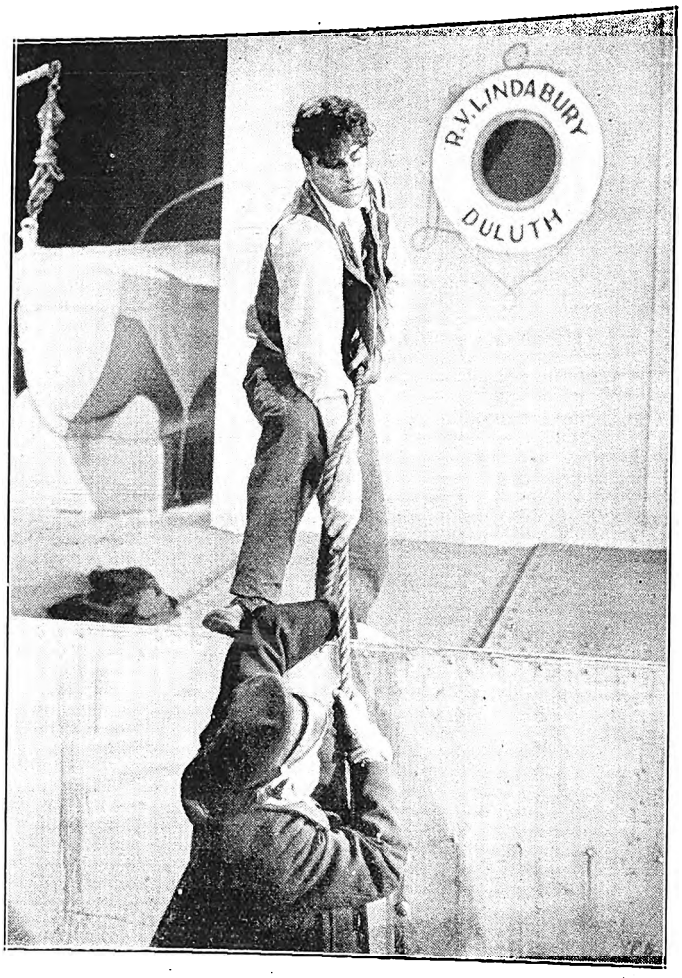
In "The Last of Mrs. Cheney" it was necessary for the leading actress to play the piano. Very often this piano-playing on the stage has to be faked. Not so with Zena Dare. She entertained her "accomplices" with Scriabin, that most difficult of composers. It will be readily understood, therefore, that she has a passion for good music and her one regret is that in journeying from place to place she is unable to get all the practice she would like. Her favourite composer is Chopin.

Golf and tennis claim her interest in the matter of outdoor pastimes, and between the two Miss Dare gets plenty of exercise all the year round.

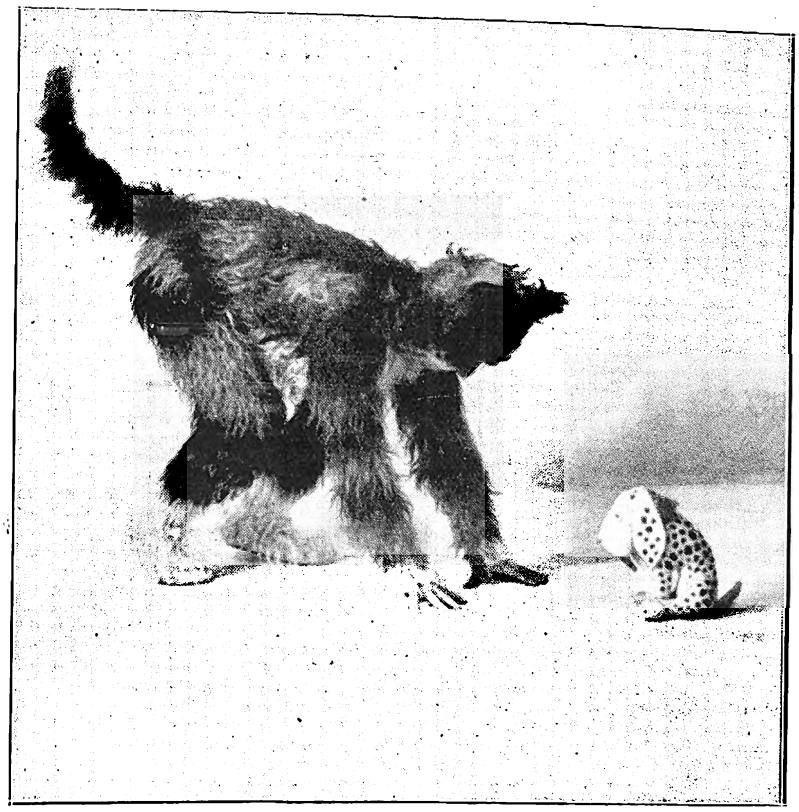
I asked a personal and momentous question. Was she shingled? (It was a little difficult to judge from the front.) "Oh, yes!"—and her dark head was submitted for my closer inspection. Miss Dare had the awful deed "done" when she started out on a tour of "The Last of Mrs. Cheney," and, lest she should be lacking in moral courage, her friend, Gladys Cooper, accompanied her to the hairdresser's and held her hand during the "operation"! Here Miss Dare laughed so light-heartedly that I felt that she, unlike others I know of, had not regretted her lost locks in the least. But, then, "a bonny face sets the dishelout," as we say in our expressive language, and Zena Dare is one of those fortunate mortals who would look attractive even with an Eton crop.

Miss Dare is of opinion that the stage to-day is as full of opportunities as ever it was. "But there is—oh! such keen competition in this as in other walks of life, far, far keener than before the war," she says.

This clever actress and charming woman will be seen in South Africa in the latter part of 1928 in a repertoire of modern English plays.



A scene from "Men of Steel," to be screened at the Grand Bioscope, Capetown, on February 27th.



"Puss in Boots" (Leslie Hatton) finds a friend.
[Photo: Jane Plotz.

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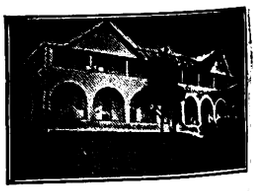

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"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, FEBRUARY 27th, 1928.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie (deur **Oom Tommie).**

4.0 p.m. daily, except Sunday: Women's Half Hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half Hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m. Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m. Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture. In English and Afrikaans).

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

7.30 p.m., Friday: Weekly Agricultural Talk. (arranged by the Department of Agriculture).

7.50 p.m. daily, except Saturday and Sunday: Weather Forecast.

1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

8.0 p.m., Saturday: Weather Forecast, General News Service, Announcements.

9.0 p.m., Monday, Thursday and Friday: General News Service, Announcements.

8.50 p.m., Tuesday and Wednesday: General News Service, Announcements.

MONDAY, FEBRUARY 27th, 1928.

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.
8.10— 2. "Some Aspects of Guiding," by **Lady Blankenberg.**
8.25— 3. Overture: "Le Philtre" ... ... Auber.
"JB" Studio Orchestra.
8.35— 4. Bass:
(a) "Song of Thanksgiving" ... ... Allitsen.
(b) "The Watchman" ... ... Squire.
Mr. Alf. Davies.
8.45— 5. Trumpet Soli:
(a) "Non e Ver" ... ... Mattei.
(b) "At Dawning" ... ... Cadman.
Mr. T. Jones.
8.50— 6. Mezzo:
(a) "Three Fishers" ... ... Hullah.
(b) "June" ... ... Quilter.
Miss Barbara Munro.
9.0 — 7. **General News Service. Announcements.**
9.10— 8. Selection: "Le Pres Aux Clercs" ... ... Herold.
"JB" Studio Orchestra.
9.25— 9. Weekly Sports Talk by **Mr. W. D. Powell:** "Some Classical Boxers."
9.40—10. Jazz: **"JB" Studio Orchestra**
9.50—11. Bass:
(a) "Beauty's Eyes" ... ... Tosti.
(b) "The Deathless Army" ... ... Trotere.
Mr. Alf. Davies.
10.0 —12. Suite: "Trianon" ... ... Lauchame.
"JB" Studio Orchestra.
10.10—13. Mezzo:
(a) "The Auld Scotch Songs" ... ... Leeson.
(b) "Braw, Braw Lad" ... ... Burns.
Miss Barbara Munro.
10.20—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

TUESDAY, FEBRUARY 28th, 1928.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on "Hygiene," by **Dr. A. J. Milne.**

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8.25— 3. Overture: "Le Chevalier Dargent" ... ... Colin.
"JB" Studio Orchestra.

8.35— 4. Harp Soli:
(a) "Legende" ... ... Edmund Schuecker.
(b) Etude: "Si Oiseau J'étais" ... ... Henselt.
Miss Kathleen Alister.

8.45— 5. Jazz: **"JB" Studio Orchestra.**

8.50— 6. **General News Service. Announcements.**

9.0 — 7. Selection: "La Tosca" ... ... Puccini.
"JB" Studio Orchestra.

9.10— 8. Baritone:
(a) "O, Falmouth is a Fine Town" ... Landon Ronald.
(b) "Cider" ... ... Mullinar.
(c) "Muggleton" ... ... W. Harris.
Mr. William Matthews.

9.20— 9. Item by **Mr. Lago Clifford.**

9.35—10. Harp:
(a) "Tarantelle" ... ... Aptommas.
(b) Andante aus der "Moise Fantasie"... Parish Alvers.
(c) "Spanish Dance" ... ... Tedesche.
Miss Kathleen Alister.

9.45—11. **Vaudeville Act,** relayed from Orpheum Theatre.

10.0 —12. Jazz: **"JB" Studio Orchestra.**

10.10—13. Baritone:
(a) "The Heart Bowed Down" ... ... Balfe.
(b) "Ae Fond Kiss" ... ... Scott Gatty.
(c) "Widdicombe Fair" (Devonshire).
Mr. William Matthews.

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

WEDNESDAY, FEBRUARY 29th, 1928.

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.

8.10— 2. Fortnightly Talk on Music, No. 3: "Good and Bad Songs," by **Mr. Douglas Mossop.**

8.25— 3. Overture: "Idylle au Moulin" ... ... Popy.
"JB" Studio Orchestra.

8.35— 4. Duet: "Home to our Mountains," from "Il Trovatore" —Verdi.
Miss Hilda Roles and Mr. C. H. Olivier.

8.45— 5. Saxophone Solo: "Valse Vanite" ... ... Weidoft.
Mr. G. E. Spencer.

8.50— 6. **General News Service. Announcements.**

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9.0 — 7. Contralto:
(a) "The Garden of my Heart" ... ... Ball.
(b) "Sometimes" ... ... G. Ross.
Miss Hilda Roles.

9.10— 8. "Experiences of an Ex-Police Officer" (Third Series), No. 10.

9.25— 9. **Vaudeville Act,** relayed from Empire Theatre.

9.40—10. Selection: "Iolanthe" ... ... Sullivan.
"JB" Studio Orchestra.

9.50—11. Duet between Carmen and Jose, from "Carmen" ... Bizet.
Miss Hilda Roles and Mr. C. H. Olivier.

10.0 —12. Selection: "The Duchess of Dantzic" ... ... Caryll.
"JB" Studio Orchestra.

10.10—13. Tenor:
(a) "Red Devon by the Sea" ... ... Oliver.
(b) "The Minstrel" ... ... Easthope Martin.
Mr. C. H. Olivier.

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

THURSDAY, MARCH 1st, 1928.

ST. DAVID'S DAY.

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.

8.10— 2. "The Diver," a Melodramatic Story, by **B. Northling Swemmer, M.I.S.A.** (told by the Author).

GRAND WELSH PROGRAMME:

8.25— 3. Selection: "The Leek" ... ... Myddleton.
"JB" Studio Orchestra.

8.40— 4. Soprano:
(a) "The Ash Grove" ("Llwyn on").
(b) "The Rising of the Lark" ("Codiad yr hedydd").
(c) "Gwendoleen's Repose" ("Hun Gwenllian").
Miss Ivy Nankervis.

8.50— 5. Baritone:
(a) "Gwenny, Dear" ("Gweno Lwyn").
(b) "David of the White Rock" ("Dafydd y Gareg Wen").
(c) "March of the Men of Harlech" ("Y Mdaith Gwyr Harlech").
Mr. Walter Rees.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. **"JB" Studio Orchestra.**

9.20— 8. Weekly Wireless Talk, No. 4: "Developments on Short Waves," by **Mr. A. R. Goodman.**

WELSH PROGRAMME (Continued):

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9.35— 9. **"JB" Studio Orchestra.**

9.45—10. Soprano:
(a) "All through the Night" ("Ar hyd y nos").
(b) "The Blackbird" ("Y Fwyalchen").
(c) "The Bells of Aberdovey" ("Clychau Aberdyfi").
Miss Ivy Nankervis.

9.55—11. **"JB" Studio Orchestra.**
"JB" Studio Orchestra.

10.10—12. Baritone:
(a) "Land of my Fathers" ("Hen Wlad fy Nhadau").
(b) "The Dove" ("Y Deryn Pur").
(c) "God Bless the Prince of Wales" ("Ar D'Wysog Gwlad Y Bryniau").
Mr. Walter Rees.

10.20—13. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

FRIDAY, MARCH 2nd, 1928.

7.0 p.m. Dinner Music by **"JB" Studio Orchestra.**

7.30 p.m. Weekly Agricultural Talk (arranged by Department of Agriculture): "Kunsmiste," by **Dr. Smit.**

7.40 p.m. Dinner Music (continued).

7.50 p.m. Weather Forecast.

FOURTH SESSION.

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.

8.10— 2. Business Talks, by **Mr. Arnold Smith.** No. 3.

8.25— 3. Overture: "Le Lac Des Fees" ... ... Auber.
"JB" Studio Orchestra.

8.35— 4. Songs:
(a) "What am I, Love, without Thee?" Stephen Adams.
(b) "An Emblem" ... ... Jack Thompson.
Mr. D. Kaplan.

8.45— 5. Selection: "The Girl in the Train" ... ... Fall.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Mezzo:
(a) "Un Bel di Vedremo" (from "Madame Butterfly") —Puccini.
(b) "Valley of Laughter" ... ... Sanderson.
(c) "Elegie" ... ... Massenet.
Miss Freda Edwards.

9.20— 8. Sketch: **"JB" Studio Dramatic Company.**

9.40— 9. **Empire Orchestra,** relayed from Empire Theatre.

9.45—10. Jazz: **"JB" Studio Orchestra.**

9.50—11. Songs:
(a) "Nirvana" ... ... Harrison.
(b) "Until" ... ... Sanderson.
Mr. D. Kaplan.

10.0 —12. Suite: "Three Light Pieces" ... ... R. Somerville.
"JB" Studio Orchestra.

10.10—13. Mezzo:
(a) "Ständchen" (Serenade) ... ... Schubert.
(b) "Santuzza's Aria" from "Cavalleria Rusticana" —Mascagni.
(c) "Do you know my Garden" ... ... Haydn Wood.
Miss Freda Edwards.

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

SATURDAY, MARCH 3rd, 1928.

1. **Weather Forecast. General News Service. Announcements.**

8.10—2. **Bijou Orchestra,** relayed from Bijou Theatre.

8.30—3. **Dance Programme,** relayed from St. James' Restaurant.

11.45—Close down.

N.B.—The Programme between 9.0 and 10.0 p.m. will be relayed to Durban.

SUNDAY, MARCH 4th, 1928.

8.0—EVENING PROGRAMME.

FIRST SESSION.

10.30 a.m. Relay of Service from **Irene Dutch Reformed Church.**

11.30 a.m.—Close down.

SECOND SESSION.

3.30 p.m. **Gramophone Recital.**

5.0 p.m.—Close down.

THIRD SESSION.

7.30 p.m. Relay of Service from **Wesleyan Central Hall.**

FOURTH SESSION.

EVENING PROGRAMME.

8.45—1. Overture: "Rienzi" ... ... Wagner.
"JB" Studio Orchestra.

8.55—2. Soprano: **Mrs. L. Japhet.**

9.5 —3. Fantasia: "The Mastersingers" ... ... Wagner.
"JB" Studio Orchestra.

9.20—4. Piano Solo:
(a) "Lento" ... ... Cyril Scott.
(b) "Danse Nègre" ... ... Cyril Scott.
Miss Margaret Williams.

9.27—5. Selection: "Madame Butterfly" ... ... Puccini.
"JB" Studio Orchestra.

9.35—6. Soprano: **Mrs. L. Japhet.**

9.45—7. Suite: "Three Dances from Henry VIII" ... ... German.

10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

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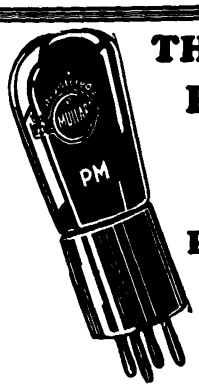
MONDAY, FEBRUARY 27th, 1928.

12.30 **Lunch Hour Session:—**
Elvia Rayner (Pianoforte): "Compositions by Mendelssohn."
Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**



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2.0 Close down.
4.0 **Afternoon Session:** The Studio Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Studio Orchestra.**
5.0 **Children's Corner:** A short story, told by **Aunt Janet,** of the Library, two songs by **Uncle Jack.** More Sound Pictures by **Uncle Fred.** A News Bulletin and Birthday Greetings.
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** Light Music.
7.30 **The Wireless Orchestra:—**
Selection: " The Girl from Kays " ... ... Caryll.
Pizzicati: " Memoirs " ... ... Gillet.
" Two Norwegian Dances " ... ... Grieg.
Valse: " Ecstasy " ... ... Baynes.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.10 Talk: **Mr. George R. Montford.**
8.25 Selection: " Miss Hook of Holland " ... ... Rubens
The Wireless Orchestra.
8.35 Baritone:—
(a) " Shepherd See Thy Horses Foaming Mane " .. Korbay.
(b) " Had a Horse " ... ... Korbay.
Mr. Jack Thomson.
8.45 **General and Local News.**
8.55 Valse: " Etincelles " ... ... Waldteufel.
Fox Trot: " Hallelujah " ... ... Youmans.
The Wireless Orchestra.
9.5 Violin: **Mr. Stirling M. Robins.**
9.10 Monologue: " The Green Eye of the little Yellow God " —Bransby Williams.
Miss Rita Fienberg.
9.20 " Arabesque " ... ... Phillips.
" Just a Memory " ... ... Henderson.
The Wireless Orchestra.
9.30 Baritone:—
(a) " I am Fate " ... ... Hamblen.
(b) " Sweepers " (" Fringes of the Fleet ") ... ... Elgar.
Mr. Jack Thomson.
9.40 Recitals:—
(a) " Merely a Man."
(b) " Tit for Tat."
Miss Rita Fienberg.
9.48 Pianoforte Duets:—
(a) " Piece Dans le Style Ancien " ... ... Chaminade.
(b) " Valse No. 6 " (Three-Fours) ... ... Coleridge-Taylor.
Misses Elvia Rayner and Hellen Rutter.
9.56 **Jazz Item.**
10.0 Close down.

TUESDAY, FEBRUARY 28th, 1928.

12.30 **Lunch Hour Session:—**
Soprano:
(a) " April Morn " ... ... Batten.
(b) " I wonder if Love is a Dream " ... ... Forster.
Miss Phyllis Barnett.
Baritone:
(a) " Roll on thou Deep Blue Ocean " ... ... Petrie.
(b) " The Last Call " ... ... Sanderson.
Mr. J. H. Walmsley.
The " Pruchner " Player Piano.
Light Music.
2.0 Close down.
4.0 **Afternoon Session:** Relay from Prince's Theatre.
4.7 **Light Music.**
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **Light Music.**
5.0 **Children's Corner: Aunt Isobel** will tell you about Fife Foot Lane. Songs, Recitations and Stories by Wireless Cousins. Birthday Greetings and Riddles.
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:—**
" Special Request " Gramophone Records.
Violin:
(a) " Czardas " ... ... Monti.
(b) " Londonderry Air " ... ... Tradit.
(c) " Thaïs " ... ... Massenet.
(d) " Adoration " ... ... Borowski.
Miss Jean Gardner.
7.50 **Excerpts from a " London Letter "** (with acknowledgments to " Sunday Times ").
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.10 Mouth-Organ Solos: **Mr. A. E. V. Stanley.**
8.20 Mezzo:—
(a) " In the Chimney Corner " ... ... Cowen.
(b) " My dear Soul " ... ... Sanderson.
Madame Gertrude Fouché.
8.30 **A Comedy:** " The Young Idea," by **Herbert Swears.** Played by the **A.B.C. Amateur Dramatic Club.**
Characters: " Mrs. Lorrimer " (a widow), Mrs. Wrightson; " Nancy " (her daughter), Miss Isobel Niven.
Mind Picture: " Nancy's " den at her mother's house in the country. It is a pretty, well-furnished apartment. A table is in the centre of the room, with a chair on either side of it. A settee is to the left and an escritoire to the right. A telephone stands on the small table. " Nancy " comes in carrying a bag of golf sticks, which she throws against the corner of the wall. The curtain rises to the melody of an old song.
Note: The rise of the curtain is denoted by the ringing of a bell.
8.50 **General and Local News.**
9.0 **Relay from " JB."**
10.0 Close down.

WEDNESDAY, FEBRUARY 29th, 1928.

12.30 **Lunch Hour Session:—**
Elvia Rayner (Pianoforte): " Compositions by Grieg."
Light Music.
2.0 Close down.
4.0 **Afternoon Session:** The Studio Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Studio Orchestra.**
5.0 **Children's Corner:** A Chat with **Uncle Monty.**
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** Recital on the Brunswick " Prismatone " (supplied by Brunswick (S.A.), Ltd., of 434, West Street).
7.13 Contralto: **Mrs. Elizabeth Penny.**
7.31 **Literary Talk,** by **" Bookworm,"** of the Natal Advertiser.
7.50 Contralto: **Mrs. Elizabeth Penny.**
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**

Holidays.

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8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

Overture: "Masaniello" ... ... Auber.

Selection, No. 2: "Lilac Time" ... ... Schubert.

Contralto: "Morning" ... ... Oley Speaks.

Miss Sybil Whitlock.

Entracte: "Laughing Eyes" ... ... Finck.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, MARCH 1st, 1928.

12.30 **Lunch Hour Session:—**

The "Pruchner" Player Piano.

Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:—**

Mezzo:

(a) "Annie Laurie" ... ... Scott.

(b) "For you Alone" ... ... Gheel.

Miss Kate Patterson.

Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** A Chat with **Aunt Janet,** of the Library. Piano Solo by **Uncle Fred.** Songs by **Aunt Isobel.** Birthday Greetings and Fun and Frolic for the Family.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes" ("His Master's Voice Gramophone," supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**

Soprano (in Studio):—

(a) "Songs my Mother taught Me" ... ... Dvorak.

(b) "The Dawn has a Song" ... ... Montague Phillips.

(c) "June Music" ... ... Lionel Trent.

Miss Dorothy Archer.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion. Conductor, **Mr. T. H. Huddle:—**

"A CLASSICAL PROGRAMME."

1. "Variations on a Theme by Hadyn" ... ... Brahms.
2. Oriental Suite: "Beni Mora" ... ... Gustav Holst.
   (a) First Dance.
   (b) Second Dance.
   (c) Finale: In the Street of the Ouled Nails.
3. "Polish Fantasia for Pianoforte and Orchestra" —Paderewski.

Solo Piano, **Mr. David Cohen.**

9.5 (approx.) **General and Local News.**

Soprano (in Studio): "Philosophy" ... ... David Emmell.

Miss Dorothy Archer.

4. "L'Apres Midi d'un Faune" ... ... Debussy.
5. Pianoforte:—
   (a) "Die Jongleirin" ... ... Moszkowski.
   (b) "Le Roi S'Amuse" ... ... Delibes.
   (c) "Danse Rituelle du Feu" ... ... Menuel de Falka.

Mr. David Cohen.

6. "Trauermarsch" ("Die Gotterdämmerung"), Wagner.

10.0 Close down.

FRIDAY, MARCH 2nd, 1928.

12.30 **Lunch Hour Session:** The Wireless Orchestra.

1. March: "La Fere la Victoire" ... ... Ganne.
2. "La Gran Via" ... ... Valverde.
3. Piano: **Miss Elvia Rayner.**
4. Trombone: **Mr. H. Harwood.**
5. Valse: "Mariana" ... ... Waldteufel.
6. Selection: "The Toreador" ... ... Caryll.
7. "Long Ago" ... ... Elliott.
8. "March of the Mountain Gnomes" ... ... Eilenberg.
9. 'Cello: **Miss J. Isaacson.**
10. Viola: **Mr. A. McLoughlin.**
11. Selection: "New Sullivan" ... ... Godfrey.
12. Intermezzo: "The Burmah Maid" ... ... Ancliffe.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

5.0 **The Children's Corner: Uncle Jack** will tell you about the King of the Foxes. Recitations by **Master Cyril Chosak.** A Chat with **Aunt Isobel.** Birthday Greetings. Fun and Frolic for the Family.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Light Music.**

7.13 **Sports Talk,** by **"Natalian."**

7.30 **Dinner Hour Session:** The Studio Orchestra.

Fantasia: "Haddon Hall" ... ... Sullivan.

Valse: "Ma Vie" ... ... Lumbaye.

Czardas: "Le Dernier Amoux" ... ... Gungl.

Fox Trot: "Sometimes I'm Happy" ... ... Youmans.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 **Landmarks in our Empire's History, No. 3:** "Early Days in India," by **Mr. J. Bennett Mumford.**

8.25 Selection: "The Girl Friend" ... ... Rodgers.

The Studio Orchestra.

8.35 Contralto:—

(a) "The Hills of Donegal" ... ... Sanderson.

(b) "Thoughts" ... ... Fisher.

Miss Ethel Norwood.

8.45 **General and Local News.**

8.55 "Rustic Revels" ... ... Fletcher.

(a) "Dancing on the Green."

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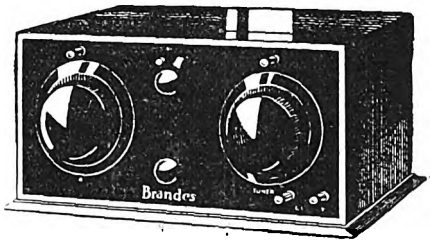

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(b) " All the fun of the Fayre."

The Studio Orchestra.

9.5 Violin: **Mr. Stanislan Mikosz.**

9.10 Baritone:—

(a) " When the King goes forth to War " ... ... Koeneman.

(b) " The Singer " ... ... Drummond.

Mr. Maurice Alexander.

9.20 " Irish Fantasia " ... ... Basquit.

The Studio Orchestra.

9.30 **Humorous Item.**

9.34 Contralto:—

(a) " Danny Boy " ... ... Weatherley.

(b) " When I'm a grown up Lady " ... ... Fisher.

Miss Ethel Norwood.

9.44 **Band Item.**

9.48 Baritone. Two old songs:—

(a) " The Monks of Old " ... ... Glover.

(b) " The Skipper " ... ... Jude.

Mr. Maurice Alexander.

9.58 **Jazz Item.**

10.0 Close down.

SATURDAY, MARCH 3rd, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

March: " Stars and Stripes " ... ... Sousa.

Overture: " Military " ... ... Ansell.

" Four Cinderella Dances " ... ... Lohr.

Scenes from " The Tales of Hoffmann " ... ... Offenbach.

Valse: " Amoretten Tanz " ... ... Gungl.

Solo Cornet: " When the great Red Dawn " ... ... Sharpe.

Mr. A. W. Snell.

Fantasia: " The Shamrock " ... ... Myddleton.

Spanish Serenade: " La Paloma " ... ... Yradier.

Grand March: " La Reinz de Saba " ... ... Gounod.

12.30 Close down.

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7.15 **Reports:** Weather Report, Shipping Intelligence and Wool Report.

7.20 **Dinner Hour Session:** Recital on the Columbia " Grafonola " (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**

Light Music.

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

March: " Entry of the Gladiators " ... ... Fucik.

Selection: " Sunny " ... ... Kern.

Baritone: " I am a Friar of Orders Grey " ... ... Reve.

Mr. Robert Wettergreen.

Descriptive: " In a Clock Store " ... ... Oerth.

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from " JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Famous Dance Orchestras.** Groups of three dance numbers will be transmitted, interspersed with vocal and instrumental items.

11.0 Close down.

SUNDAY, MARCH 4th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

1. Overture: " Raymond " ... ... Thomas.
2. Fantasia: " Cavalleria Rusticana " ... ... Mascagni.
3. " The Jungle Drums " ... ... Ketelbey.
4. Piccolo Solo: " The Deep Blue Sea " ... ... Brewer.

Mr. J. J. Flanagan.

5. " Shepherds Hey " ... ... Grainger.
6. Ballet Music: " La Source " ... ... Delibes.

(Scherzo and March Dansee.)

7. " Air on the G. String " ... ... Bach.

4.30 **Children's Corner:** Arranged by **Aunt Isobel.**

5.15 Close down.

6.45 **" The Bells of St. Paul's."**

7.0 **Evening Service,** relayed from **Durban Congregational Church,** Aliwal Street.

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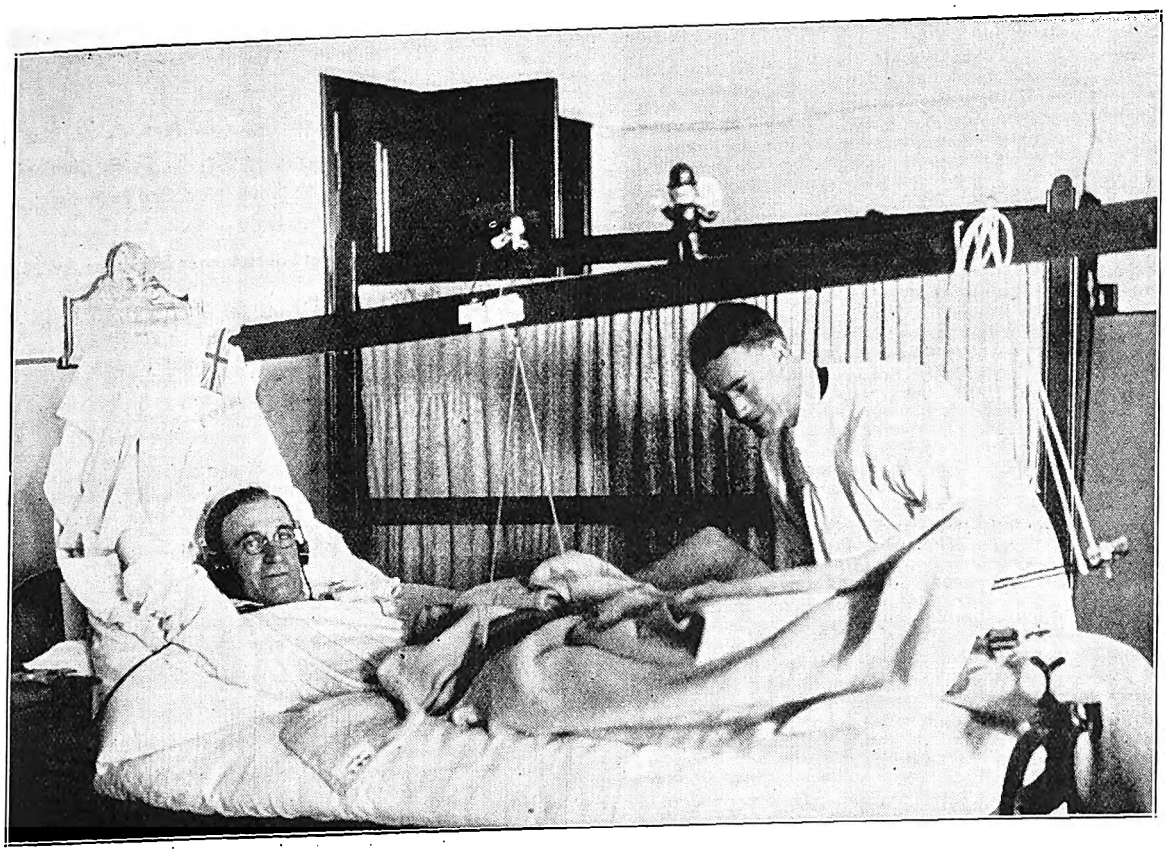

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Hymn: "How pleased and Blest was I."
Scripture Reading: St. Matthew 7, 13-27.
Hymn: "Eternal Light."
Announcements and Offertory.
Anthem.
Prayer.
Hymn: "Oh Love that wil't not let me Go."
Sermon: "The Narrow Way and Gate," **Rev. J. H. Glover, M.A.**
Hymn: "Art thou weary, art thou Languid."
Benediction and Vesper.

8.30 "**A Popular Concert,**" relayed from the Summer Palace. **The Durban Municipal Orchestra,** under the direction of **Mr. T. H. Huddle:—**

1. Overture: "The Wanderers Goal" ... ... Suppe.
2. Ballet Music: "Le Cid" ... ... Massenet.
3. Tenor: "Flower Song" ("Carmen") ... ... Bizet.
   Mr. Rene de la Rue.
4. "Minuet" ... ... Boccherini.
5. "Hungarian Rhapsody," No. 2 ... ... Liszt.
6. Xylophone Solo: "Medley of Overtures," arr. Chosack.
   Mr. I. Chosack.
7. Tone Poem: "Finlandia" ... ... Sibeluis.
8. "Traume" ... ... Wagner.
9. Tenor: "Nirvana" ... ... Stephen Adams.
   Mr. Rene de la Rue.
10. Selection: "Haddon Hall" ... ... Sullivan.

10.0 Close down.

Items from the Durban Studio.

Programme.

Those who contribute to the programme on Monday evening are, Miss Rita Fienberg (Recitals), Miss Elvia Rayner and Miss Hellen Rutter in pianoforte duets, Mr. Jack Thomson (Baritone) and the Wireless Orchestra. Altogether a very interesting combination.

Tuesday evening will mark the initial effort of the newly formed A.B.C. Amateur Dramatic Club. Much good material has been procured, and great strides in the direction of first class broadcast productions are being made. "The Young Idea" makes delightful study, and in the capable hands of Mrs. Wrightson and Miss Isobel Niven should prove intensely interesting to our Radio Audience. Musical honours for the evening will be shared by Madame Fouche (Mezzo) and Mr. A. E. Stanley (Mouth-organ). Miss Sybil Whitlock (Contralto), always a favourite, is singing in conjunction with the Durban Orchestra at the Summer Palace, on Wednesday evening.

Thursday's Classical Concert.

A programme of outstanding merit has been arranged by Mr. Huddle, for the Classical Concert on Thursday evening. This will be relayed from the Pavilion, Ocean Beach. Mr. David Cohen, who recently received an ovation after his performance with the Capetown Orchestra some few weeks ago, is to repeat Paderewski's "Fantasia" for pianoforte and orchestra. Also included are:—

"Variations on a Theme by Hadyn" (Brahms).

The theme on which the Orchestral Variations are constructed is taken from a Divertimento by Haydn for wind-instruments, which still remains in manuscript. It is called for some unexplained reason the "Chorale St. Antoni." Though suave and simple the melody is by no means trivial. It has an old-world grace and dignity, and remains clearly fixed in the memory. Ehlert finds it "Filled with a kind of intimate solemnity, as though it had been written for the golden wedding of some noble pair." It is of the nature of a march, and falls into two sections, the first of which is in five-bar-rhythm. The work is scored for the usual classical orchestra, except that trombones are omitted, and additions made in the form of piccolo, double bassoon and triangle.

The theme is given out by oboes and bassoons in octaves, reinforced by horns and, after the middle section, by flutes and clarinets, the violins and violas are silent throughout.

"Trauermarsch" from "Gotterdämmerung" (Wagner).

This is the music of the end of the first scene of the last act of "Gotterdämmerung," together with that played after the fall of the tableau curtain up to the point where the final scene by the Hall of the Gibichungs begins. The fragment which is by common consent, but somewhat inaccurately called "The Funeral March," begins immediately the point at which Siegfried, having been wounded by Hagen falls back dead. The vassals of Gunther place his body on a bier and carry it over a mountain path to the Hall of the Gibichungs. The excerpt is not in any sense in march form, it is rather symphonic treatment, in the rhythm of a slow march, of most of the themes from the various music-dramas of the Ring connected with the life story of Siegfried.

Shortly after the mysterious opening we come to the two crashing chords, which had represented the death-blow inflicted by Hagen.

Better Wear — FLEET FOOT.

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"L'APRES MIDI D'UN FAUNE" (Debussy).

"L'Apres Midi d'un Faune" is based upon a Eclogue by the French symbolist poet, Stephane Mallarme, and illustrated by the impressionist painter, Edouard Manet.

In the shade lies a half-awakened Faun. He has seen a vision of nymphs fleeing down the glade in which he is reclining.

He questions the reality of his vision. Was he asleep or awake? Were the Naiads an illusion? If so, he would fain perpetuate the lovely dream. He recalls the Nereeids he has hitherto pursued by fountain, cave and crystal streamlet. In fancy he hears reed-like chords and melodies, he dreams of peaceful pools, overhung by flowers of dancing light." The tawny, glowing sunshine burns into his very being, until finally he imagines himself under the shadow of Etna, with Venus, the Goddess of Love, in his arms. Suddenly he realises the significance of his sacrilegious thought and anticipates some inexorable chastisement. Then drowsiness overtakes him once more. His mind becomes "vacant of words" and his weary body succumbs to the "Haughty silence of midday."

ORIENTAL SUITE—"BENI NORA" (G. Holst).

This suite is the outcome of a holiday which the composer spent in the north of Africa. The composer left the usual path trodden by tourists, and, on his bicycle, searched out far-off places. Nearly all the themes used in this suite were noted by him on his wanderings; they were sung and played and danced by native musicians. Given such splendid material, which he enriches with a warm and vivid imagination and an exceptional mastery of the orchestra, Holst has given us a work which is perhaps the most genuine expression of the Orient through the medium of western art. It breathes the real spirit of the East, untainted by Brummagem imitation.

On Friday evening we shall have in the Studio Miss Ethel Norwood (Contralto) and Mr. Maurice J. Alexander (Baritone), the popular chief of the Durban Caledonian Society. Mr. J. Bennett Mumford, in his third historical talk, will tell something about the early days in India.

The vocalist on Saturday evening is Mr. Robert Wettergreen (Baritone), and on Sunday evening Mr. Rene de la Rue (Tenor). Both these artists will sing at the Summer Palace in conjunction with the Durban Municipal Orchestra.

H.E.D.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, FEBRUARY 27th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

"Columbia" Records (by courtesy of Messrs. Polliacks).

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Afternoon Topics:** Entrance and Exit.

5.20 **A Children's Play:** "Fat King Melon and Princess Caraway," in five scenes, by **A. P. Herbert,** with music and everything else by Aunts, Uncles and the Family.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 "A SOUTH AFRICAN PROGRAMME":—

Recitations in Afrikaans, **Mrs. H. A. Fagan.**

Piano Solo: "Theme, Variations and Fugue" —Composed by Joyce Kadish.

Joyce Kadish.

Piekniekliedjes: **Harold Melk.**

Bantu Songs:—

(a) "Travelling Song."

(b) "Tselane" (Bantu Lullaby).

(c) "Baca War Song."

(d) "Wekwazane" (Baca Dance Song).

(e) "Invisi Mongo Mongo" (War Dance Song).

(f) "Sereko" (Basuto Song).

(g) "Tula" (Xosa Lullaby).

Collected and sung by **Mrs. A. W. Stanford.**

Explained by **Mr. E. D. P. Stanford.**

Will Clem in impersonations culled from the Coloured Community.

9.0 **News Service** (English).

9.5 **A New Play,** by **Christopher Montana, "The Ground Floor."** An Olympian Comedy on Two Storeys.

"A web of twisted threads—the pattern, life, the flying shuttle 'neath the hand of chance, weaving at the behest of circumstance, a tapestry of joy and woe and strife; careless of work ill-done, careless of threads half spun, for "Atropos" stands ready with the knife."

On the First Floor. Scene: Olympus.

"Jove" (the Father of the Gods), Kenneth Pritchard; "Venus" (the Goddess of Love), Dorothy Teubes; "Juno" (the Goddess of Propriety), Isabel McLaggan.

On the Ground Floor. Scene: The Earth.

"John Strong" (a wealthy South African farmer), Gordon Bird; "Constance Strong" (his wife), Gladys Dickson; "Hilton Young" (a romantic idealist), Hilary Brompton; "Mwenga" (native servant), E. D. P. Stanford.

(For further description of Play see "In and Out the Capetown Studio," page 26.)

Songs (in Afrikaans): **Miss Adrienne Immelman.**

Piano Solo: "Suite in D. Minor" ... ... Joyce Kadish.

Joyce Kadish.

Recitation: **Mrs. H. A. Fagan.**

Piekniekliedjes: **Harold Melk.**

Will Clem in Cape Coloured impersonations.

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

TUESDAY, FEBRUARY 28th, 1928.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Afternoon Topics:** "How Charles Lamb would have hated it."

5.50 **Children:** Would you believe it?

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Report. Market Report.**

8.15 **First portion of the Capetown Orchestra's Birthday Programme,** relayed from the City Hall.

Overture: "Meistersingers" ... ... Wagner.

(This Overture was the first item performed by the Capetown Orchestra at it's opening concert on February 28th, 1914.)

"Concerto for Violin and Orchestra" ... ... Tschaikowski.

Solo Violin: **Ellie Marx.**

(As the first "Leader" of our Orchestra, it is fitting that Ellie Marx should make one of his all too infrequent public appearances on this occasion.)

9.0 (approx.) **News Service** (English).

9.5 Songs: **Violet McCormick.**

Piano Solos: **Edna Stanton.**

Humorous Song: **Arthur Kellaway.**

9.30 **Programme of Music by Cleghorn's Café Orchestra.** Leader, **Percy Rees.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

DRINK RED DAISY TEA—IT IS THE BEST.

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WEDNESDAY, FEBRUARY 29th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Afternoon Topics:** A Telephone Story.

5.20 **Teens:** Have you been surprised to find new plants in your garden?

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Orchestral Items by the Capetown Orchestra. Conductor, **W. J. Pickerill.**

8.15 March: "Stars and Stripes" ... ... Sousa.

Overture: "Morning, Noon and Night" ... ... Suppe.

The Orchestra.

Songs:—

(a) "The Nightingale has a lyre of Gold" ... ... Whelpley.

(b) "Bend low thine Ear" ... ... Besley.

(c) "The Countryman" ... ... Warlock.

Margaret Roux.

Bassoon Solo: **W. J. Pickerill.**

Songs: **Bob Sivier.**

Suite: "The Two Pigeons" ... ... Messager.

9.0 **News Service** (English).

9.5 **"South African Fishes."** Talk by **Dr. Barnard,** of the South African Museum.

9.20 Selection: "The Quaker Girl" ... ... Monckton.

"Salut d'Amour" ... ... Elgar.

Descriptive Piece: "The Mill in the Forest" ... ... Eilenberg.

The Orchestra.

Elizabethan Songs:—

(a) "Phyllis was a fair Maid."

(b) "Faire, Sweet, Cruelle."

(c) "When Laura Smiles."

Margaret Roux.

Cornet Solos: **G. C. Dimmack.**

10.0 **News Service** (Afrikaans).

10.5 Songs: **Bob Sivier.**

"Love Dance," from "Madame Sherry" ... ... Horschner.

Intermezzo: "Laughing Eyes" ... ... Finck.

Selection: "Katinka" ... ... Friml.

10.30 Close down.

THURSDAY, MARCH 1st, 1928.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Short Story:** "Lox" (requested by a dog lover).

5.20 **Children:** Verses, Stories and Music of Cheer, by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Classical Concert by Capetown Orchestra, relayed from City Hall.

Conductor, **W. J. Pickerill.**

Overture: "Con fan Tutte" ... ... Mozart.

"A South African Symphony" ... ... W. H. Bell.

(First Performance.)

9.0 **News Service** (English).

9.15 "Third Brandenburg Concerto for Strings" (in nine parts) —Bach.

"A Dance Rhapsody" (No. 1) ... ... Delius.

Symphonic Poem: "Till Eulenspiegel" ... ... Strauss.

10.0 **News Service** (Afrikaans).

10.5 **Relay from "Waldorf."** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, MARCH 2nd, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "Columbia" Records used (by courtesy of Messrs. Polliacks).

1.45 Close down.

AFTERNOON SESSION.

4.30 **Gramophone Recital.**

5.0 **Scout Afternoon:** The Rondebosch Scouts monopolise the mike for an hour.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).

Royal Automobile Club Report.

Fruit Export Report.

Dance Music.

10.0 **News Service** (Afrikaans).

11.0 Close down.

SATURDAY, MARCH 3rd, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items.

1.45 Close down.

AFTERNOON SESSION.

5.0 **The Family in the Studio.**

6.0 Close down.

EVENING SESSION.

7.0 **Dinner Hour Music,** by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Popular Programme by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 **Relay from Fletcher & Cartwright's.** Leader, **V. Latronico.**

10.30 Close down.

SUNDAY, MARCH 4th, 1928.

7.0 **Time Signals.**

Sacred Records.

7.30 **Divine Service** will be relayed from **The Metropolitan Church.**

8.45 **Programme of Music by the Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from Adderley Street Pier, weather permitting, otherwise from Studio).

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The Ground Floor.

AN OLYMPIAN COMEDY ON TWO STOREYS.
(To be broadcast by the Capetown Studio.)
BY CHRISTOPHER MONTANA.

ON THE FIRST FLOOR.

Jove: (Father of the Gods) ... ... Kenneth Pritchard.
Venus: (Goddess of Love) ... ... Dorothy Teubes.
Juno: (Goddess of Propriety) ... ... Isabel McLaggan.

It is the airy abode of the Gods on a hot and wearisome afternoon.

Far below, like a gnat poised in flight, spins the Earth, with the faint whine known to mortals as the music of the spheres. Jove sits nodding on his throne, his laurel crown hanging rakishly over one eye and threatening with every nod to rumble off its space.

A huge tankard of nectar stands suspended in mid-air at his side—half consumed.

At his feet Venus, almost as unclothed as a modern maiden, reclines on a cloud, more steamy than cool, while opposite her, Juno, listlessly twanging a four stringed lyre, sits uncomfortably upright, obviously melting under the weight of her neck-to-ankle woollen robe. Venus rebukes her irritably.

ON THE GROUND FLOOR.

John Strong: (A wealthy farmer) ... ... Gordon Bird.
Constance Strong: (His wife) ... ...Gladys Dickson.
Hilton Young (A romantic idealist) ... Hilary Brompton.
Mwenga (Kaffir servant) ... ... E. D. P. Stanford.

It is the living room of a South African farmhouse. The shaded standard lamp has just been lit and gleams restfully an a room showing clearly in its decoration and furniture the influences of a cultured woman with wealth at her command—from the beautiful piece of famille vert, on an old stink-wood guerdon, which gives the colour-key, to the rare Japanese prints, delicate and beautiful on the walls.

The roomy and slightly worn arm chairs combined with persistent smell of Boer tobacco smoke hint at the presence of another influence—not so sensitive.

The people are in the room. John Strong, a man well into middle age, sturdy, bronzed and jovial, is sitting near the lamp reading a two-days' old *Cape Times* and puffing steadily at his pipe, while Constance, his wife, a beautiful woman in the late twenties, is nervously busying herself about the room, putting little things quite unnecessarily to rights and glancing anxiously, now and again, at the grandfather clock in the corner.

Outside can be heard the pealing of thunder and the deluge of an African storm.

The time is about 8.30 p.m.

ON THE FIRST FLOOR AGAIN.

The Gods and Goddesses crowd round Venus, laughing, while Juno stands aside with an angry frown on her brow talking to Jove, who ever and anon surreptitiously looses a thunderbolt and rain clouds from his quiver.

BACK TO THE GROUND FLOOR.

Half an hour has elapsed since Constance and Hilton retired to their rooms.

She, sitting up in bed, chin on knees, with the pucker of thought on her brow. Suddenly a slow smile comes over her face.

He, in the room just across the passage, is sitting huddled up on the floor with his head in his hands—the picture of misery and despair.

ENDING ON THE FIRST FLOOR.

In and Out the Capetown Studio.

A South African Programme.

This delightful phenomenon will happen on Monday night. Mrs. H. A. Fagan, whom we all remember affectionately as "Tant Sannie" of the Dark Ages of broadcasting three years ago, will speak some Afrikaans verse, including one or two poems by her husband, Advocate Fagan.

Joyce Kadish, one of the most talented of our local young pianists, will perform two of her own compositions: "Theme, Variations and Fugue," and "Suite in D Minor."

As haggis is to a Scotch banquet, so picnickliedjes to a South African programme. Harold Melk will introduce them into the Monday concert in his usual natural and melodious way.

Will Glem is bringing his contribution to the programme in the form of impersonations of those kindly, happy souls who make up our coloured community. We are not all so fortunate as to hear ourselves as others hear us.

A Unique Recital.

As a small child, Mrs. Stanford spent many years in the Native Territories with her father, who was connected with the Civil Service.

A naturally musical ear, a great curiosity and unique opportunities laid the foundations of a most interesting collection of native songs and stories, many of them to-day unknown even to the natives themselves. We are, therefore, doubly glad to be able to arrange a broadcast of some of the Bantu songs which Mrs. Stanford has harmonised and sings in the various Xosa dialects. They all have that unfailing native characteristic—brevity; and therefore Mr. Stanford's translations will elucidate without overburdening their performance.

You will probably be struck by their inherent tunefulness—a distinction of all true folk music. It is their very melodiousness which has prompted Mrs. Stanford to experiment with them as suitable tunes for dance music; for instance, a fox trot of great appeal has arisen out of "Sereko," the song of one awaiting to be sacrificed for rain.

This quite unique recital will take place soon after 8.30.

The Ground Floor.

This is the latest Christopher Montana play, and like each of its predecesors, it sets out to exploit some new phase of radio technique. "Auditory perspective" is what it claims to present, so that the action of the play alternating from one plane—Olympus—to another—Earth—is indicated by a difference in perspective of the voices. The Gods, declaiming their comedy in blank verse, are heard as from a great height, while the Mortals, wrestling with their tragedy as best they can, speak in prose, near at hand.

The author has called his play an Olympian Comedy—but perhaps Olympian Satire would be a truer definition. You may possibly disagree with its philosophy, but as it weaves its "tapestry of joy and woe and strife" you will readily admit that it reaches a standard of serious and artistic endeavour such as Mr. Montana has not attempted since "The Caliph's Perfume." To enable you to grasp the author's intentions a full description of the scenes appears in an accompanying paragraph.

Many Happy Returns.

The birthday of the Capetown Orchestra is an annual celebration in which all Capetown, irrespective of dimension of brow, joins with a sincere good will which speaks more for its popularity than the most eulogistic of leading articles which the occasion invariably brings to print.

The programme on Tuesday will begin with the overture to the "Meistersingers," which has become the traditional opening to every birthday concert since it was the first item performed by the orchestra at its opening concert on February 28th, 1914.

Another appropriate feature will be the appearance of Ellie Marx in the Tschaikowski Concerto for violin and orchestra. As everybody must remember, Mr. Marx was our first leader and assistant conductor, and although he has since severed his official connection, still plays at the symphony concerts.

After the News Service, a short programme will be given from the studio by Mrs. McCormick (singer), Edna Stanton (piano) and Arthur Kellaway, whose humorous songs have the happy knack of pleasing everybody. As usual, at 9.30 Cleghorn's Cafe Orchestra will be relayed, and later on the microphone will pick up suitable items from the Tivoli.

Wednesday.

Owing to the Orchestra's Festival Week, their visit to the studio will be postponed until Wednesday. Among the soloists it is a pleasure to see the conductor's name down for a bassoon solo. Another popular soloist is George Dimmack with his cornet.

The vocalists will be Bob Sivier and Margaret Roux, whose voice I do not know at all but whose choice of songs leads me to suspect she enjoys good singing.

A talk on "South African Fishes" will be given at 9.5 by Dr. Barnard, of the South African Museum.

A South African Symphony.

Professor Bell's South African symphony has been eagerly anticipated for a long time, and its inclusion in the Festival Week is not an unappropriate setting. Unfortunately, the programme notes are not yet to hand, but they will be broadcast on Thursday night at the customary time.

The Third Brandenburg Concerto (Bach) opens the second half of the programme and is followed by the Delius Dance Rhapsody, No. 1—an excellent contrast. "Till Eulenspiegel" concludes a programme very near the high-water mark as far as Thursday concerto are concerned.

At 10.5 the Waldorf Orchestra come on the air with their weekly programme of light orchestral and dance music.

GLADYS DICKSON.

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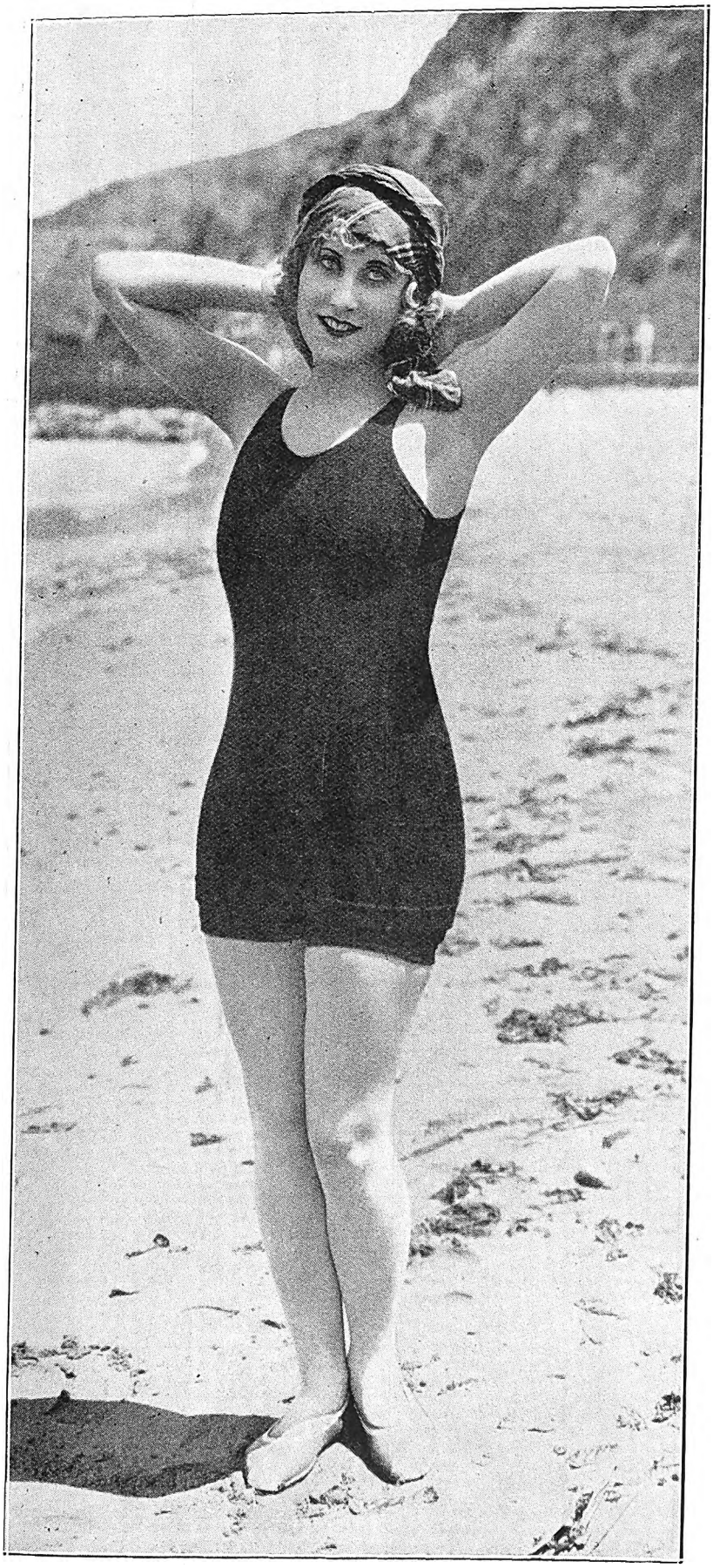

Jane Arden, is one of the many attractive bathing girls on the films.

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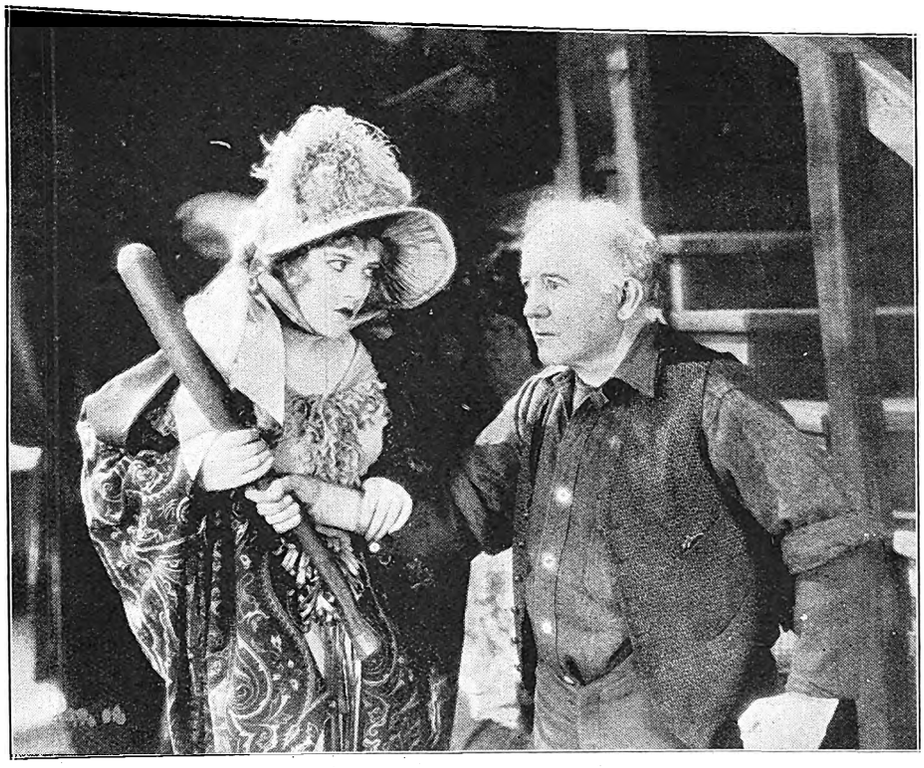


The heroine finds herself in a difficult position in "Light of Old Broadway," at the Grand Bioscope, Capetown, on March 1st, 2nd and 3rd—

Next Week's Calls.

PROVISIONAL TOUR LIST, WEEK COMMENCING FEBRUARY 27TH, 1928.

Tivoli, Capetown.—(Opening Wednesday, February 19th) Key and Keyworth, Stella and Partner, Cabaret Kittens, Carlton and Rosslyn, Jones and Raines.

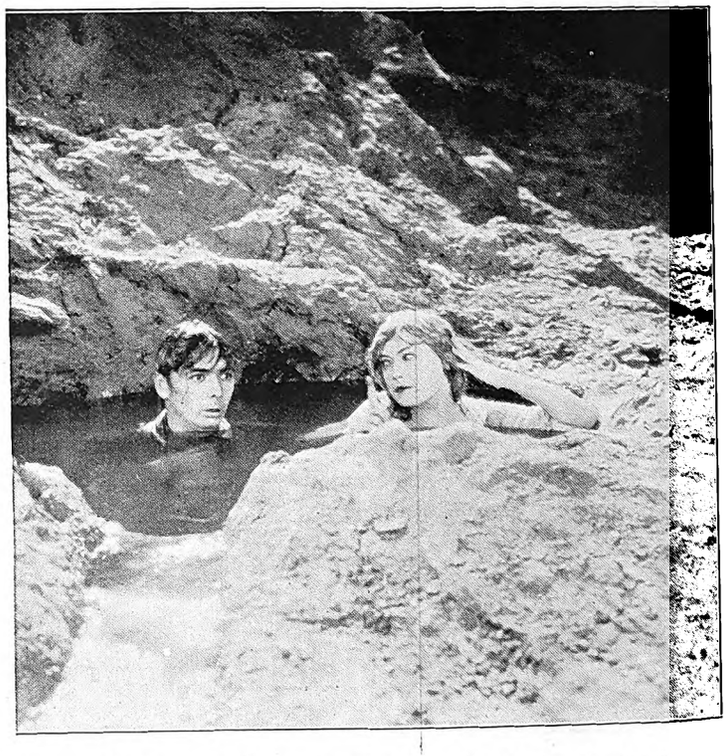
Empire, Johannesburg.—J. J. Collins, Ted Waite, Stella Carol Quartette, Wright and Hartley, Stevens and Gould, Bob Barlow, Meazza and Adrienne, Rich and Adair.

Orpheum, Johannesburg.—Clive Maskelyne, Fynch and Payne.

Grand, Pretoria.—Claudia Alba.

Criterion, Benoni.—Daisy Taylor and Highlander, Eddie Reed.

"Ki-Ki" is coming to gladden your hearts at the Bijou, Johannesburg, on February 27th.



—but it is nothing to what happens to her during the course of the film.

Criterion, Durban.—Death-defying Demetris and Assistant, McLaughlin Sisters, Amy and Cal Carter.

Apollo, Germiston.—Three Bradleys.

Empire, Brakpan.—(Friday and Saturday, March 2nd and 3rd) Dudley Dale.

Palace, Salisbury.—Shishtl's Marionettes, Bruno Sarti.

His Majesty's Theatre, Johannesburg.—Phyllis Neilson-Terry and Co. in "The Adventures of Lady Ursula."

Town Hall, Johannesburg.—(February 27th) Joseph Hislop.

Opera House, Port Elizabeth.—(February 28th-March 2nd) "Puss in Boots."

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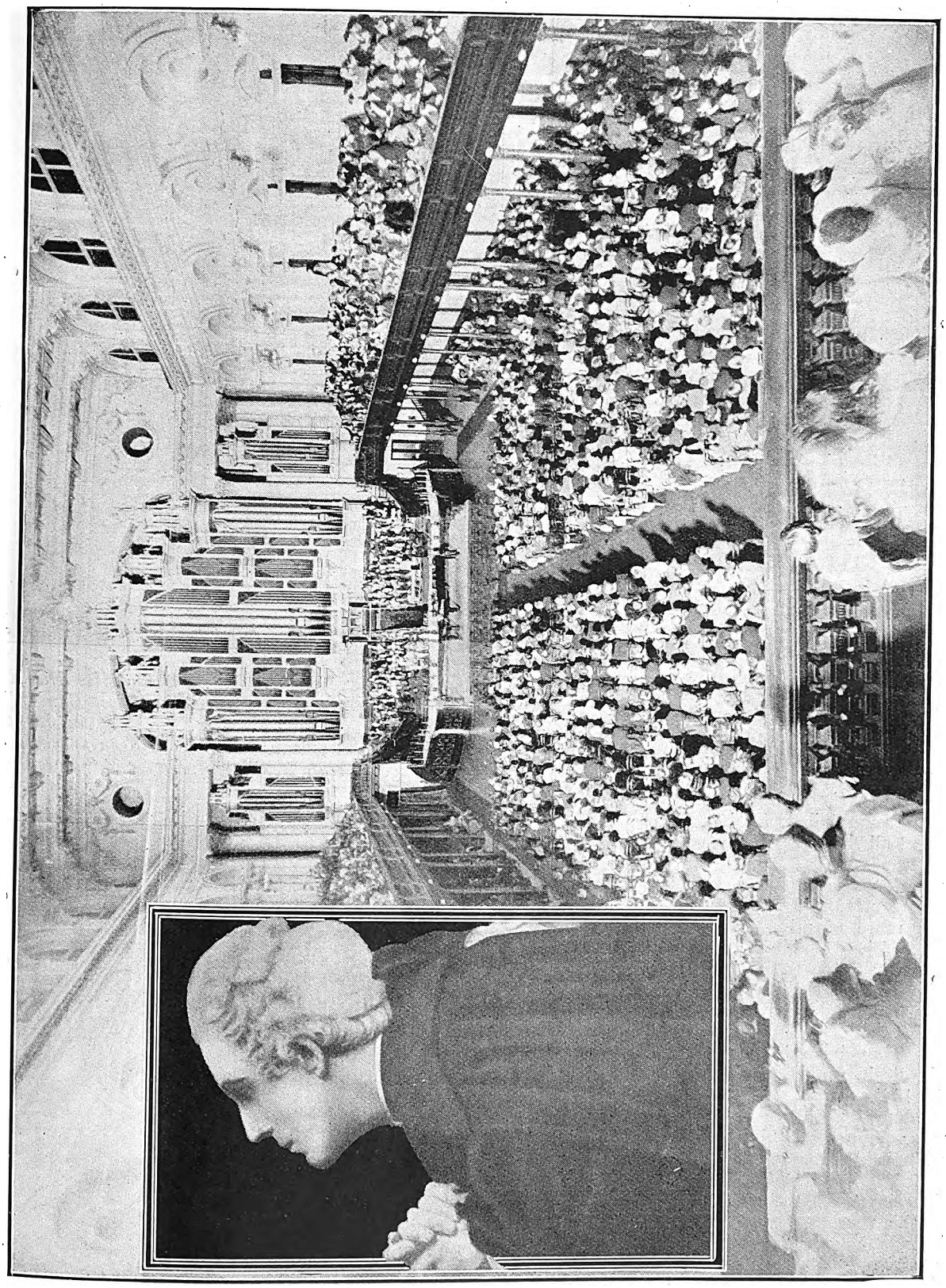

An audience at the Sydney (Australia) Town Hall waiting to hear Joseph Hislop sing. Inset a picture of the great tenor.

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J. J. Collins, at the Johannesburg Empire on February 27th.

Will Fyffe.

You would know him for a Scotsman by the way he speaks of "Britain," thus magnanimously tucking England and little Wales into the trousers pocket of bonnie Scotland. The man has right on his side, too—this Will Fyffe, from Dundee, the great Scottish comedian who is booked to appear in South Africa next year. His townfolk call him "Wullie." "If you wanted to talk about South Africa, you wouldn't call it Nigeria," he says, with a jerk of his head, which means "point to me!"

He isn't narrow-minded, for he will freely admit that all the best whisky isn't made in Dundee.

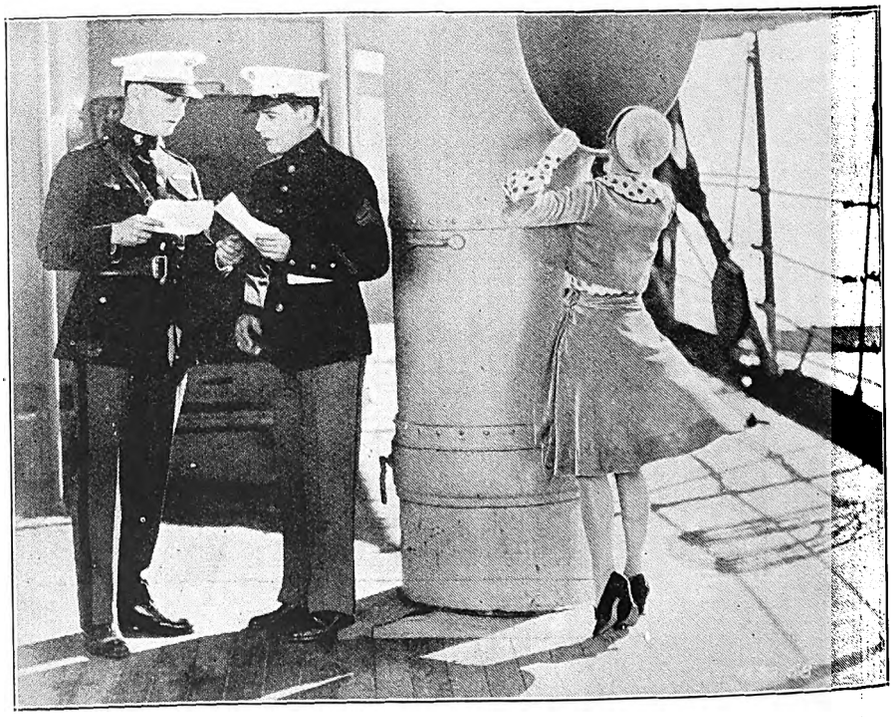
"Kilmarnock makes a fine brand," he says, reminiscently. "I remember a poor fellow—a mate of mine—fell into the vats there. They couldn't get him out, and the stuff was too good to waste, so they bottled him with the rest of it. I mind how, when drinking Kilmarnock whisky, I used to say, "Well, here's to you, Johnny! Though you're no longer with us in the flesh, maybe you're with us in the spirit!'"

Will Fyffe knows his history. "Scotland," he says, eloquently, "is the only country the English never conquered by war." Peaceful penetration is his own method, and he invades South Africa for the first time this year.

"You know," he says, talking of his forthcoming visit. "I wasn't a bit frightened of the King and Queen when I played before them, but I'm walking a wee bit wary with the South Africans. Y'see I haven't met many of them yet; I've only met the heads of departments, and, of course, they're all Scotsmen."

South Africans may refute this indictment and argue it out with Wullie himself when he comes to South Africa.

The Reville evening frock, worn by Miss Iris Hoey, the popular actress, in "Sauce for the Gander," which opened at the Lyric Theatre, London, in January. All the gowns, etc., in this play have been specially designed and executed by Reville, of Hanover Square, London.
[Photo: Reville Copyright.



Douglas McLean in "Let It Rain," at the Orpheum, Johannesburg, on March 1st.
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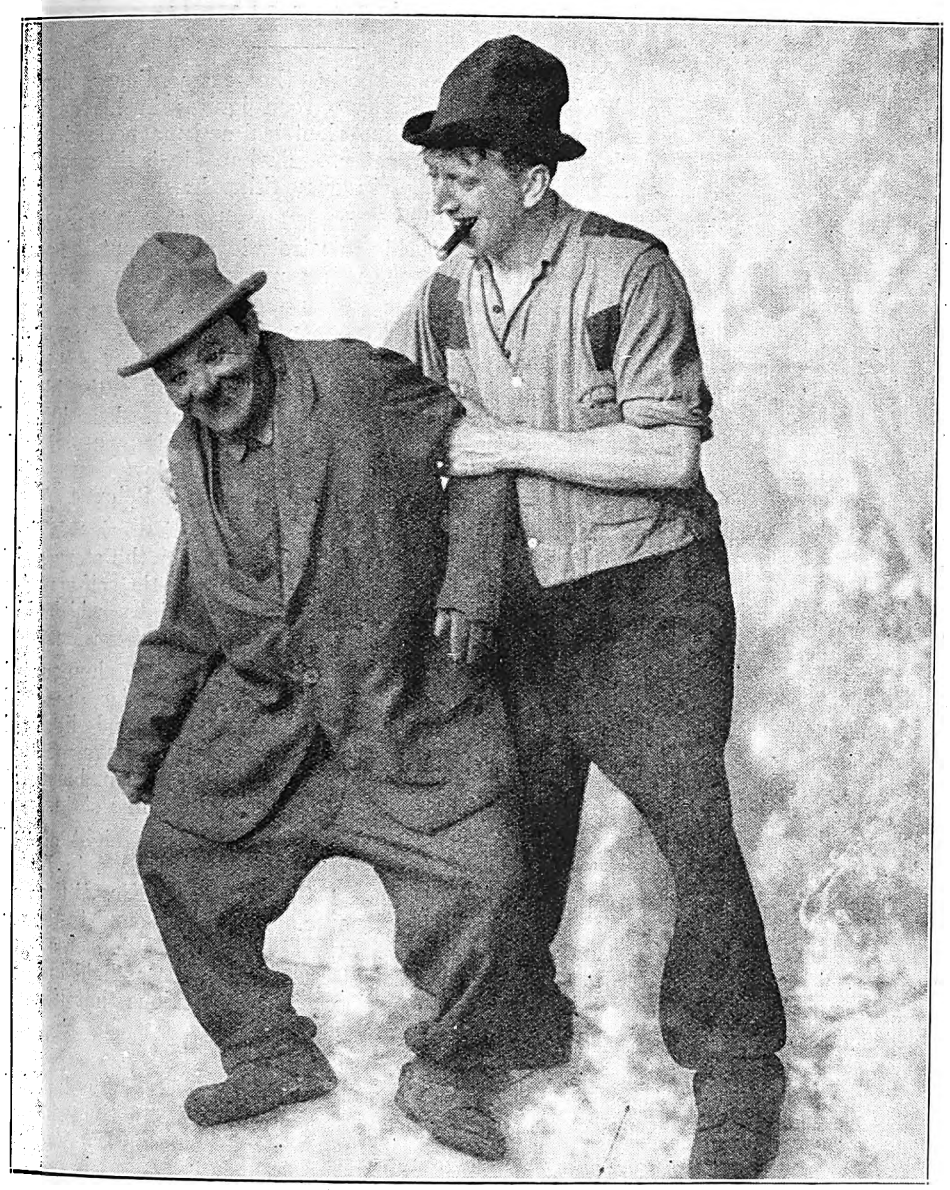

The Briants.

Will Fyffe.

"Maria Marten," or the "Murder in the Red Barn," the old-fashioned melodrama, which has recently been revived in London at that famous East-end home of melodram, the Elephant and Castle, has a particular interest for our readers.

Will Fyffe, the great Scottish comedian who is coming to South Africa, played in this ancient melodrama when, as a lad, he first went on the stage.

With his father he joined a tiny fit-up company, and went touring through the small towns in Scotland for several years. He played during those years when he was quite a lad, every kind of part from juvenile leads to doddering old men.

"One week" said Will Fyffe, "I would be a villain of the deepest eye. And another I would be the sweet boy hero with curls clustering about his head and of whom everybody remarked 'What an angel.' Perhaps the week after that would see me as a shaky old man, very unsteady on his feet, with a cracked voice that delivered many ancient saws and quips, and who terminated a long and varied career with a poignant death in the workhouse.

"Ah, those were good days. I feel that I shall not look upon their like again. I would like to say to every young man who intends to go on the stage, get out, laddie, to the back blocks. Awa' wi ye to the wee toons of Scotland—or for that matter, of England—and learn your business from that stern auld mither, necessity. It will be a hard life, but the experience is worth it. They say that experience is the only thing a Scotsman will pay dearly for.

"Ye mark my words! It's worth the price!"

"This Little Pig Went To—"

In the recent pantomime of "Tom, Tom the Piper's Son," produced at Bristol, a small pig was introduced into the cast. Patsy—round, pink, adorable Patsy—soon became most popular with other members of the company and with the audience. When, however, the pantomime season drew towards its end, there was some considerable fear that Patsy would end his days ignominiously as somebody's Sunday joint.

Eventually it was Marriott Edgar who thought out a plan for the saving of Patsy.

"We'll raffle him on the last night." So when the last curtain came down on "Tom, Tom the Piper's Son," Patsy was led forward with a large blue bow tied round his neck and looking as innocent as only a large pink pig can look and was raffled.

He was finally knocked down to a member of the audience for £80, and the money was given to the representative of a charity. It was then that Marriott Edgar played his trump card. He leaned across the footlights to the happy winner of Patsy and said pleadingly—

"Do you want him very much?

"Because if you don't I'd so much like to have him myself."

With the comedian's recent clever performance still fresh in his mind, and with the comedian's plea ringing in his ears, what could the winner of Patsy do but hand the pig back to Marriott Edgar?

"What did I do with it?" said Marriott Edgar, when I asked him to tell me the end of the story.

"I took him to the Bristol Zoo, of course, and there he is living in positively royal splendour."

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The Empire.

The Stella Carol Quartette made their bow to the public of Johannesburg on Monday evening at the Empire—a pleasing quartette of young women who are sure to become popular favourites. Stella Carol has a fine voice, which she uses effortlessly and with good enunciation, and she was accorded a fine reception. Her "Lo, Hear the Gentle Lark" showed her artistry to its best advantage and one looks forward to hearing her again. She is accompanied by a violinist, who plays also a well-appreciated solo, by a flautist, who was very well received, and a pretty girl at the piano as accompanist.

Wright and Hartley work their act in a setting of lovely curtains and have some new numbers, very well sung, with good voices.

Meazza and Adrienne evoked storms of applause for their dancing, "The Blue Danube," which was noticed last week, being a most artistic piece of work. This is the second week of their return visit, and they are more popular than ever.

Fynch and Payne, paying a return visit, went well. Bob Barlow, Key and Keyworth, and May Stevens and Victor Gould all gave of their best.

Phil Rich and Alice Adair are in their fourth week, and, judging by the applause that punctuates their act, could remain another four. Phil Rich is a fine artist, and the doddering figure of the wide-awake old man has become a classic at the Empire.

Also, he has absolutely guaged the public taste in presenting his After Pieces. Coming at the end of a long and excellent programme, they leave the audience to file out, still chuckling with laughter and in a thoroughly good humour, and more one cannot expect. The burlesque on "The Blue Danube" was a priceless piece of foolery, exceedingly cleverly thought out.

C.R.

Harry Green.

How can one explain the extraordinary flame of enthusiasm which Harry Green ignites in his audience? There must be something electrical and magnetic about this dark-eyed American actor. Perhaps it is because he is extraordinarily sincere in everything he does.

And yet, thinking it over, I realise that it is more than this. There is something entirely lovable about the way he imbues all the characters he plays with his own glowing personality.

When he first toured England in "Welcome Stranger," all the papers were full of praise for this newcomer from America. The lilt of his voice, the blend of shrewdness and softness, and the fresh and sharp idiomatic humour fascinated London. "It is immensely to his credit," said one critic, "that we can love Harry Green even when he lectures us in the part of Solomon."

Those of you who saw the production of "Welcome Stranger" in South Africa will remember the story and its endless complications—the story of a little self-contained, self-satisfied New England township into which blows "Isidore Solomon," a Jewish storekeeper from Boston.

Harry Green's gestures, his chuckling humour, his ready retorts, and his most engaging voice, made his "Isidore" a distinctive stage creation and lit in his audience that flame of enthusiasm which I have mentioned above. The pit and gallery were literally unable to stop cheering, and the stalls were almost in a like state.

The same thing occurred on the last night of "The Music Master," which was recently produced in London. Even after the singing of "God Save the King," the crowd positively refused to disperse. It surged round to the stage door, and from there Harry Green had to deliver a speech to a frantically enthusiastic mob, which was held in bounds by a large posse of police. It was obvious that there was no member of the audience who did not wish "The Music Master" to have a very much longer run.

The new mystery play, "The Spider," will probably be produced in London and South Africa at the same time. In South Africa, Mr. Green will, of course, play the leading part in this thrilling drama, which is the latest gift from America. In addition to the plays I have mentioned, Harry Green will produce "Is Zat So," "Izzy," etc.

The "Eagle of the Sea" will be shown at the Alhambra, Capetown, on February 27th.

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GOODRICH TYRES — *Save the Users Money*

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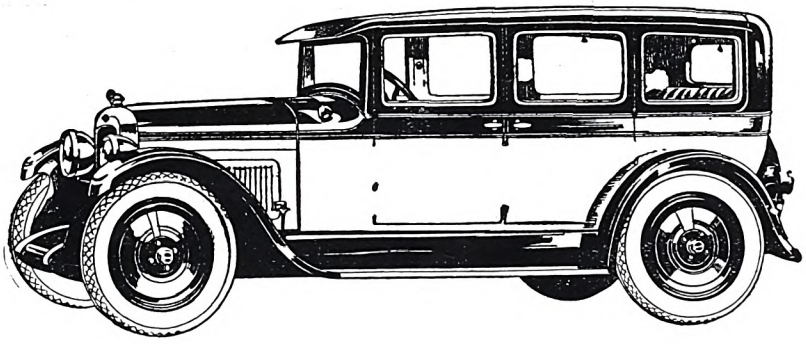

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"The Adventure of Lady Ursula."

A delightful bit of frivolity is Anthony Hope's "The Adventure of Lady Ursula," a dainty little leaf out of life when women were mere feminines given to vapours and migraines and men their bold but elegant protectors. And every woman in the audience was mightily intrigued and wished they were there in powder and patches trying to break down the defences of "Sir George Sylvester," handsome, insolent fellow until one knew him, and then handsome and—yes, well, lets be frank with ourselves—lovable. Ah! me for the days when silk petticoats rustled over the parquet floors and commercialism was unknown. Ah! me for the days when woman was sheltered, shielded, guarded and toasted. Ah! me.

And adorable "Ursula" with the honey coloured hair. Imp of mischief, tomboy with the gallant spirit of her ancestors, bundle of sweetness—just—a woman. Phyllis Neilson-Terry fitted into her rôle as if all her life she had been bred in the atmosphere of duels and of love. What can one say of her? Just that.

Of "Sir George Sylvester," Frank Freeman, back again, we rejoiced to see, in the atmosphere that suits him best; back to be the delight of maid, to thrill them, to make Ursula one of the envied. Never should he step out of the world of romance, the world of whimsical humour and of tender reverence. It is his place.

Then let me take you to a room in the Earl of Hassenden's lodgings in London where scarlet-uniformed officers made merry, where the candle-light shone on glasses and decanters, on flushed young faces, on swords that itched to be unsheathed. And none more fire-eating than "Mr. Dent" (Eugene Leahy), boastful, ready to draw at the slightest provocation, a man to fear in his cups. A fine performance this.

And among the intimates of "Sir George," "Mr. Castleton," the well-bred, dignified young soldier, eager to conciliate, true friend and comrade. Gerald Pemberton gets his chance and takes it, he has made his niche in the eyes of the audience in South Africa, and is doing better and better work in each successive show.

Cecil King is an earnest "Mr. Blimboe," whose very seriousness is amusing, and he contributes greatly to the success of the play by his acting, and, of course, by his production for which once again no too high words of praise can be used.

Louise Regnies makes an all-too-brief appearance as "Mrs. Fenton," an excellently played little cameo of an elderly lady of the period. Lumena Edwardes as her daughter is charmingly demure, and Atholl Fleming is a very grave "Earl of Hassenden," weighted down, apparently, by the care of his women folk.

Smaller rôles are taken by Andrew Churchman as "Mr. Devereux," T. M. Oliffe as "Mr. Ward." A. Whithorn as "Sir Robert Clifford," D. J. Williams as "Quilton," W. R. Charteris as "Mills" and Sam Turtis as the servant. The play is perfectly set and the costumes are a sheer delight.

C.R.

Joseph Hislop Arrives.

A very delightful reception was given at the Carlton Hotel, Johannesburg, on Monday afternoon in honour of Mr. Joseph Hislop, the celebrated tenor. His Worship the Mayor, Councillor W. H. Port, was present with the Mayoress, and spoke a few words of welcome. Mr. Lyell-Tayler, Mr. W. Seals-Wood and Mr. T. P. Gray, Chief of the Caledonian Society, all added their mead of praise, and Mr. Hislop replied in a few charmingly chosen words.

At the principal table were Mr. Hislop, the Mayor and Mayoress, also Mrs. A. W. Rogers, Mr. W. Seals-Wood, Mr. Sam Alexander, Mrs. Healey, Mrs. K. Graham, Mr. T. P. Gray and Mr. Lyell-Tayler.

Frank Freeman, who takes the part of "Sir George Sylvester" in the new play produced at His Majesty's Theatre, Johannesburg, on Monday evening. [*Photo: Jane Plotz.*

HENRY TREISMAN MAKES BEAUTIFUL FAMILY AND WEDDING GROUPS. NEL'S RUST BUILDINGS, JOUBERT STREET.

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Robert Loraine and Miriam Lewes are here seen as they appear in "The Dance of Death," at the Apollo Theatre, London. This is the second Strindberg play which Robert Loraine has produced with considerable success within the last three months.

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Who said Harry Langdon couldn't smile?

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On With The Dance.

Many of South Africa's dancers are worrying themselves about the new London dance, "The Baltimore," and I have had many inquiries about it. As I indicated last week, I am not too sanguine of its success in South Africa, and now a well-known Johannesburg teacher throws another complexion on the matter.

"The announcement that a new dance called 'The Baltimore' has been invented and introduced in London is doing a lot of unnecessary damage to the hard work put in by teachers of dancing in South Africa who have been striving to popularise the Blues and pave the way for a return of the smooth fox trot," he says. "Just as success with the Yale seems within reach this new dance comes to upset everything and to turn the public attention off the Blues on to something that they will probably never perform."

I must say that I entirely agree with my correspondent's views. London dancing teachers seem to have lost all sense of proportion in the last year or so and, what is worse from their point of view, have almost succeeded by their near-sighted policy in killing the dancing goose that lays the golden fee-eggs. No sooner is a dance introduced that seems likely to capture the public fancy than its prospects are more or less blotted out by the untimely arrival of yet another novelty, usually an entirely worthless dance in itself, and one that succeeds in doing nothing more than detracting vital public interest for its more admirable predecessor, with the net result that both the interloper and the dance that it has pushed out of the way are soon trundled into obscurity, and ballroom dancing in general receives another set-back.

This craze for "piling on the agony" in the matter of new dances started with the Blackbottom, a dance that was introduced at the worst possible moment and which only succeeded in killing the popularity of the Charleston and in commiting suicide itself. Had the Blackbottom been introduced a year or so later when the Charleston had had a real run for its money and had died a natural death there is little doubt, in my opinion, that the Blackbottom would have been a real ballroom winner instead of just a short-lived and never outstandingly popular craze.

Since then dancing teachers overseas have made frantic efforts to achieve individual fame by introducing new dance after new dance, and though not one of the novelties introduced, with the exception of the Yale Blues, has showed the slightest indication of being a popular success, still further examples are being constantly thrust before us to the undoubted detriment of dancing and dancers.

To the expert dancer there may be something pleasant in having constant novelty placed before him in the matter of dances, but to the average performer on the ballroom floor it is nothing short of exasperating to find that no sooner has one dance been partially mastered than another is thrust into its place.

"I have been in a stage of 'learning' for the past two years," one moderately good dancer told me recently, "and it doesn't seem as though I shall ever get any further. Long before I have managed to learn a dance well enough to enjoy performing it in public it is capped by another, which in turn is thrust out of the way by some newcomer to the ballroom just as I am getting the hang of it. At present I am just about mastering the Yale Blues. And now I hear of this new dance. I really feel like giving up an unequal struggle."

And that is what is happening to the majority of average performers who like to keep abreast of the times. They are getting entirely discouraged, and this is reflected in the large number that have already dropped out of the game. It is absurd to expect dancers to go on indefinitely paying for lessons in dances which they will have very little opportunity of dancing before something else, demanding more lessons, turns up.

South African teachers of dancing realise this fact, and generally speaking they regret the constant introduction of new dances, which they realise is killing their business. The fault seems to lie chiefly with the London teachers, and until they adopt a more reasonable attitude we are likely to continue to be plagued by an endless string of new dances.

Whether the ballroom section of the South African Dancing Teachers' Association will be able to do anything to stem the tide of unwanted novelties has not yet been tested, but I have little doubt that before long this live body will get busy on fixing some control amongst its members of the dances taught. This may result in such unpromising dances as "The Baltimore" being stifled at birth—so far as South Africa is concerned, at any rate.

It is my sincere hope that the mention there has been of "The Baltimore" and the interest it has aroused amongst certain dancers will not be permitted to undo the good work done in popularising the Yale Blues in South Africa. In the Yale we have a potential "winner" that is capable of giving pleasure to dancers for a considerable time. In the Baltimore, as far as I can judge, we have nothing more than a passing fancy—and not everybody's fancy, at that. It would be a great pity if we allowed "The Baltimore" to cast a shadow across the bright future of the Yale. My hope is that South African dancers will ignore, at any rate, for the time being, the Baltimore, and concentrate on making a success of the Yale.

The Ballroom Sheik.

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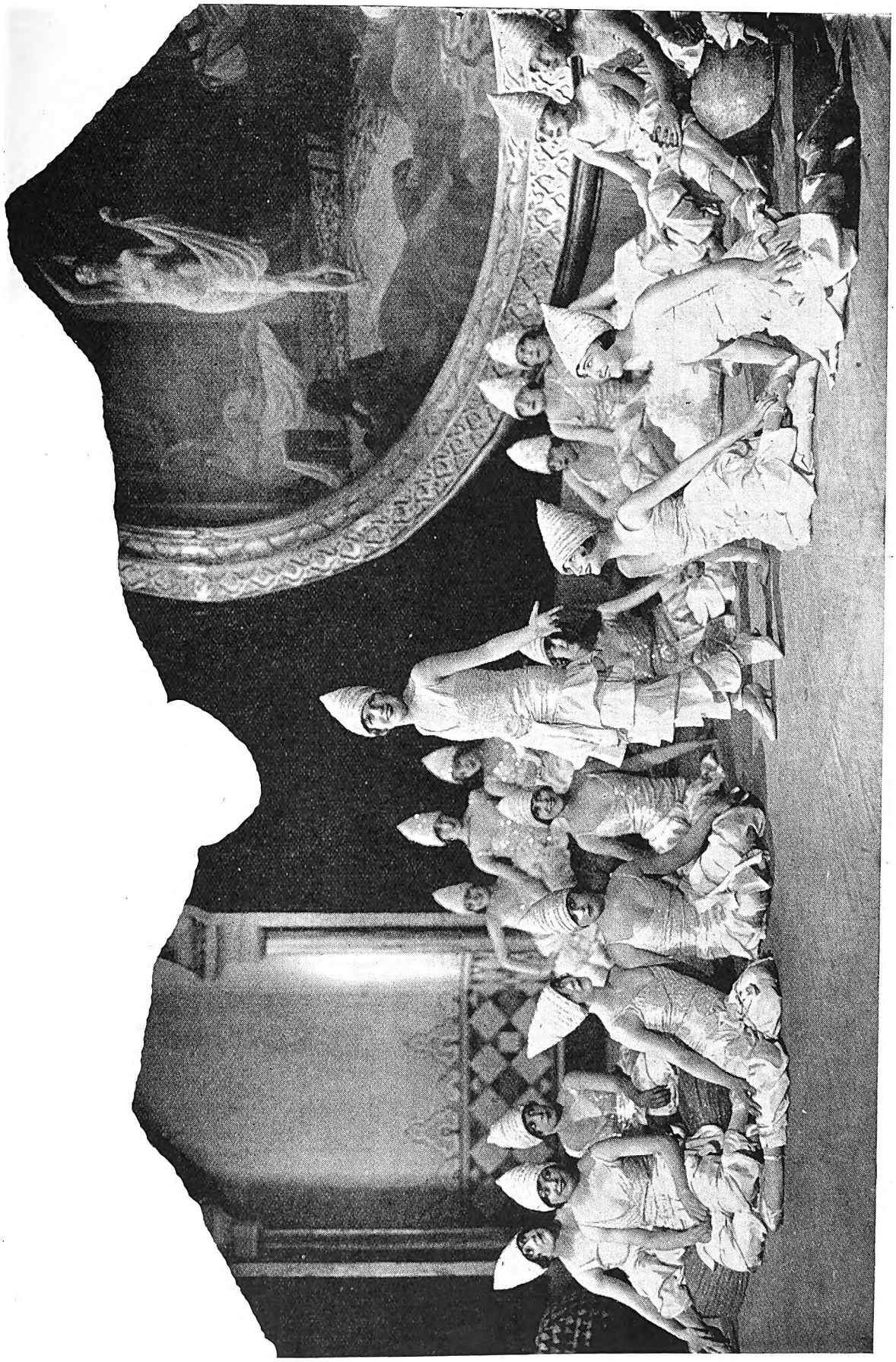

A striking Harem number in a London production.

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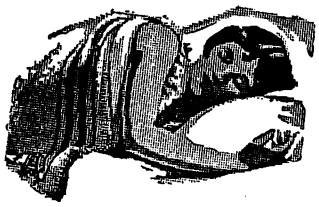
A scene from "The Blue Eagle," to be screened at the Orpheum, Johannesburg, on March 5th.

Why not have a winter costume like the one Alice Joyce wears here?

A BEAUTY SECRET



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Renee Hamilton.

Renee Hamilton.

One would think to hear Renee Hamilton singing and acting and dancing her way so deliciously through the musical comedies in which she plays the lead, that she was entirely happy and content with her lot. Not a bit of it. This slender, brown-eyed, bird-like slip of humanity has the energy of a fire-eater.

"Satisfied?" she says, and the brown eyes open a little wider; "but—no, of course, I am not. I want to do much more than this."

And here, with an air of secrecy, she leans forward and says:

"My great ambition is to make a success on the legitimate stage. I was on it once, and once only, when I played the leading part in a comedy called 'Double or Quit.' Of course, I did miss the music, and on more than one occasion I got into terrible trouble because on leaving the stage I went to my dressing-room singing loudly. In musical comedy, the noise of the orchestra screens all such noises behind the scenes from the audience, but on the legitimate stage things are very different and the smallest sound behind the scenes can annoy the audience enormously."

One wonders whether this aspiration of Renee Hamilton's is real or whether she thinks it is on the principle that "farthest hills are always greenest." Doubtless to the legitimate actress the musical comedy stage presents a vision of all that is bright and gorgeous and lovely. Perhaps they, too, in their dreaming moments, long to dance and sing, just as Renee Hamilton longs to play straight parts. But, I think, in her heart of hearts, Renee Hamilton would be terribly sad if she had to fly away from song and tripping feet.

She is full of humour, this bird-like person, and one can imagine her leading her interviewers up long lanes of absurd conjecture and crying, with Puck, whom she resembles amazingly—

"Lord, what fools these mortals be!"

When she is not acting in "Queen High" in South Africa, Renee Hamilton will be trying to lower her handicap at golf.

"I am the world's worst golfer. Oh! but the *very* worst," she says. "I am one of those awful people who insist on going round and who breaks the heart of every caddie who watches their strokes. Still, I am determined to become a good golfer some day. I positively refuse to keep off the links and, if the caddies' hearts are broken—well, I shall just have to walk over the shattered pieces."

One imagines that if such notoriously hard-hearted people as caddies have breakable hearts, these organs are shattered more by Miss Hamilton's charms than by her lack of prowess on the green.

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LONDON THEATRES.

Two plays this week, each of them having a leading lady who is well known to South Africa. Let us take them in the order in which they were produced.

First, there was "The Masque of Venice," in which Marie Tempest and Graham Brown appeared in the leading parts. "The Masque of Venice," if it does nothing else, enables us to see one more facet of that many-sided personality which is Marie Tempest's. As an authoress of the more hysterical and emotional kind of novel on the constant look out for "copy," Marie Tempest was a delight. She appeared in an amazing series of dresses, and I have never seen a more engaging picture than that which she made when she came on to the stage in a superb canary-coloured costume and cloak. Every gesture, every movement she makes is an exquisite picture. There is more here than mere theatrical art. These lovely pictures are an expression of her temperament. As one critic of the piece remarks, "How Watteau (the old French painter) would have clasped his hands with delight had he been able to see her in this piece." The play was like the well-known curate's egg, "good in spots," though the spots are few and far between. There was too much talk in it and too little action, and even the excellence of the settings could not persuade us that the jewel was without a flaw. Still, any play is welcome that keeps Marie Tempest on the London stage, and for this the author deserves our best thanks.

The second play was "Sauce for the Gander," a new farce comedy which, before it was toned down for our more fastidious English palates, was produced in America under the name of "Cradle Snatchers." The story deals with three wives who, on learning that their respective husbands have gone off to tread "the primrose path of dalliance," determine to pay them back in their own coin. The consequences of this paying back are absurdly funny and prove to us that "Sauce for the Gander" is likely to run a long time in London. Iris Hoey, as "Susan Martin," one of the wives, kept the house in an uproar of laughter. Her comedy powers have—if that were possible—increased since she was in South Africa, and she is as pretty and as like a fluffy Persian kitten as ever. Nancy Price and Helen Haye were the two other recriminating wives. On the next page you see a photograph of Nancy Price as she appeared recently in the part of an old woman.

The author of "Potiphar's Wife," the play which caused such a sensation in London with Jeanne de Casalis

Evelyn Hope is here seen informing her stage husband, Clifford Mollison, in "The Girl Friend," that she does not believe his story of the reason for the beautiful pyjamad lady entering his room. Clifford Mollison, with his usual stage facility for getting into difficulties, is here seen making matters worse by explaining them. [Photo: Stage Photo Co.

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in the leading part, who came on to the stage in a pair of pyjamas made of the most transparent kind of lace, has written a new play. This is to be produced to-night and is called "Tin Gods," but whether we shall bow down to these metallic over-lords or not remains to be seen. "Tin Gods" will have to be better than "Potiphar's Wife" if it is to make us at all enthusiastic.

"Clowns in Clover" and "Hit the Deck" are still two of the most popular shows in London. There is an amusing story told of how someone, walking through the corridors of the Adelphi Theatre among the many different dressing-rooms, heard the voice of a man shouting loudly, "Marriage is nothing but a joke to you." Suspecting some tragic scene between a married couple, he made enquiries, only to discover that the suggestive line was being shouted by the call-boy as a warning to Mr. Jack Hulbert that a certain part in one of the sketches had been reached and that it was time for him to go on the stage.

Leon M. Lion is to produce a new play by Reginald Berkeley, called "Listeners," at Wyndham's Theatre next week, when the run of "The Way of the World" finishes. The scene is set in Geneva, and part of the action is supposed to take place in the actual building of the League of Nations. The play is full of English and foreign diplomats and imaginary people from imaginary war offices. The theme of the play is the use of a new and terrible and hitherto unknown engine of war. There will be enough intrigues and spies and murders to enchant the heart of the most experienced thriller-audience. Nicholas Hannen will, I hear, play the part of a C.I.D. man.

The forthcoming Royal performance at the London Coliseum will include many names in the programme that are known to South Africa. There is Will Hay, who makes much comedy by his interpretation of a schoolmaster, and who will be seen in South Africa some time this year. Then there are Stanelli and Douglas, the Fiddle Fanatics, who have fiddled frantically and enchantingly in South Africa, and are likely to do so again before much time has elapsed. There is Larry Kemble, the comedy cyclist, who is setting out for the South in a few weeks' time, and A. C. Astor, the famous ventriloquist with his dummy Sentimental Mac, who has put off his trip to Africa for a week in order to see what effect he and Mac have upon the King and Queen. There is Lillian Burgiss, the English ballad singer, and also Victor Andre, both of whom have been to South Africa and are well known there; and last, but by no means least, Noni and Horace. I do not need to recall them to your memory, but you may be interested to know that a further tour in the South is projected for them shortly.

Alice Adair, one of the best dressed women we have seen on the stage in Africa. She appears with her partner, Phil Rich, at the Orpheum, Johannesburg, on March 5th.

I have never until recently heard of a popular matinee idol wearying of his own face; I had always thought that matinee idols were like Narcissus, who fell so much in love with his own reflection in a pool, and it preyed upon his mind to such extent that he fell in and was drowned.

Nancy Price.

Ivor Novello, however, one of our well-known and handsomest young actors, has—to put it crudely—tired of the sight of his own face, therefore he has grown a small moustache, which will be, though not in any sense a disguise, something of an innovation. What the thousands of matinee fans will say when they see this change in their idol, I do not know, but I should think that Ivor Novello's popularity is strong enough to enable him to grow a beard if he wanted to do so.

George Robey is at the moment one of London's most charming flower girls. To see her—or should I say him?—totting up her (his?) accounts for the day on the racing page of a newspaper in the Piccadilly Circus scene of "Bits and Pieces" is to realise that George Robey's art increases with the days. I can imagine that, when he gets to heaven, George Robey will tell such rib-tickling stories to the angels that they will forget to do their recording jobs. His stay at the Princes' Theatre is to be of much longer duration than he originally intended, since he and Marie Blanche and the rest of his excellent company are packing the theatre nightly.

There is still one more mystery play in the offing, and its production depends upon whether "Crime," at the Queen's, continues to be successful or not. It is called "The Trial of Mary Duggan," and Broadway (U.S.A.) has gone wild about it. I have heard that the whole action of the piece takes place in the New York Law Courts during a murder trial, and the curtain does not come down during the whole evening. This will be as much of an innovation as "The Spider," which is at the moment in rehearsal, and which will be produced in South Africa, with Harry Green in the leading part.

Pamela Travers.

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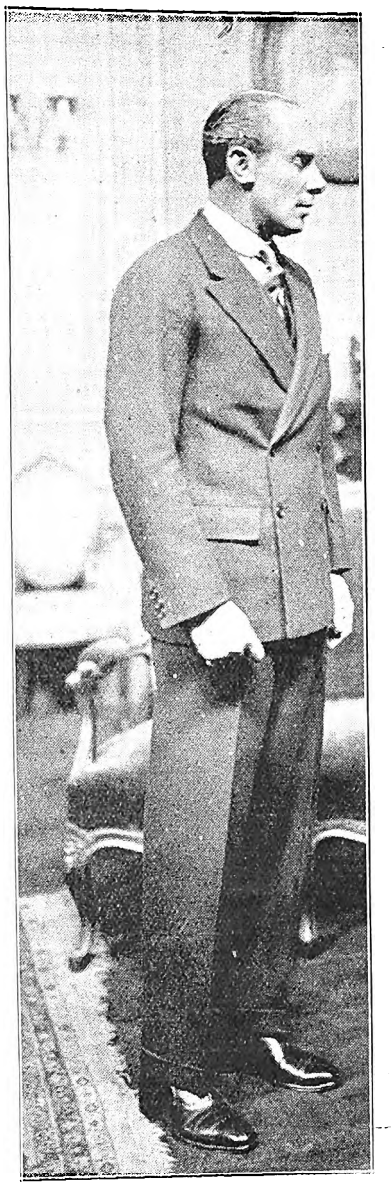

Adolph Menjou, in "The Ace of Cads," at the Grand Bioscope, Capetown, on March 5th.

Nicolas Hannen, in the London production of "The Golden Calf."

Gladys Wright

John Hartley,

and at the Johannesburg Empire.

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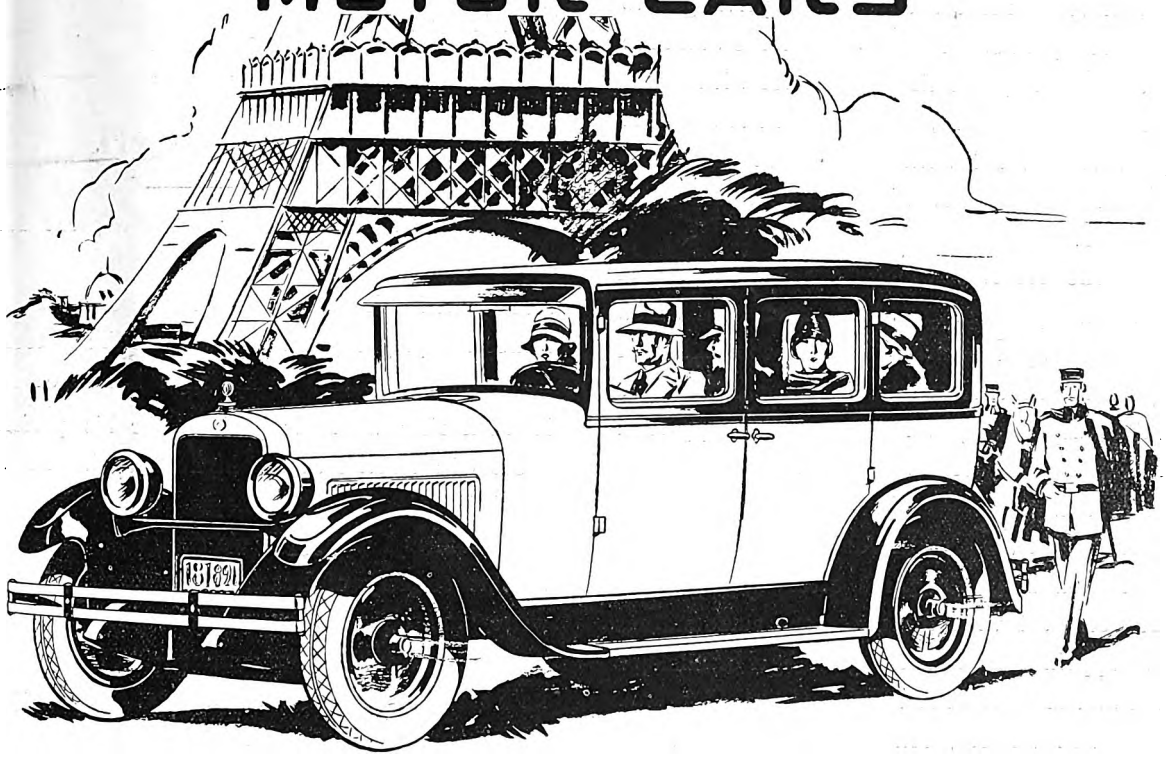

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Joseph Hislop.

African Theatres, Limited, are indeed to be congratulated in securing the world-famed operatic artists, Joseph Hislop, and the audience assembled at the Johannesburg Town Hall on Monday evening last, at once realised that a performer of the highest rank had arrived in their midst. With such an artist it was obvious to experienced music lovers that Johannesburg must eventually be privileged to the luxury of Grand Opera sooner or later, for the audience rose *en masse* upon hearing the timbre of voice with which Hislop filled the huge auditorium, and one could understand from past experience how the visiting artist has held spell-bound audiences in foreign lands where Grand Opera is an every-day occurrence.

The gramophone records, which give such splendid opportunities for hearing the natural production with which every note is uttered by this artist, causes something of distress amongst those accustomed to the intricacies of the art of vocalisation, as nothing can ever equal or approach the artist's presentation of works in person.

The writer of these lines was associated with Caruso, Scotti, and other great artists of the day in their personal participations of Grand Opera, and after having such evidence of the vocal art with the necessary surroundings there must be disappointment in hearing a singer of Hislop's calibre on a bare and unadorned concert platform.

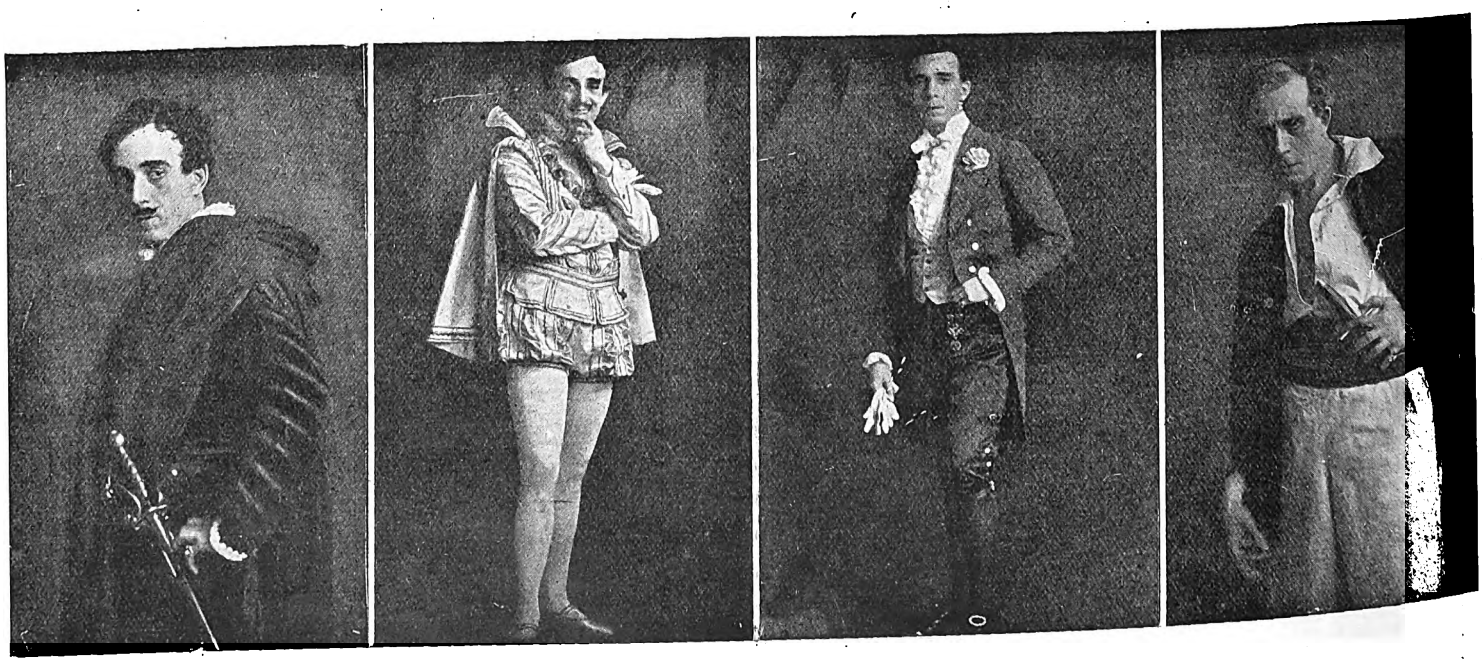
So many British singers, although they may study abroad for years, so rarely attain the fluency and inflexion of voice as the performer born in the country, but in the case of the concert giver now referred to we heard pronunciation and general nuance of tone which might have been that of a man born on French, German or Italian soil. Again, those born in foreign lands rarely ever give the ideal pronunciation and inflection of tone to the English language, and here again we had the advantage of hearing our own tongue pronounced as it should be. What a rare combination, and Hislop triumphed throughout!

His success already achieved fills one with a longing desire to hear still further of his repertoire, and we hope that Johannesburg and the general public of this country will support the enterprise of African Theatres, Limited, as is their due.

Sciarretti.

Sciarretti reminded me of the great Italian pianist, Busoni. His cantabile passages were indeed delightful and again in the Sgambati's Prelude and Fugue he proved himself a player possessing extraordinary technique. It is no wonder that this young man has made New York and London ring with his praises, for his performances were those of an artist of the highest attainments.

His playing of Chopin again reminded one of Pachmann. I wonder if we shall ever have the opportunity in this country of hearing this lovable, great man. The writer was once present when Pachmann was playing at a concert, and just before commencing the actual performance he rose from his stool and gesticulated wildly with his hands, intimating to the audience that the keyboard was not quite level! A member of the audience sitting quite near suggested that a piece of paper should be placed under the right leg of the instrument. This delighted Pachmann and he at once informed the public that everything was now in order and he would commence his solo.



Joseph Hislop.

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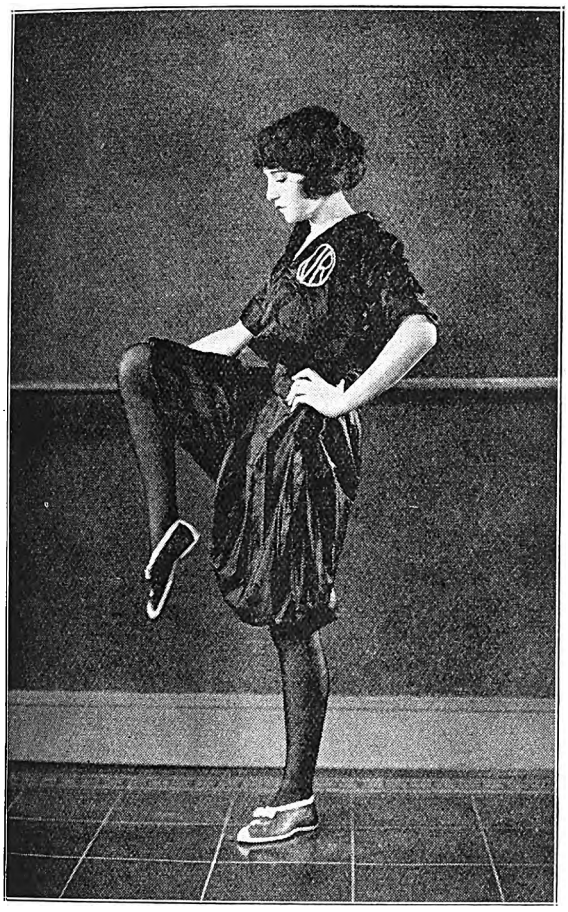

Bebe Daniels does her exercises every morning.

The charming singer at the Johannesburg Empire.

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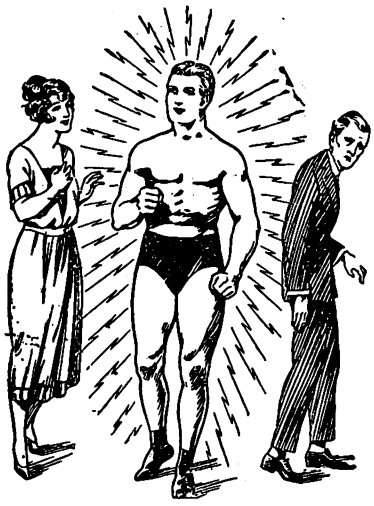

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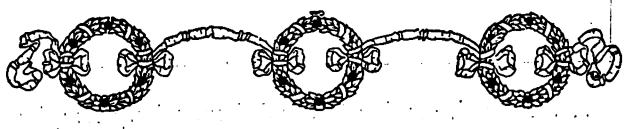

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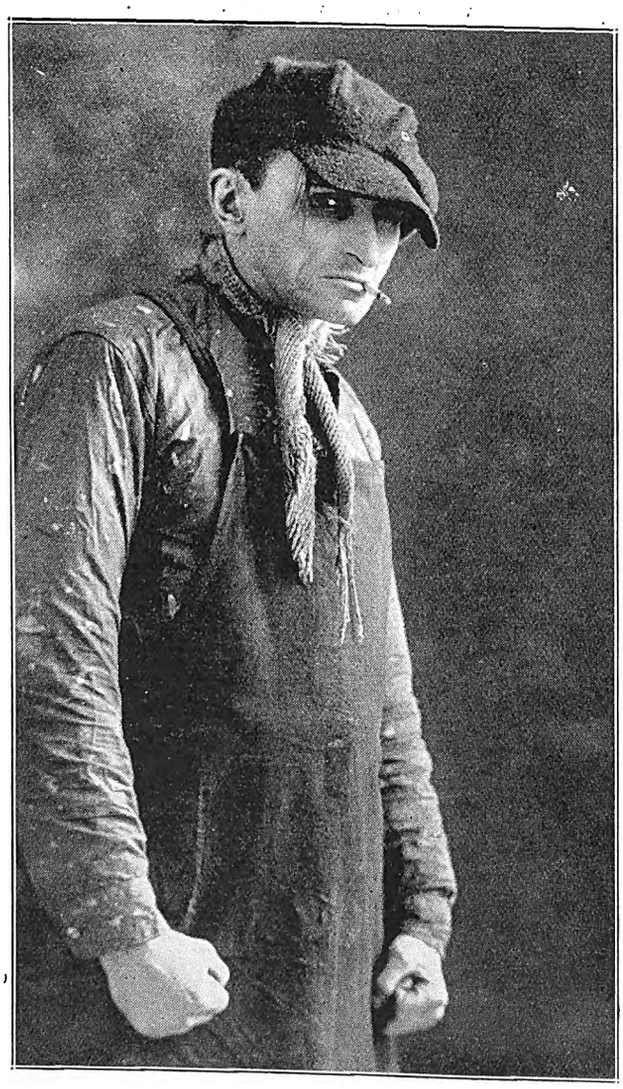
The Chase.



Eddie Reed, coming to the Johannesburg Empire on March 5th.

Harry Green.

I want to write something about Harry Green, but it is almost as difficult as if I sat down to write about a rainbow, or one of those kaleidoscopic toys which show new lights and colours every time they are turned. He is so many sided or—if I may put it this way—so many coloured, I should think an artist would find Harry Green a difficult person to paint. His personality has so many different facets, and you cannot nail Harry Green himself down to a single one of them. "Oh!"—you say,—when you see him in a certain mood, "at last I have got you here as the real Harry Green." But no! with the swiftness of a bird, he will fly from you, and you will discover another Harry Green in his place. And so it goes on! Is it any wonder, therefore, that Harry Green is able to play so many different kinds of parts with such perfect ease?

Not long ago, I saw him play the leading part in "The Music Master," at the Apollo Theatre, London. As the "Music Master," I could hardly recognise the Harry Green whom I knew off the stage. How had this elderly, sweet-faced, sweet-voiced, slightly bent man come into being, and from whence had he come? He had come, of course, from some recess of Harry Green's brain. Nothing was left of the brilliant young actor who has appeared so successfully in so many comedy rôles. The comedian had disappeared and in his place was a gentle-voiced old man in whom the elements of tragedy were apparent. I must confess that I, in company with the rest of the audience, was in tears. Ever hard-hearted, I rolled a white hanky into a tight little ball, and all this was due to one man. How that man dominated his audience! No one would have ever dreamed that the bent, white-haired figure stooping over the miniature of his lost wife and child was in private life hilarious young Harry Green of the vivacious manner and kindly smile. It was a triumph of impersonation. He held the audience in the palm of his hand, and swayed it from emotion to emotion as he wished. Here was no hint of over-acting, no hint of anything forced. Just a picture of a kind old musician who goes through much tribulation and eventually gets the desire of his heart.

It is such simple things as these which will appeal to human nature as long as human nature is what it is, and it is to such actors as Harry Green that we owe our stage glimpses into the true lives and feelings of the people who live in plays.

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All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, MARCH 5th, 1928.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Karel).**

4.0 p.m. daily, except Sunday: Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uucle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture), in English and Afrikaans.

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

7.30 p.m., Friday: Weekly Agricultural Talk (arranged by the Department of Agriculture).

7.50 p.m. daily, except Saturday and Sunday: Weather Forecast.

8.0 p.m., Saturday: Weather Forecast, General News Service, Announcements.

8.50 p.m., Tuesday and Wednesday: General News Service, Announcements.

9.0 p.m., Monday Thursday and Friday: General News Service, Announcements.

MONDAY, MARCH 5th, 1928.

7.0 p.m. Programme by the **Native Glee Party of the Bantu Men's Social Centre.**

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.

8.10— 2. Fortnightly Talk on Music, No. 4: "Music in Spain," by **Mr. Douglas Mossop.**

8.25— 3. Overture: "Der Freischutz" ... ... Weber.
"JB" Studio Orchestra.

8.35— 4. Songs:
(a) "Love and Music" ... ... Puccini.
(b) "The Sun whose Rays" (from "The Mikado") —Sullivan.
(c) "A Birthday" ... ... Cowen.
Miss Lena Maney.

8.45— 5. Selection: "Le Perichole" ... ... Offenbach.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Descriptive Vocalist:
(a) "It's up to you" ... ... Humming and Dini.
(b) "My Old Dutch" ... ... Chevalier.
Mr. Billy Milton.

9.20— 8. Jazz: **"JB" Studio Orchestra.**

9.30— 9. Weekly Sports Talk: "The Coming of the All Blacks," by **Mr. W. D. Powell.**

9.45—10. Suite: "Monsieur Beaucaire" ... ... Rosse.
"JB" Studio Orchestra.

9.55—11. Songs:
(a) "Widow Song" (from "The Yeoman of the Guard") —Sullivan.
(b) "Still as the Night" ... ... Bohm.
(c) "Butterfly Wings" ... ... Montague Phillips.
Miss Lena Maney.

10.5 —12. Jazz: **"JB" Studio Orchestra.**

10.10—13. Descriptive Vocalist:
(a) "Stoney Broke in Noman's Land" ... F. Hurstie.
(b) "Never Mind the Weather" ... J. P. Hargreaves.
Mr. Billy Milton.

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

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TUESDAY, MARCH 6th, 1928.

8.0—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Fortnightly Literary Talk (New Series), No. 1, by **Mrs. Drennan.**

8.25— 3. Overture: "Crown Diamonds" ... ... Auber.
"JB" Studio Orchestra.

8.35— 4. Contralto:
(a) "A Request" ... ... Woodforde Finden.
(b) "Cradle Song" ("Caprice Viennois") ... Kreisler.
Miss Susie Everett.

8.45— 5. Jazz: **"JB" Studio Orchestra.**

8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:

9.0 — 7. Baritone:
Four Indian Love Lyrics ... ... Woodforde Finden.
(a) "The Temple Bells." (b) "Less than the Dust."
(c) "Kashmiri Song." (d) "Till I Wake."
Mr. Thomas H. Ingles.

9.10— 8. **Grace and Keats,** Comedy Duo, relayed from Empire Theatre.

9.25— 9. "A Trip Round the World," No. 4: "Holland."

9.40—10. Contralto:
(a) "Where'er you Walk" ... ... Handel.
(b) "Over the Moor" ... ... Liddle.
Miss Susie Everett.

9.50—11. Selection: "Aida" ... ... Verdi.
"JB" Studio Orchestra.

10.5 —12. Baritone:
(a) "Sea Haven" ... ... Sanderson.
(b) "The Blind Ploughman" ... ... R. C. Clarke.
(c) "The Bandolero" (by request) ... ... Leslie Stuart.
Mr. Thomas H. Ingles.

10.15—13. Suite: "Three Dream Dances" ... ... Coleridge-Taylor.
"JB" Studio Orchestra.

10.30—Close down.

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WEDNESDAY, MARCH 7th, 1928.

8.0—Evening Programme.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.
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(Jack Hutchison, John Ross, Dick Kilkelly, Wally Bowditch) in a Pot-Pourri of Songs, Duets, Trios and Burlesques.
"JB" Studio Orchestra.

The **General News Service** and **Announcements** will be broadcast at 8.50 p.m.

Between 9.0 and 10.0 p.m. the Programme will be relayed to Durban.

10.30—Close down.

THURSDAY, MARCH 8th, 1928.

8.0—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. "Die Verlore Portret," 'n Humoristiese Verhaal deur **B. Northling Swemmer, M.I.S.A.** (vertel deur skrywer).

8.25— 3. Overture: "Norma" ... ... Bellini.
"JB" Studio Orchestra.

8.35— 4. Soprano:
(a) "In a Strange Land" ... ... Toubert.
(b) "With Thee is Peace" ... ... Schubert.
Miss Rae Lavine.

8.45— 5. Selection: "A Greek Slave" ... ... Jones.
"JB" Studio Orchestra.

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9.0 — 6. **General News Service. Announcements.**

9.10— 7. Baritone:

(a) Il Barbiere di Siviglia: "Largo al Factotum della citta" (sung in Italian) ... ... Rossini.

(b) Un Ballo ir Maschera: "Alla vita che t'arride" (sung in Italian) ... ... Verdi.

Cantor N. Lopato.

9.20— 8. Weekly Wireless Talk, by **Mr. J. N. A. Ray, B.A.**

9.35— 9. Suite: "Peer Gynt." ... ... Greig.

"JB" Studio Orchestra.

9.50—10. Soprano:

(a) "Gretchen at the Spinning Wheel" ... ... Schubert.

(b) "The Water Song" ... ... Schubert.

Miss Rae Lavine.

10.0 —11. Jazz: **"JB" Studio Orchestra.**

10.10—12. Baritone:

(a) "It is Enough" (from "Elijah") ... Mendelssohn.

(b) The First Song of Wolfram, from "Tannhäuser: "When I this Throng Noble and Fair Behold" —Wagner.

(c) "Eili Eili" (by request) ... ... ———

Cantor N. Lopato.

10.20—13. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

FRIDAY, MARCH 9th, 1928

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.

8.10— 2. Business Talk, No. 4, by **Mr. Arnold Smith.**

8.25— 3. Overture: "Dragons de Villars" ... ... Maillart.

"JB" Studio Orchestra.

8.35— 4. Baritone:

(a) "Asra" (sung in Jewish).

(b) "Forgoten" (sung in Jewish).

Mr. J. Wainstein.

8.45— 5. Selection: "The Girl Friend" ... ... Rogers.

"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Soprano:

(a) "Lo! Here the Gentle Lark" ... ... Bishop.

(b) "Song of the Soul" ... ... Briel.

(c) "Mi Chiamano Mimo" ("La Boheme")... Puccini.

Miss Beatrice Alexander.

9.20— 8. Sketch by **"JB" Studio Dramatic Company.**

9.40— 9. **Empire Orchestra,** relayed from Empire Theatre.

9.45—10. Baritone:

(a) "Song of the Volga Boatmen" (in Russian).

(b) "A Life for the Czar" (in Russian).

Mr. J. Wainstein.

9.55—11. Suite: "Petite Suite Moderne" ... ... Rosse.

"JB" Studio Orchestra.

10.10—12. Soprano:

(a) "Ave Maria," from "Cavalleria Rusticana" —Mascagni.

(b) "Dancing Lesson" ... ... Oliver.

(c) "Mia Piccirelli" ... ... Salvator Rosa.

Miss Beatrice Alexander.

10.20—13. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

SATURDAY, MARCH 10th, 1928.

8.0—EVENING PROGRAMME.

1. **Weather Forecast. General News Service. Announcements.**

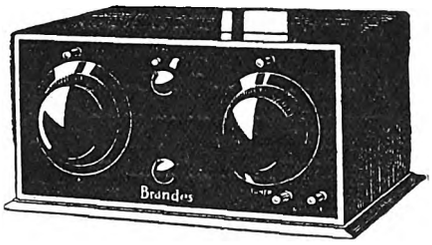
8.10—2. **Bijou Orchestra,** relayed from Bijou Theatre.

8.30—3. **Dance Programme,** relayed from the Carlton Hotel.

11.45—Close down.

N.B.—Between 9.0 and 10.0 p.m. the Programme will be relayed to Durban.

"I did not know"



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SUNDAY, MARCH 11th, 1926.

FIRST SESSION.

3.30 p.m. **Gramophone Recital.**

5.0 p.m.—Close down.

SECOND SESSION.

7.30 p.m. Relay of Service from **St. George's Presbyterian Church.**

Introit.

Invocation.

Hymn: "Hark! how Heaven is Calling."

Evening Prayers.

Psalm 143, 6-8.

Scripture Lesson.

Anthem: "A Day in Thy Courts" ... ... Macfarren.

Intimations.

Offering.

Dedication.

Hymn: "Courage, Brother."

Sermon: "The Servant who Betrayed his Lord," by **Rev. J. Bruce Gardiner.**

Hymn: "The Son of God goes forth to War."

The Benediction.

The Vesper.

THIRD SESSION.

EVENING PROGRAMME.

8.45—1. Overture: "Il Guaraney" ... ... Gomez.
"JB" Studio Orchestra.

8.55—2. Tenor:
Mr. Leslie McCallum.

9.5 —3. Selection: "Rigoletto" ... ... Verdi.
"JB" Studio Orchestra.

9.20—4. Trumpet Solo:
(a) "Sweet Spirit hear my Prayer" ... ... Wallace.
(b) "The Better Land" ... ... Cowen.
Mr. T. Jones.

9.25—5. Suite: "Sicilian Vespers" ... ... Verdi.
"JB" Studio Orchestra.

9.35—6. Tenor: **Mr. Leslie McCallum.**

9.45—7. Selection: "Zampa" ... ... Herold.
"JB" Studio Orchestra.

10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.
Studio 'Phone Number, Central 2928.

A "Tuning Note" is transmitted for one minute before all Sessions.

MONDAY, MARCH 5th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:
(a) "Good Morning Brother Sunshine"
—Liza Lehmann.
(b) "From the land of the Sky Blue Water," Cadman.
Miss Jean Hay.

Light Music.

Elvia Rayner (Pianoforte): Compositions by Tschaikowsky.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **The Children's Corner: Aunt Janet,** of the Library, will tell you about the Candy Country, from a story by Louisa Alcott. Piano Solos by **Uncle Fred.** A Chat with **Aunt Isobel.** Birthday Greetings and a News Bulletin.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk.**

Light Music.

7.30 **Dinner Hour Session:** The Wireless Orchestra:—
Selection: "Zig-Zag" ... ... Stamper.
Entracte: "Rosamunde" ... ... Schubert.
Valse: "Ma Vie" ... ... Lumbaye.
An Idyll: "The Glow Worm" ... ... Lincke.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 **Natural History Talk, No. 5:** "The Habits of Ants," by **Mr. E. C. Chubb.**

8.25 Intermezzo: "Tip Toes" ... ... Cooke.
Airs from "La Belle Helene" ... ... Offenbach.
The Wireless Orchestra.

8.35 Soprano:—
(a) "Love's own Kiss" ("High Jinks") ... ... Freeman.
(b) "Sweet early Violets" ... ... Sherrington.
Miss Marie Zarge.

8.45 **General and Local News.**

8.55 Selection: "Rose Marie" ... ... Friml.
The Wireless Orchestra.

9.5 **Jenny Isaacson** ('Cello).

9.10 **Harold Cleverley and Jack Kempner** in some of their popular numbers.

9.20 Fox Trot: "Hallelujah" ... ... Youmans.
"Arabesque" ... ... Phillips.
The Wireless Orchestra.

9.30 **Humorous Item.**

9.34 Soprano:—
(a) "The Piper of Love" ... ... Molly Carew.
(b) "One little Hour" ... ... Evelyn Sharpe.
Miss Marie Zarge.

9.42 Pianoforte Duets:—
(a) "Mazurka" ... ... Moszkowski.
(b) "Valse No. 6" (Three-Fours) ... ... Coleridge-Taylor.
Misses Elvia Rayner and Hellen Rutter.

9.50 **Harold Cleverley and Jack Kempner.**

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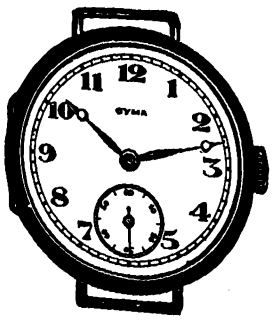

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9.58 **Jazz Item.**
10.0 Close down.

TUESDAY, MARCH 6th, 1928.

12.30 **Lunch Hour Session:—**

Mezzo Soprano:
(a) "Where the Abana Flows" ... Woodforde-Finden.
(b) "A Little Love a Little Kiss" ... ... Silesu.
Miss Peggy Edwards.

Baritone:
(a) "The Lute Player" ... ... Allitsen.
(b) "O Sole Mio" ... ... Da Capua.
Mr. W. L. du Plessis.

The "Pruchner" Player Piano.

Light Music.

2.0 Close down.
4.0 **Afternoon Session:** Relay from Prince's Theatre.
4.7 **Light Music.**
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
5.0 **Children's Corner:** A Little Play: "Why the Fuchsia Hangs its Head":—

Fairy Primrose ... ... RITA.
Fairy Fuschia ... ... NORA WHITSITT.
Fairy Queen ... ... VIOLET WOODWARD.
Puck ... ... CYRIL CHOSACK.
The Judge of Fairyland ... ... JACK WOODWARD.
Betty (a little girl) ... ... DOROTHY DAVIS.
Dream Fairy ... ... CLARA DAVIS.
The Court Usher ... ... ERNEST ROSE.

5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:—**

Banjo:
(a) "Whistling Rufus" ... ... Kerry Mills.
(b) "Return of the Regiment" ... ... Emilie Grimshaw.
Miss Dorothy Cumming.

"Special Request" Gramophone Records.

7.50 **Excerpts from a "London Letter"** (with acknowledgments to "Sunday Times").
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 Soprano:
(a) "Oh, that we two were Maying" ... ... Nevin.
(b) "Sylvelin" ... ... Sinding.
Miss Elsie Smith.

8.15 Violin: "La Ronde des Lutins" ... ... Bazzini.
Jascha Heifetz.

8.20 Baritone:
(a) "A Chip of the Old Block" ... ... Squire.
(b) "A Dream" ... ... Bartlett.
Mr. Val Wright.

8.30 A Humourous Sketch: **"The Changeling,"** by W. W. Jacobs. Played by the **A.B.C. Dramatic Club.**

Characters:—

George Henshaw (a scrubby, nervous little man of about forty. He is dressed in the working clothes of a mechanic, and has a small brown beard which he tugs habitually) ... ... Mr. GEORGE MONTFORD.

Mrs. Henshaw (a tall, angular woman of thirty-five)—
Miss ISOBEL NIVEN.

Ted Stokes (a man of about thirty years)—
Mr. MAURICE ALEXANDER.

Mind Picture: The kitchen at Henshaw's House in Bermondsey. It is furnished as a living room.

Time: Eight o'clock in the evening.

8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

WEDNESDAY, MARCH 7th, 1928

12.30 **Lunch Hour Session:—**

Olive Arnal (Soprano).
Elvia Rayner (Pianoforte).
Compositions by Cyril Scott.
Light Music.

2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner.** A Chat with **Uncle Monty.**
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

(supplied by Messrs.. Brunswick (S.A.), Ltd., of 434, West Street, Durban.)

7.13 Mezza:
(a) "Fairy Waters" ... ... Haydn Wood.
(b) "I Love your Eyes of Grey" ... ... Haydn Wood.
Mrs. W. M. Holden.

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7.31 **Radio Talk:** "The Arch-enemy of Radio" (by special request). **Mr. N. D. Cumming, A.M.I.R.E.**

7.50 Mezzo:
(a) "The Little Girl Waiting at Home" ... Haydn Wood.
(b) "May is in my Garden" ... ... Haydn Wood.
Mrs. W. M. Holden.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
"March Slav." ... ... Tschaikowsky.
Selection: "The Fairy Doll" ... ... Baynes.
Baritone: "Hybrias the Cretan" ... ... Elliott.
Mr. Vernon Tunmer.
Scenes Pittoresques ... ... Massenet.
(a) "Angelus." (b) "Fete Boheme."

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, MARCH 8th, 1928.

12.30 **Lunch Hour Session:—**
The "Pruchner" Piano Player.
Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:—**
Mezzo:
(a) "Rose of my Heart" ... ... Herman Lohr.
(b) "I did not know" ... ... Trotere.
Miss Grace Brewer.

Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner: "The Adventures of William"** (Part 1), from "William the Outlaw" (Crompton), told by **Aunt Janet,** of the Library. Sound Pictures. **Uncle Fred** at the Piano. Songs by **Aunt Isobel.** Birthday Greetings and Riddles.

5.45 Close down.

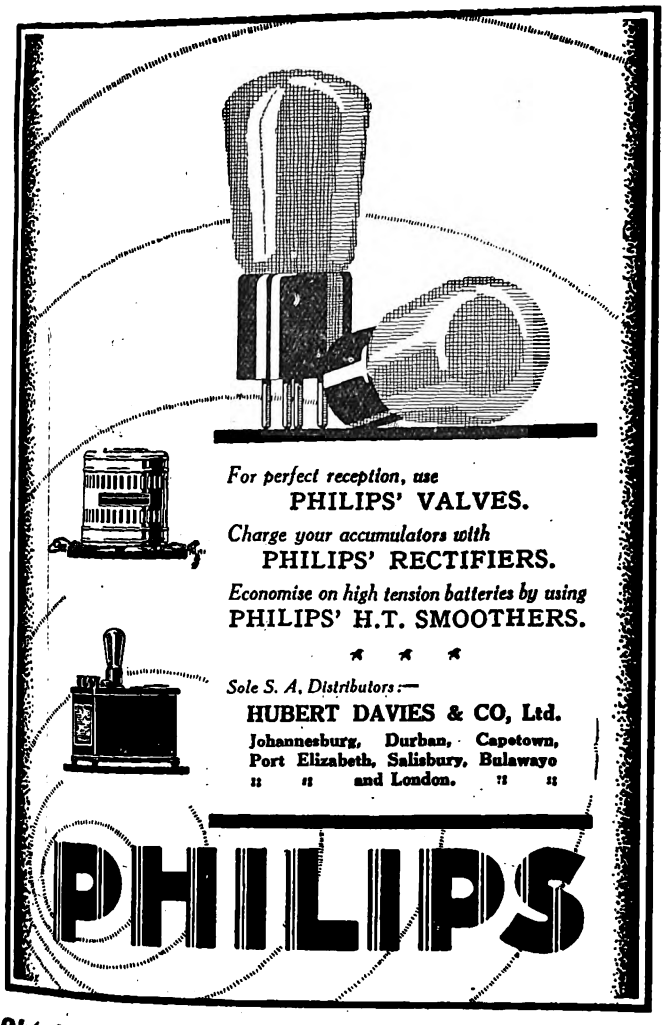
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes" ("His Master's Voice Gramophone," supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**
Contralto (in Studio):
(a) "Farewell to Summer" ... ... Johnson.
(b) "Sapphic Ode" ... ... Brahms.
(c) "Maiden of Morven" ... ... Lawson.
Miss Jessie Allan.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion. Conductor, **Mr. T. H. Huddle:—**
"A CLASSICAL PROGRAMME."
Overture: "Leonora No. 3" (by request) ... ... Beethoven.
Ballet Symphonique: "Scheherazade" (by request) —Rimsky Korsakov.
(a) "Allegro non troppo."
(b) "Andantino."
(c) "Andantino quasi allegretto."
(d) "Frentico."

9.5 **General and Local News.**
Contralto (in Studio): "Prelude" ... ... Cyril Scott.
Miss Jessie Allan.
Suite: "The Children's Corner" ... ... Debussy.
(a) "Doctor Gradus and Parnassum."
(b) "Jumbo's Lullaby."
(c) "Doll's Serenade."
(d) "The Snow is Dancing."
(e) "The Little Shepherd."
(f) "Golliwog's Cake Walk."
"Valse Triste" ... ... Sibelius.



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Prelude and Liebestod, "Tristan and Isolde" ... ... Wagner.
10.0 Close down.

FRIDAY, MARCH 9th, 1928.

12.30 **Lunch Hour Recital:** The Studio Orchestra.
Selection: "Nursery Rhymes" ... ... Byng.
"Irvitation a la Gavotte" ... ... Waldteufel.
Piccolo: **Mr. C. Horne.**
Pianoforte: **Mr. E. Heap:**
Valse: "Etincelles" ... ... Waldteufel.
Airs from "The Mikado" ... ... Sullivan.
Viola: **Mr. W. B. Carter:**
Overture: "Lurline" ... ... Wallace.
Selection: "Old English Airs" ... ... Binding.
Clarinet: **Mr. H. Oney:**
Intermezzo: "Jewels of the Madonna" ... ... Ferrari.
March: "La Pere la Victoire" ... ... Ganne.
2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner:** The Story of "The Jester," told by **Uncle Bricky.** Songs, Recitations and Stories by Members of the Family. Birthday Greetings and Riddles.
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** Light Music.
7.13 **Sports Talk,** by **"Natalian."**
7.30 **The Studio Orchestra.**
Selection: "Tails Up" ... ... Brahms.
Morceau: "Dreams" ... ... Sabathiel.
Valse: "Uncle Casimer" ... ... Gilbert.
March: "National Emblem" ... ... Bagley.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.10 Talk No. 5: "A Trip to Egypt and the Continent." **Mr. C. S. Lucas.**
"A STUDIO PROGRAMME."
8.25 "Four Cinderella Dances" ... ... Lohr.
The Studio Orchestra.
8.35 Soprano:
(a) "One Fine Day" ("Madam Butterfly") ... ... Puccini.
(b) "Serenata" ... ... Toselli.
Miss Muriel Rogerson.
8.45 **General and Local News.**
8.55 "You Gave me all my Sunshine" ... ... Wood.
"Long Ago" ... ... Elliott.
The Studio Orchestra.
9.5 **Edgar Heap** (Pianoforte).
9.10 Baritone:
(a) "Birds in the High Wall Garden."
(b) "O, let not the Solid Ground."
—From the Song Cycle, "Maud" (Somerville).
Mr. Clifford Tutton.
9.20 Selection: "Oh, Kay" ... ... Gershwin.
The Studio Orchestra.
9.30 **Novelty Item.**
9.34 Soprano:
(a) "Amber and Amethyst" ... ... Carse.
(b) "I Pitch my Lonely Caravan" ... ... Eric Coates.
Miss Muriel Rogerson.
9.44 **Orchestral Item.**
9.48 Baritone:
(a) "I have led her Home."
(b) "O, that 'twere possible."
—From the Song Cycle, "Maud" (Somerville).
Mr. Clifford Tutton.
9.58 Foxtrot: "Vladivostock." **Jack Hylton and his Orchestra.**
10.0 Close down.

SATURDAY, MARCH 10th, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March: "Colonel Bogey" ... ... Alford.
Suite: "Othello" ... ... Coleridge-Taylor.
Solo Piccolo: "Picaroon" ... ... Green.
Mr. C. Horne.
Valse: "The Joy of Spring" ... ... Godin.
Selection: "The Student Prince" ... ... Romberg.
Solo Cornet: "God be with you" ... ... Stodger.
Mr. F. S. Roakes.
(a) Descriptive: "The Grasshopper" ... ... Bucalossi.
(b) Morceau: "Mystic Beauty" ... ... Finck.
Selection: "The Quaker Girl" ... ... Monckton.
Overture: "Mirella" ... ... Gounod.
12.30 Close down.
7.15 **Reports:** Weather Report, Shipping Intelligence and Wool Report.
7.20 **Dinner Hour Session:** Recital on the Columbia "Grafonola" (supplied by Messrs. H. Polliack & Co., of West Street).
8.0 **Time Signal.**
Light Music.
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

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March: "Dawn of Freedom" ... ... Lotter.
Overture: "Romantique" ... ... Kela Bela.
Tenor: "Dear Old Pal of Mine" ... ... Gitz Rice.
Mr. Richard Wakefield.
Morceau: "Apres le Bal" ... ... Czibulka.

8.50 **General and Local News and Sporting Results.**
9.0 **Relay from "JB."**
10.0 **Relay from Criterion Theatre.**
10.20 **Arthur Vos and his Orchestra,** relayed from the Marine Hotel, Esplanade.
11.0 Close down.

SUNDAY, MARCH 11th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
Fantasia: "Lohengrin" ... ... Wagner.
Overture: "Egmont" ... ... Beethoven.
Valse: "Sparkles" ... ... Waldteufel.
Suite No. 2: "L'Arlesienne" ... ... Bizet.
(Prelude and Farandele.)
Solo Euphonium: "O, Day most Glorious" ... ... Rossini.
Mr. F. J. Beswick.
Serenade: "Roccoco" ... ... Helmund.
Pizzicati: "Baby's Sweetheart" ... ... Corri.
Selection: "H.M.S. Pinafore" ... ... Sullivan.
March: "Here Goes" ... ... Baynes.

4.30 **Children's Corner:** Arranged by **Aunt Isobel.**
5.15 Close down.
6.45 **"The Bells of St. Paul's."**
7.0 Evening Service, relayed from **West Street Wesleyan Church.** Organist, **Mr. Arthur Tann, A.R.C.O.** Order of Service:—
Hymn.
Invocation and Lord's Prayer.
Hymn.
Scripture Reading.
Solo: **Mr. John Thompson.**
Prayer.
Anthem by the Choir.
Announcements and Offertory.
Sermon by the **Rev. T. Major,** of West Street Wesleyan Church.
Benediction.
N.B.—The Hymns used are from the Wesleyan Methodist Hymn Book.
8.30 **"A Popular Concert,"** relayed from the Summer Palace.
Overture: "The Mastersingers" ... ... Wagner.
Scenes from "Merry England" ... ... German.
Mezzo: "Happy Summer Song" ... ... Carne.
Miss Jessie Stewart.
"Cappriccio Italien" ... ... Tchaikowsky.
Tone Poem: "Mazeppa" ... ... Liszt.
Duet: "Excelsior" ... ... Balfe.
Messrs. A. W. Snell and H. Harwood.
"Ave Maria" ... ... Gounod.
Mezzo: "The Shadowless Hour" ... ... Cadman.
Miss Jessie Stewart.
Fantasia: "All Round the World" ... ... Yotomo.
The Durban Municipal Orchestra.
Conductor: **Mr. T. H. Huddle.**
10.0 Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m. 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, MARCH 5th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records, supplied by Messrs. H. Polliack & Co., Adderley Street, Capetown.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Gramophone Recital.**
5.0 **Afternoon Topics:** "The House of the Past."
5.20 **Teens:** Chatterton the Wonder Boy.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Weekly Talk to Farmers** (arranged by the Agricultural Department, Pretoria).
1. 'n Kort Lesing deur Mnr. J. J. Jordaan, Prinsipaal Pluimvee Deskundige, en die Afdeling Landbou-onderwys en Uitbreiding van die Departement van Landbou, oor Pluimvee Boerdery in Suid Afrika.
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 Novelty numbers by **Zabow & Moller's Orchestra.**
8.25 Songs: **Mr. A. R. Lander.**
8.32 'Cello Solos: **Miss Bernice Easton.**
8.40 Songs: **Miss Gladys Robb.**
8.46 **Zabow & Moller's Orchestra.**
9.0 **News Service** (English).
9.5 **"Figure Magic,"** arranged for broadcasting by **Herbert De Caston.**
9.15 **Zabow & Moller's Orchestra.**
Songs: **Miss Gladys Robb.**
'Cello Solo: **Miss Bernice Easton.**
Songs: **Mr. A. R. Lander.**
Zabow & Moller's Orchestra.
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

TUESDAY, MARCH 6th, 1928.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

AFTERNOON SESSION.

1.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.
5.0 **Song Recital:** Requested Items.
5.20 **Children:** The Immortal Peasant Boy and his Music.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Report. Market Report.**
Orchestral Items by the Capetown Orchestra. Conductor, **W. J. Pickerill.**
8.15 Grand March from "Le Prophete" ... ... Meyerbeer.
Selection: "Dorothy" ... ... Celliers.
The Orchestra.
Songs: **Dorothy Fern.**
Cornet Solos: **G. C. Dimmack.**
Songs: **H. J. Brownlee.**
Two Caucasian Sketches ... ... Ivanov.
(a) "In the Village."
(b) "The Sirdar's Procession."
The Orchestra.
9.0 **News Service** (English).
9.5 Quintette:
1st Violin ... ... Alfred Gibbs.
2nd Violin ... ... Walter Swanson.
Viola ... ... Eric Bray.
'Cello ... ... Granville Britton.
Piano ... ... Geoffrey Miller.

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9.25 Songs: **Dorothy Fern.**
Flute Solo: **J. R. Lamb.**
Selection: "Il Trovatore" ... ... Verdi.
The Orchestra.
10.0 **News Service** (Afrikaans).
10.5 Songs: **H. J. Brownlee.**
Intermezzo: "La Paloma" ... ... Yradier.
Suite: "Joyous Youth" ... ... Coates.
The Orchestra.
10.30 Close down.

WEDNESDAY, MARCH 7th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Afternoon Topics:** Radio Matters.
5.20 **Birthday Greeting and Music.**
5.30 A Talk on Life Saving and Instructions on swimming, by **Head Constable Price,** of the Docks Police.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Alhambra Orchestra.**
Songs: **Beatrice Renouf.**
Piano Solos:
(a) "The King's Hunt" ... ... Bull.
(b) "Alman" ... ... Anon.
(c) "Chorale Prelude" ... ... Bach.
Dora Garrett.
Songs: **G. J. Osman.**
Piano Solos:
(a) "Little Moon Man" ... ... Colin Taylor.
(b) "Cappricietto" ... ... Colin Taylor.
Dora Garrett.
Songs: **Beatrice Renouf.**
9.0 **News Service** (English).
9.5 "Round the World on Motor Cycles." Talk by Messrs. B. H. Cathrick and H. P. Castley.
9.30 **Programme of Music by Cleghorn's Café Orchestra.** Leader, **Percy Rees.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

THURSDAY, MARCH 8th, 1928.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Short Story:** "The Player." Algernon Blackwood.
Children: Happy Stories and Music by **Aunty Lex** anl **Uncle Bonzo.**

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
Classical Concert by Capetown Orchestra, relayed from City Hall. Conductor, **W. J. Pickerill.**
8.15 Symphony No. 1 in B Flat ... ... Schumann.
9.0 (approx.) **News Service** (English).
9.15 Overture: "Anacreon" ... ... Cherubim.
Petite Suite ... ... Debussy.
10.0 **News Service** (Afrikaans).
10.5 **Relay from "Waldorf."** Leader, **F. Ferramosca.**
10.30 Close down.

FRIDAY, MARCH 9th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records, supplied by Messrs. H. Polliack & Co., Adderley Street, Capetown.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Afternoon Topics:** Interesting Facts from a broadcasting point of view.
5.20 **Teens:** "The Man who, being sad, made all men glad."

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
Dance Music.
10.0 **News Service** (Afrikaans).
11.0 Close down.

SATURDAY, MARCH 10th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items.
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** We entertain Ourselves.

EVENING SESSION.

7.0 **Dinner Hour Music** by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Popular Programme by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 **Relay from Fletcher & Cartwright's.** Leader, **V. Latronico.**
10.30 Close down.

SUNDAY, MARCH 11th, 1928.

7.0 **Time Signals.**
Die diens sal uitgesaai word vanuit die **Groote Kerk,** Adderley Street.
8.45 **Programme of Music by the Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from Adderley Street Pier, weather permitting, otherwise from Studio.

Items from the Durban Studio.

Hislop—Sciaretti—And a Relay to "J.B."

It was befitting the occasion of our first relay under the new regime to "JB" on Wednesday evening, the 22nd of February, that we should have in the Studio two such notabilities in the public eye as Mr. Joseph Hislop, the famous tenor, and Signor Sciaretti, the noted Italian pianist, each of whom broadcast a short address. Much interest has been centred round these two personalities locally, and by the time these notes appear in print their two concerts will have taken place, and musical Durban will be revelling in the memory of two glorious artists. Mr. Hislop, when the microphone switch was out, of course, related some good stories about his associations with Sir Harry Lauder, told in really inimitable style. It would seem, on occasions, that Sir Harry has been the subject of much leg-pulling by his confreres, particularly in reference to his gramophone recordings. But the details of the incidents must not be published here. No, oh dear, no.

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Programme.

Mr. E. C. Chubb, whose natural history talks are proving of such interest to our listeners, will be with us again on Monday evening. In the fifteen minutes at his disposal, he will deal with the habits of ants. I can hear the lady of the household saying "tiresome things!", or words to that effect. The musical portion of the programme will be sustained by Miss Marie Zarge (soprano) in some light songs, Messrs. Cleverly and Kempner and their ukelele, the Misses Hellen Rutter and Elvia Rayner, in duets at the pianoforte, and the wireless orchestra.

"The Changeling." By W. W. Jacobs.

This uproariously funny sketch will be presented by the A.B.C. Dramatic Club on Tuesday evening. Much humour has flowed from the pen of W. W. Jacobs, and those of you who take the opportunity of hearing this play, will readily agree that he has excelled himself in this particular effort. Be sure to listen. It's a scream! Miss Elsie Smith (soprano) and Mr. Val Wright (baritone) will be the vocalists for the evening.

Singing in conjunction with the Durban Orchestra on Wednesday evening is Mr. Vernon Tunmer (baritone).

On Thursday evening, Miss Jessie Allan (contralto) is to sing a charming group of songs in the Studio, and at 8.15 p.m. the usual classical programme by the Durban Orchestra will be relayed from the Pavilion.

Included in the programme is the "Ballet 'Scheherezade' (Rimsky Korsakov)." This is based upon the story of the Arabian Nights. The Sultan Schahriar, suspicious as to the fidelity of his many wives decided to put to death each one of them in due course. The Sultana Scheherazade, however, saved her life by interesting him in tales which she told him over a period of a thousand and one nights. Overcome by curiosity, the Sultan postponed from day to day, the execution of his wife, and eventually ended in completely renouncing his blood thirsty resolution.

Overture "Leonore" No. 3. (Beethoven).

The first place among overtures has long been awarded to this superb work. Though styled an "Overture," its grandeur and dimensions are such that it would be much more appropriately styled a "Symphonic Poem." The opera "Fidelio," to which the "Leonora" overture was one of the three written, was first produced at Vienna in November, 1805.

The talk on Friday evening will be broadcast by Mr. C. S. Lucas. This is the fifth of his series on "A Trip to Egypt and the Continent." To sing in conjunction with the Studio Orchestra are Miss Muriel Rogerson (soprano) and Mr. Clifford Tutton (baritone), each of whom is an assured favourite. The vocalists at the week-end concerts from the Summer Palace are Mr. Richard Wakefield (tenor) and Miss Jessie Stuart mezzo).

Some Oversea Wireless News.

Chaliapine, the world-renowned Russian bass, made his first appearance before the microphone in England in the Autumn of 1925. His performance—a memorable musical treat—consisted of nine songs.

One of the finest broadcasts of the sporting events of 1927 was that of the Oxford and Cambridge Boat Race, described from a launch following the crews. Connection between the launch and the tow-path was maintained by wireless link.

H. E. D.

In and Out the Capetown Studio.

Can You do this One?

The card trick which Herbert de Caston arranged for broadcasting some time ago proved so successful that we have persuaded him to mystify us again. "Figure Magic" is his latest device, and there is no doubt that, equipped with pencil and paper, you will have an amusing time if you listen at 9.5 on Monday night.

On the same programme will appear Zabow and Moller's Orchestra. This combination is too well-known in and about town to need an introduction to you. So successful are they in the ball-room that it will be a little more than usually interesting to hear how they come over the air. Success before the microphone is such a delicate adjustment of subleties plus skill that prophecy is dangerous.

Gladys Robb, a quite charming soprano, is singing, and A. R. Lander, when in good voice, is one of our most symphathetic vocalists. Bernice Easton with her 'cello is the third solo artist for the evening.

An item from the Tivoli will make or mar the end of the Programme.

Full Studio Programme.

The Capetown Orchestra will come back to the Studio on their usual night this week—Tuesday. Their items are all enjoyable, but it is particularly pleasing to see the "Caucasian Sketches" included.

The Quintette at 9.5 will, of course, be the special attraction of the evening; no less attractive because at present nobody seems to know what it is going to be. The affinity between these notes and the Derby winner strikes me rather forcibly at times.

George Dimmack (cornet) and J. Lamb (flute) are the instrumental soloists with the vocal work in the care of Dorothy Fern and H. J. Brownlee. Miss Fern proved a positive find when she made her broadcast debut a short time ago. May her success continue.

Round the World on Motor Cycles.

In the late World Trouble our Station Director was engaged in carrying little bits of paper from one distinguished gentleman to another. He rode a certain type of mechanical inferno which must be nameless, but suffice it to say that it was blood relation to those now touring the world with the intrepid riders, Messrs. Cathrick and Castley. This, of course, makes their visit to the Studio at 9.5 on Wednesday night of peculiar interest to us—peculiar in that we have often longed to see the machines which could escape *all* the adventures which we, as a loyal staff, have learnt to connect with our Station Director's sojourn in the realms of war.

The Rest of the Programme

will be taken up by Beatrice Renouf, Dora Garratt and G. J. Osman, with Cleghorn's Café Orchestra coming on the air for half an hour at 9.30.

Beatrice Renouf's voice is generally acknowledged to be one of the steadiest and purest we put across. I am glad to see her name down for Wednesday.

Mr. G. J. Osman also comes over well.

A most interesting little pianist is Dora Garratt, as you may judge from the pieces she has chosen to play. A medallist three times over at the Eisteddfod, she has recently completed her Licentiate course, and plays with rare distinction and insight for one so young. I, for one, look forward to hearing her on Wednesday.

Schuman Symphony.

The Schuman No. 1 in B flat will be the symphony for the Thursday programme. It marks something of an occasion, because this work is heard infrequently enough the whole world over.

The Debussy "Petite Suite" and "Anacroen" overture by Cherubini comprise the second half of the programme. It will be interesting to hear how the Cherubini broadcasts from the City Hall, because we have frequently broadcast the Columbia recording to Mandelberge and the Amsterdam Orchestra.

As usual, at 10.5 the Waldorf Orchestra will be relayed. They can always be relied upon for a well-balanced, light-hearted half-hour of melody.

The Saturday and Sunday popular programmes by the Capetown Orchestra will, of course, be broadcast. An unkind fate still keeps us from printing these programmes in full, but fortunately this does not seem to affect their popularity.

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J.B. Studio Notes.

During the past week some very excellent and clear relays were able to be transmitted to listeners-in.

The relay of Big Ben has become quite a feature of the evening programmes, and London has been "put over" very satisfactorily on more than one occasion, and America also got a fairly good hearing one evening.

Mr. Hislop, the famous tenor, and his gifted pianist both spoke from the Durban Studio, and the reception here was perfect.

This forthcoming week beginning the 5th of March, will provide listeners with very excellent programmes. On Monday a Native glee party of the Bantu Men's Social Circle will give an hour's concert, taking the place of the usual dinner hour.

During the remainder of the evening Miss Lena Maney and Mr. Beily Milton will give songs from their repertoire, and Mr. Mossop will be heard in the fourth of his series of music talks. His subject on this night will be "Music in Spain. Mr. Mossop makes these talks doubly interesting as he illustrates them with appropriate music. Mr. Powell will give his sports talk, when he will tell us about the "All Blacks."

A new arrangement has been arrived at with respect to the fortnightly talks on Literature. These have been in the very capable hands —(that is to say if one can allude to a "talk" being in anyone's hands)—of Professor Drennan, and during his absence his very gifted wife has filled the gap admirably. So in future this literary couple will share the honours—each taking alternate talks.

On Tuesday, the 6th, Mrs. Drennan will talk. Mrs. Drennan, like her husband, is also an M.A. Before her marriage she was English Lecturer at the Johannesburg Normal College, and previous to that she was Senior English Mistress at the Johannesburg Girls' High School.

Miss Susie Everett and Mr. Ingles will be the singers on this evening, and number four of the series of a trip round the world will be given—this one dealing with Holland.

On Wednesday the whole evening programme from 8 to 10.30 will be in the hands of the U-No-Me's—a concert party consisting of Messrs. Jack Hutchinson, John Ross, Dick Kilkelly and Wally Bowditch.

On Thursday, Mr. Swemmer will give us one of his humourous Afrikaans recitations, and Cantor Lopato will be heard in the "Largo al Factotum" from the "Barber of Seville," while Miss Rae Lavine will also sing, and Mr. Ray will give us the weekly wireless talk.

On Friday Mr. Arnold Smith will talk on "Business," and the singers will be Miss Beatrice Alexander and Mr. Wainstein. The J.B. Dramatic Company will put on a sketch.

On Saturday the Carlton Dance Band will be relayed, and on Sunday the church service will be from the St. George's Presbyterian Church, and Mr. McCallum will sing from the studio later in the evening.

Before closing these few notes, a few words of appreciation must be said about the very interesting and instructive series of talks given by the world-famous aviator, Lady Heath, from the J.B. Studio. These talks were enjoyed by young and old, and many know more about the technicalities of flying than they would ever have known without these talks.

Uncle Joe's Letter.

The Studio.
27th February, 1928.

My dear Girls and Boys,

We have not got much space at our disposal to-day, but just enough to tell you the riddle for this fortnight, and it's a very simple one. "What Table has no Legs?" Mind you send your answers in before Friday, the 9th, that is the prize day. We had a really wonderful prize day last Friday—a tremendous crowd of children here, and some excellent talent.

By the way, don't any of you or your parents want a Radio Badge? Send along a shilling and a penny stamp, and I'll post you one.

Cheerio! All of you—don't forget to pay us a visit, and I wonder have I got your birthday in my book.

Tons of love from
Uncle Joe.

Alma Bennett.

McCourt and Arthur.

McCourt and Arthur are a pair of dancers whom I can only describe as super-modern. That is to say, they retain the best of the old and add to it the very best and latest of the new. Take, for instance, their soft shoe and Buck dancing, their Charleston and their Black Bottom, none of these dances can be called especially new nowadays, but McCourt and Arthur infuse into them a freshness and a gaiety which is entirely of the present day.

McCourt, the male partner, told me that he had been stage struck since he was 13. "My ambition, however, was not to perform behind the footlights, but to be a variety agent—that is to make other people perform behind the footlights. As a small boy I used to arrange acts for several of my friends who were similarly stage struck, persuade them to go in for competitions, and if they won the prize money I took a commission of one shilling in the pound. I think it must have been the enchanting stories that these friends told me of the joys of life on the stage that persuaded me to give up my baby variety business and sample the stage for myself.

"Was I sorry?

"Not a bit of it! I have never regretted it."

It was McCourt himself who originated the Wooden Soldier Dance, together with Heather Thatcher, in "To-night's the Night," at the Winter Garden. Nobody who saw "To-night's the Night" will forget that pair of pink-cheeked militarists who danced so deliciously with mechanical doll-like movements.

Off the stage, McCourt and Arthur are as energetic as they are on. If McCourt is playing in a football match, Arthur—who is, by the way, the feminine half of the act—a pretty, fair-haired, grey-eyed half—always goes to the grounds to look on. They golf and swim together, and are always to be found wherever sport is at its height.

Although he does not know South Africa, McCourt himself, during the war, was in North Africa for some time with the British Navy.

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"The Prince of Adventurers."

For the first time in her long and lovely life, Venice the Beautiful has been filmed.

Last night, says our London correspondent, I stepped into the dark, shadowy auditorium of a well-known film theatre and suddenly, out of that darkness, Venice in all her glory burst upon me—Venice, moreover, as she appeared in the eighteenth century.

There were the long canals, topped with those curved bridges which have no equal anywhere; there were the high-turreted palazzos, the dreaming spires and, best of all, the gondolas.

Mind you, I did not see Venice, this lovely Venice, in the plain black and white of ordinary films. She was shown to me in her true colours—delicate shades that have faded into almost a transparency of colour by the gentle treatment of time. The many-coloured gondolas shone like jewels on the grey-blue waters of the canal, and when lights reflected themselves in harbours and narrow waterways, they shone with all the brilliance of rainbows.

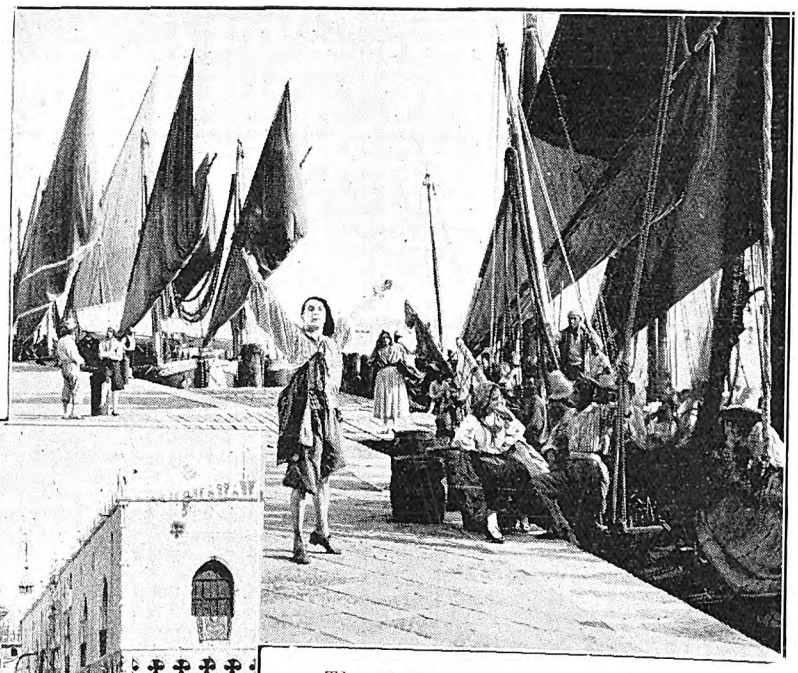
All this made me suddenly long to leave that dark, shadowy place and take train immediately for Venice herself, but there was something that arrested me and held me captive. This was the story of the film itself, in which Venice appeared, not as the protagonist, but merely as part of the background of an enchanting story.

First, imagine to yourself the glamour of Venice before our jazzing modern times made inroads into the world. Imagine the beautiful sweep of bouffant skirts and the tight, beflowered and bejewelled bodices of the women; the satin and the laced ruffles and the tight knee breeches of the men. Imagine, too, the spirit of the time when pleasure and pursuit of pleasure was the only aim, the only interest. It must be remembered that in the eighteenth century Venice was beginning to disintegrate, her old power was tottering, and in the place of power license of all kinds sat upon the throne.

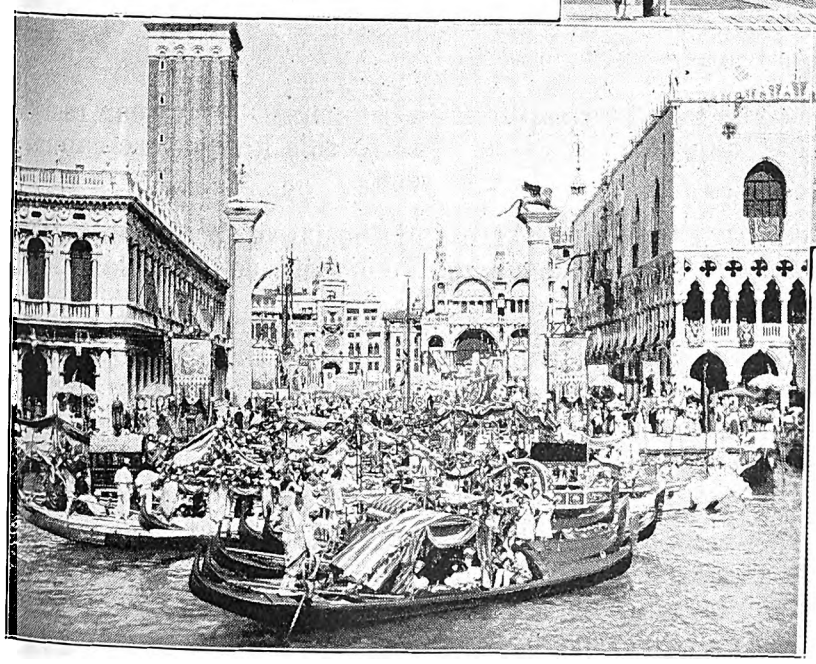
The story of Casanova deals largely with the pursuit of pleasure I have just mentioned. Ivan Mosjoukine, in the part of Casanova himself, admirably demonstrated the fact that Continental peoples act far better than any others. This is no crude American film, every detail is correct, and it has been produced with such charm and such gay enchantment that one could wish all our films hailed from Venice.

The story swept on to its inevitable conclusion as gracefully as a cotillion is danced to its end. Lady after beautiful lady is rescued from amazing perils by this Prince of Adventurers, and in return for such courtesies gives him the courtesy of her love. We are swept from Venice to Paris, from Paris to the snowy environments of the Imperial Palace at St. Petersburg, and eventually to the Palace itself. One sees that weak and idiot King Peter III of Russia and his indomitable Queen, Katherine II. Katherine, by the way, is the only lady in the film to whom Casanova, albeit gracefully, determinedly denies his love.

Eventually, with that poetic justice which one naturally demands in the life of such a hero, Casanova is wounded by a jealous mistress when he is in the act of rescuing a new lady from fresh perils. Into the cells he goes. There he wastes weary months of his life dreaming of lost pleasures, and eventually escapes. How that escape is effected I shall not tell you, for it would spoil your pleasure in the picture by foretelling everything that happens in it. Suffice to say that, being a hero, Casanova,



The fishing smacks come into harbour.



The glories of Venice, where the canals are gay with gondolas, and there is joy in the air.

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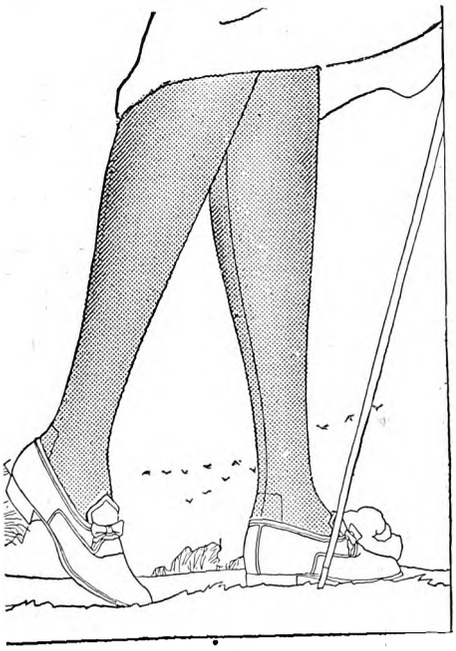
Love and romance in Venice, fair women and elegant gallants.

of course, does escape, and one sees him, lover to the last, sailing away to find fresh worlds for his conquering.

The story of this film has been culled from the famous memoirs of Casanova. Born in the middle of the eighteenth century, he grew up with the knowledge that nature had destined him for many adventures. For a time he studied



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On board the fishing boat in the canal.

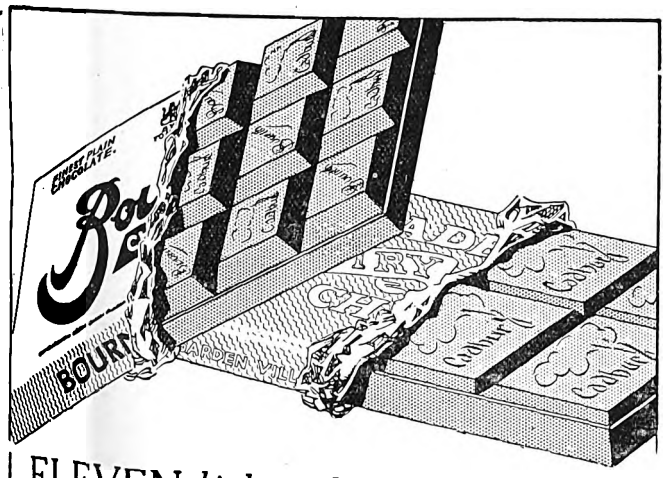
magic—an art that was much in vogue in those spacious days—and in the film some of the instances—such delicious comic instances—of the use of this knowledge are admirably shown.

All over the world he went sipping like an adoring bee at many different flowers. He even came to London, where he made Soho Square notorious for the number of coroneted carriages that drew up outside his door. London in those days could by no means be called tame, but with the advent of Casanova it became a very delicious kind of bear garden. His success in the foremost city of the world was immediate.

He was arrested for debt—for how could such a gay Don Juan worry about mere money matters—and sentenced to six months' imprisonment. Many a great lady wept for Casanova's plight and many a jewel was offered to the prison authorities as ransom. What secret pleadings for his release occurred even the memoirs do not tell us, but there are delicious little hints here and there that even in prison Casanova was not bereft of feminine society.

Eventually it was his own tailor, who adored his happy-go-lucky client, who paid the sum of his release. And then for Casanova it was a ship to France and a fair wind.

At that point in his career the film leaves him, and it is right, perhaps, that this small memoir of him should cease here, too. None of us like to see our heroes getting old and, perhaps, a little short-sighted, a little hard of hearing, a little short in the wind. That Casanova did grow old there is no doubt, but the film—with that delicacy and aptness which characterise the French temperament—gives no hint of these things, and for all we know to the contrary—and as far as the film is concerned—that Prince of Adventurers may still be traversing the high seas from land to magic land telling the tale of his life and receiving a host of similar tales from red lips in return; "Prince of Adventurers" will be screened in Johannesburg early in April.



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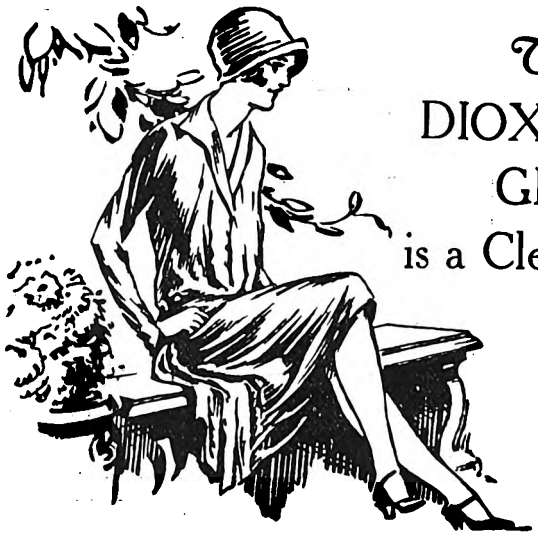
Cadbury's



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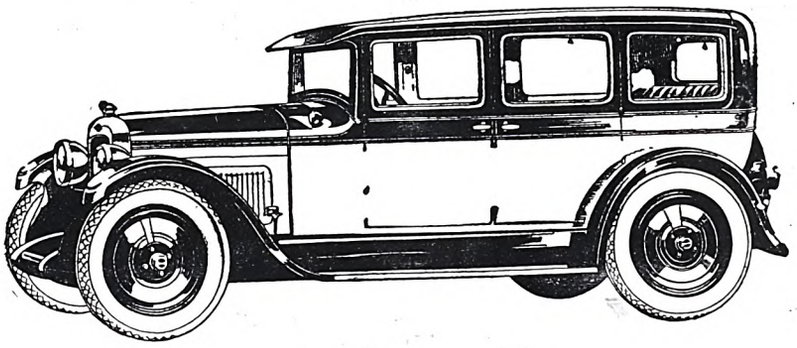

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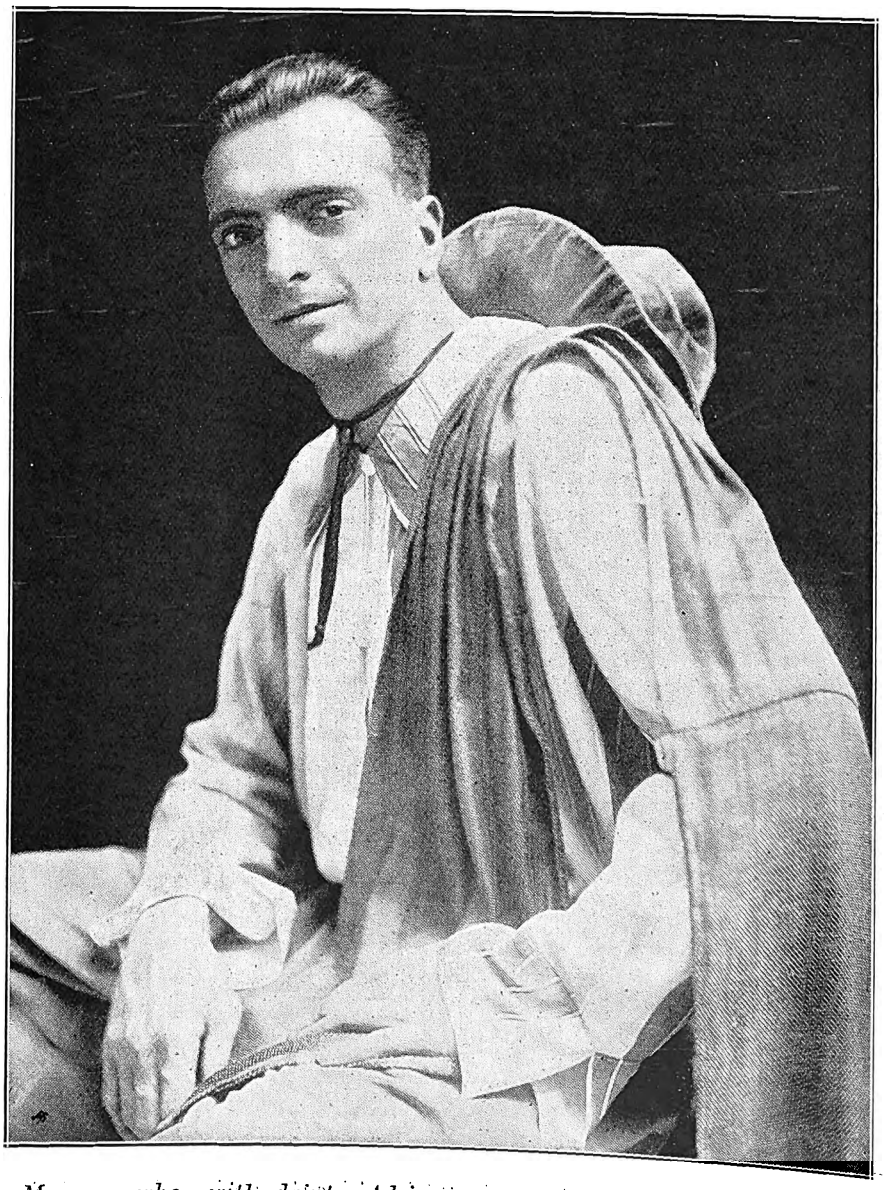

Meazza, who, with dainty Adrienne, will appear at the Criterion, Durban on March 12th. These two dancers have met with tremendous success wherever they have appeared.

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Phyllis Neilson-Terry in "The Adventure of Lady Ursula."

[Photo: African Film Productions, Ltd.

HENRY TREISMAN MAKES BEAUTIFUL FAMILY AND WEDDING GROUPS. NEL'S RUST BUILDINGS, JOUBERT STREET.

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On With The Dance.

Do South African dancers talk too much? I ask this question because a young man, one of the keenest ballroom performers on the Rand, and one who has certainly had every opportunity of judging, tells me that the large majority of girls with whom he has danced in various parts of the country spoil their dancing and their partner's pleasure in the dance by talking incessantly all the while they are on the floor.

"They never stop chattering from the moment they start dancing until the music stops," he told me, "and the inevitable result is that the unfortunate man, who has to endeavour to guide a partner who is paying practically no attention at all to the dance, soon crashes into couples right and left, and is put down as being a bad dancer, while all the time the blame lies with his partner's preference to paying attention to her tongue rather than her feet."

This is a complaint that I have heard made before about South African girl dancers, and it is one that I have on occasions felt inclined to make myself. There is no doubt, I think, that the majority of girls do regard pleasant conversation as at least as important as their steps while dancing, and it must be admitted that many of them go considerably further.

Actually it is not, I think, only a question of whether a girl talks a lot when she is dancing, but whether she pays sufficient attention to the movements and indications of her partner. A girl can be just as great a sinner against her partner's peace of mind if she never speaks a word as the most garrulous of her sisters. For instance, there is one girl with whom I sometimes dance who drives one occasionally to the verge of frenzy by her inattention to the dance and her excessive interest in everything else. She is, when she wants to be, a splendid dancer and can follow anything her partner likes to do, but when there is anything or anyone else in the room that arouses her interests, she scarcely takes the trouble to follow her partner at all, and will "trip up" over the easiest step. Always when she first arrives at a dance and for the first half-hour at least she will display not the slightest response to the rhythm or her partner's movements, for she will be too busily engaged in looking at the other dancers, seeing who's there and making mental notes about the dresses. And while she is thus pleasantly engaged, her wretched partner goes mournfully round the room with an apparently lifeless automaton in his arms.

That is even more annoying than the girl who talks too much while she is dancing, but both are very bad faults, and I am sure that many girls who are rather surprised at their apparent unpopularity with male dancers will realise, when they think of it, that this is probably the cause.

A girl, if she is a really excellent dancer and can follow almost mechanically, may be able to dance and think of other matters at the same time with success to both occupations, but I doubt if there is a single man who can perform the same feat. If he is to dance well and successfully, he must be constantly on the look out to avoid crashes, to select spaces among the dancers into which he can fit a cherished step and so on, while all the time his inner mind must be attuned to the rhythm of the music, so that he can give the best interpretation of it in his power.

Now, if his partner keeps chattering to him, how can he possibly bring that single-mindedness to his task that is so essential for the best results? He can't. And the result is that he knocks into other couples, he performs his steps and movements badly, he fails to give the proper lead to his partner (and if he does give it, she probably fails to respond); his whole interpretation is faulty and badly conceived. He knows he is doing badly, and he does not like it. Obviously, then, when it comes to the next dance, he will endeavour to select a partner with whom he can do himself and his dancing more justice.

Of course, when Romance enters into the question, it wears a different aspect, for in that case both dancers probably are more interested in intimate conversation than they are in the dance, more aware of the others encircling arms than they are of the music. In this case, of course, words will take precedence over steps, and neither of them will be any the worse off. The other dancers into whom they will undoubtedly bump may think different, but that's their look out.

In the case of ordinary dancers, however, with whom dancing is, presumably, the chief consideration, talk in large quantities is an undoubted nuisance. It is needless to say that the worst offenders in this respect are the girls, though in fairness it must be admitted that some of the male inhabitants of dancing rabbitdom are equally prone to the disease. Undoubtedly it is a fault that every dancer who indulges in should hasten to get rid of, for not only does it ruin the talker's own dancing, but that of the unfortunate partner, as well as annoying the many other dancers with whom the conversationalist will come "in contact" on the floor.

The Ballroom Sheik.

"Trilby" is to be the last play staged by Phyllis Neilson-Terry in Johannesburg, and is eagerly awaited.

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As himself.

Marriott Edgar.

No wonder that Marriott Edgar went on the stage for his family appears to have been in the profession for generations, indeed his very name proclaims him a son of the stage. His grandmother, Alice Marriott, was the first English actress to play the part of "Hamlet," which she did in 1864 with much success at the old Sadler's Wells Theatre, where she was in management for six years.

His parents, Mr. and Mrs. Richard Edgar, besides many touring engagements with their own companies, were at the Royal Court Theatre in the days of Mrs. John Wood, John Clayton, and other artists of the last generation. The name is Scotch, the Edgars flourishing all over Kirkcudbrightshire, and there at Dalbeattie the future comedy actor was born.

Young Edgar was educated in London and began his career when George Alexander started his autumn tour with "As You Like It," at the Grand Theatre, Islington, by playing the rôle of "Jaques"—"the other one," "Jaques de Bois," who comes on at the end with the explanation, "I am the second son of old Sir Rowland." Mr. Edgar advanced rapidly in his new profession and soon became noted as Dame, and in other characters in all the centres, Manchester, Liverpool, Glasgow, Leeds, Bristol, Bradford and the like.

The late George Edwardes engaged him for a particularly strong musical comedy company in "San Toy" and similar pieces at the Cape, whence the combination toured throughout South Africa during the Boer War. On his return to England, Mr. Edgar remained in musical pieces for a time, and at the Manchester Theatre Royal he played the "Village Idiot" to George Robey's Dame in "Jack and the Beanstalk," and found the star comedian particularly free from jealousy and in every way easy to work with.

Next came vaudeville when he appeared in a single act as "The Man in Red."

He then had to give up acting, for the world's big show claimed him for three years as a member of the Mechanical Transport Service. It was while he was with this regiment that the nucleus of his present sketch, that of a L.G.O. Co. bus conductor, was formed. And now with the finished sketch already an approved success, he is journeying with it to South Africa, where he will lay siege to your affections.

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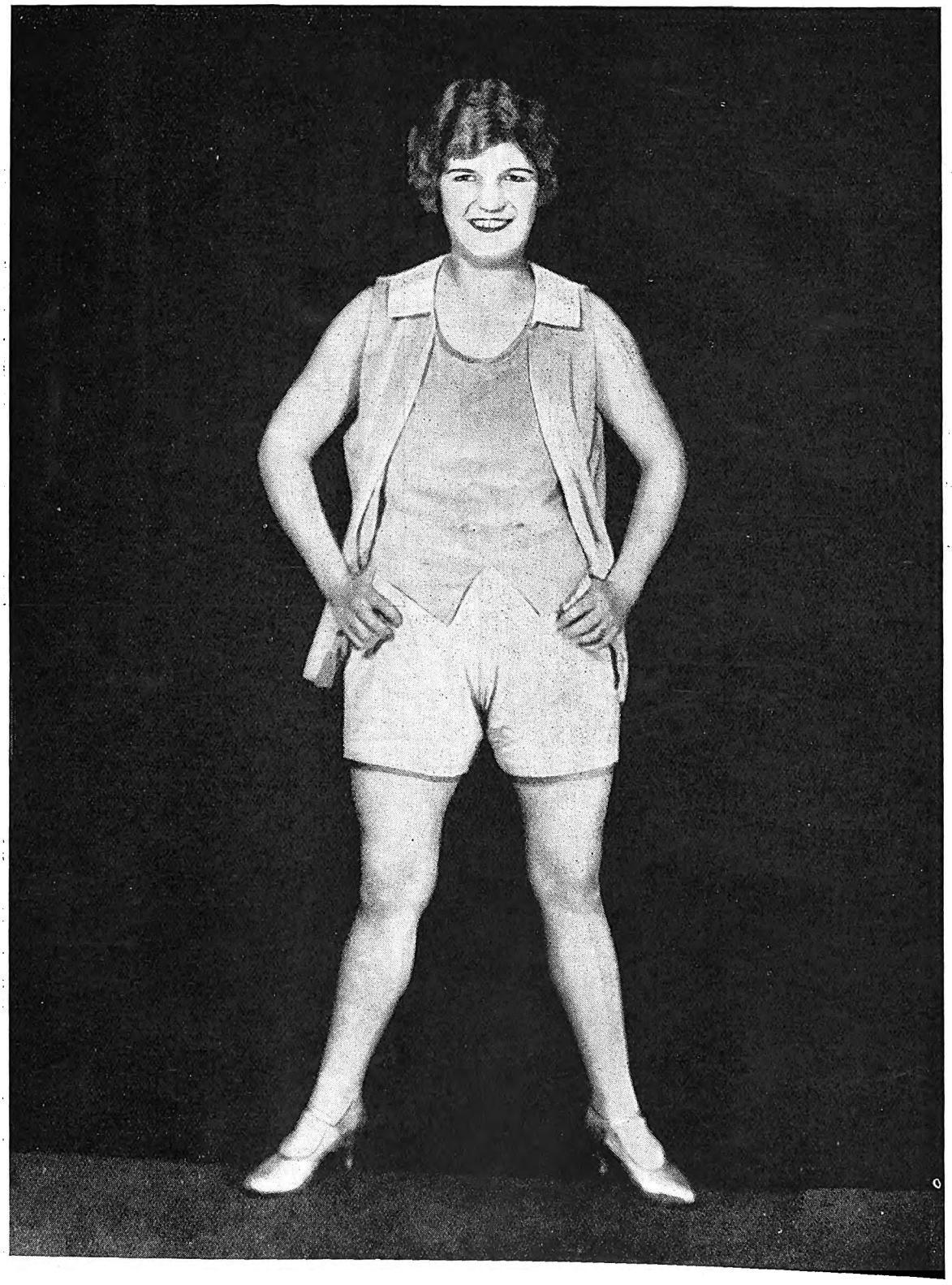

Lena Lloyd is coming to visit us.

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It seems a shame to caricature her, but—she really loves it.

When Louie Freear, that famous low comedienne, was lost to the English stage, a great cry went up, "Who will take her place?" For many years it remained empty and then, all of a sudden, a second Louie Freear came into being. She was a comedienne in the full sense of the word, and her name was Beryl Beresford. She made the audience really laugh—and very heartily at that. Her small, spare figure, her mobile countenance, and her ability to exploit the common touch, always with effect, were at once strongly reminiscent. But for a time her style knocked at the door of memory in vain. Where and when before had one seen such a little agile woman as that, with her inexhaustible fund of grimaces, her lightning repartee, her genius for falling into grotesque attitudes, and her lifelike studies of the lower orders? All at once recollection came, and the name with it, Louie Freear! Here was Louie Freear all over again; and, if anything, a more versatile one.

It is with great pleasure, therefore, that I announce that this tiny bundle of comedy and laughter is due at the Johannesburg Empire on March 12th.

Constance Talmadge in "Learning to Love," coming to the Grand Bioscope, Capetown, on March 12th.

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How I make People Laugh.

"How did you manage to strike your particular line of comedy?"

"I didn't strike it at all. It's an affliction from birth," said Harry Green, in reply to my question.

"Comedy can depend on so many things. It may be contained in the lines or situations of a play. It may be due to facial expressions or gesture, or to the manner in which the lines are spoken.

"In my case it is the voice. Somehow or other I possess a comedy voice with a tear in it. My facial expression is a negligible quantity; my gestures are simple and few; I have often analysed the lines which have got the most laughs and found them to be quite devoid of humour; and I have noticed in everyday conversation how a perfectly serious phrase or statement will evoke peals of laughter.

"For example, the other day I was relating to a newspaper man a few incidents of my early days and happened to remark that I had given up the study of law because I could not make enough money. He simply roared! He probably thought he detected a traditional Jewish trait in my remark. I was dead serious, though, for it was not the least bit funny; it was more akin to tragedy, for at the time of which I was speaking I was having a desperate struggle to keep my mother and sister.

"Yet something made my visitor laugh. It was not the way I had said it; it was just the voice. That is why so often audiences find themselves crying with smiles on their faces, and smiling with tears in their eyes. The voice conveys a suggestion of comedy.

"So the rôle of comedian has been almost forced upon me by nature. I might have burned with ambition to play, say, 'Hamlet,' 'Falstaff,' 'Romeo,' or even 'Abraham Lincoln'; but imagine what sort of impression my voice would produce in any of those parts.

"Of course, I must have had some idea of comedy, and I suppose that any man who has worked twelve shows a day in a penny picture house—as I have—must be blessed to some extent with a sense of humour.

"I am grateful to the public, particularly the English public, who, by the warmth of their 'welcome' to a 'stranger,' made my first appearance in England in the play 'Welcome Stranger' such a happy event in my career. I appeared first in England in a full length play, and for the first time discovered that I could use my voice to greater advantage than the music hall had afforded me.

"It is certainly 'What's in a voice?' in my case, for I might still have been pleading for luckless criminals with infinitely less enjoyment and, probably, less success."

Pender.

Pender is the feminine portion of the act of Hart, Pender and O'Neill. It is she who adds the the element of of step dancing and quick foot dancing to this excellent combination. Clad in a series of short skirts, her nimble limbs give the impression of quick waves dancing on the shore. Her dancing is full of gaiety and vigour, and her singing is as sweet as she is herself. She is a member of the old and famous Pender family, whose name has been a by-word in the theatrical profession for a couple of hundred years. Our grandfathers remember the days when Pender's giants were the most famous of all attractions. These giants, I am told, were just mere men on stilts. But the things they could do with those stilts! They could dance and leap and perform acrobatic tricks on these long wooden legs, and to certain childish eyes Pender's giants became synonymous with that enormous creature whom the hero of "Jack and the Beanstalk" killed. Is it any wonder then that to Pender, of Hart, Pender and O'Neill, the scion of this famous race, dancing is as easy as A B C. These gifts of hers round off one of the most excellent dancing acts we have had in South Africa.

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Photo of Miss M. Little after her hair grew.

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(Signed) MARY LITTLE.

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(Signed) Mrs. M. O'NEILL.

Photo of Mrs. O'Neill after her hair grew.

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LONDON THEATRES.

So far I have only one new play to record this week, though we are promised several others. And the new play, paradoxically, is an old one. It is none other than "Macbeth," and it is nearly 300 years old. But how marvellously the poetry and the glamour and the rich fire of this play shine out among the dull entertainments that modern dramatists have given us!

"Macbeth" was produced at the Court Theatre and, contrary to tradition, dressed in modern clothes. This idea is becoming very popular in England, and you may remember that I told you about the modern dress "Hamlet" some time ago. "Macbeth," however, does not lend itself to the fashions of to-day as easily as "Hamlet" did. There was some amusing controversy before the production as to whether "Lady Macbeth" should wear pyjamas. It was decided, however, that she should not, since she has to say to her husband, "Get on your nightgown! Look not so pale," and the idea of a pyjamaed "Lady Macbeth" telling her spouse to jump into a nightgown was too much even for the most ultra-modern producer. Mary Merrall and Eric Maturin act well in the two leading parts.

This has been a record season for the return of popular stars of the stage. Lily Elsie was the first to set the fashion, as she appeared last year in "The Blue Train." Mabel Russell (Mrs. Hilton Philipson) returned to her old haunts for a time to play in "The Beloved Vagabond" during a parliamentary vacation. Then came Zena Dare, who, though her appearance in "The Second Man" does not exactly announce her return to the stage, has been absent from London for some little time.

Now I hear it rumoured that Violet Loraine, who was for so long a star of musical comedy, is to come back and play a straight part. André Charlot risking a deluge of manuscrips from would-be playwrights announces that he is looking for a play for her. The news of Violet Loraine's return is almost staggering, for so many attempts have been made to persuade her, and all of them have been in vain. Nobody ever expected to see her smiling face behind the footlights again.

The latest come-back of all is Denise Orme, who in private life is Lady Churston. She will appear in "Will o' the Whispers," in which production she will sing and

(Continued on page 10.)

Chinese scenes are becoming more and more popular on the London stage. There is one in "Hit the Deck," and in the recent production of "Blue Skies" these little Chinese girls show that, even in the land of temple bells and tight shoes, women's hair is bobbed and shingled.

[*Photo: Stage Photo Co.*

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Nita Naldi.

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(Continued from page 8.)

play the violin. She is as beautiful as she was in the days when she was a star at Daly's. Her last part was in "Our Miss Gibbs" at the Gaiety; on her marriage to the Hon. John Yarde-Buller, she retired from the stage.

They are welcome back, all of them—these shining stars who have been polishing up their brightness in country homes of England.

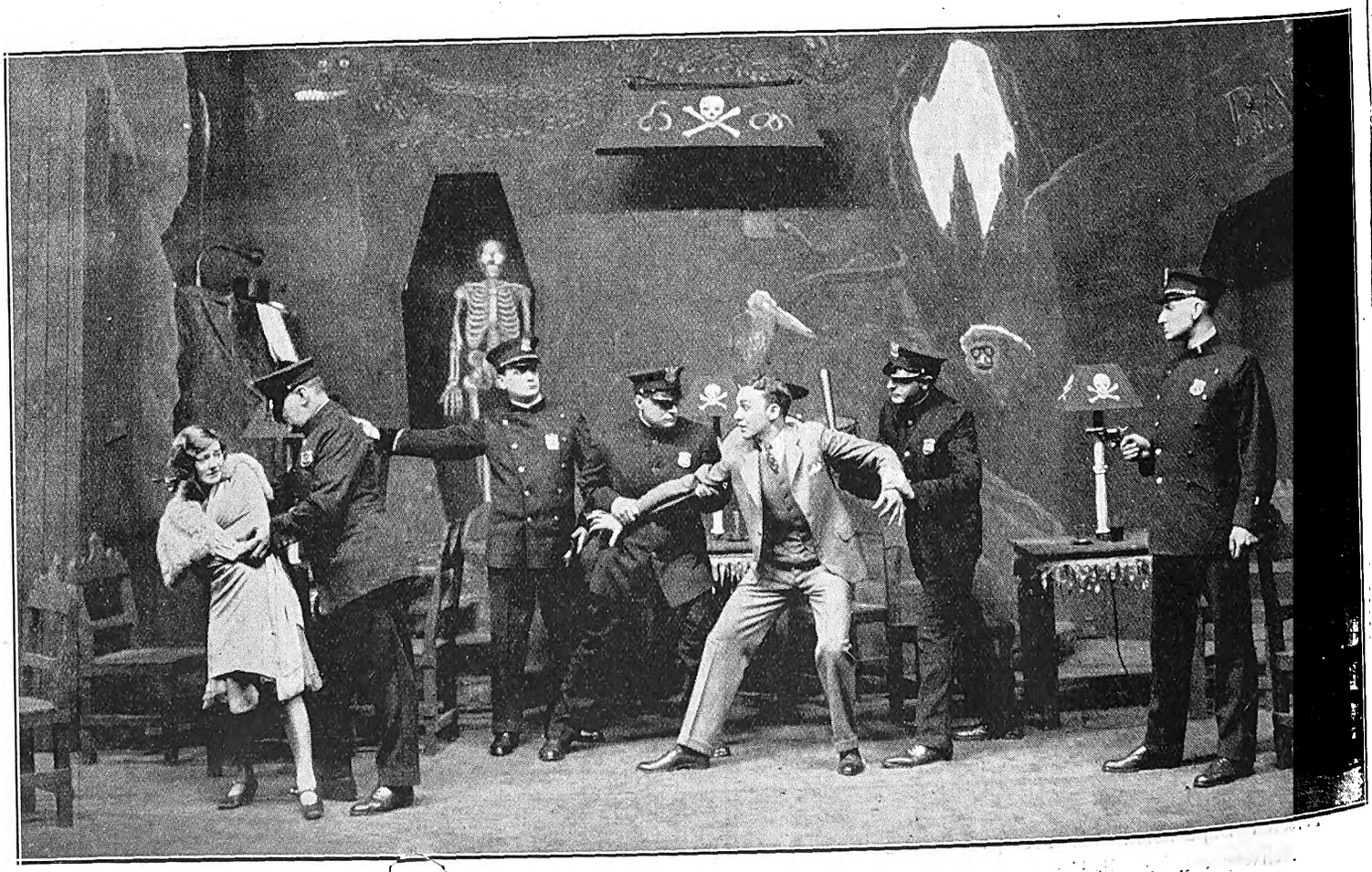
This week will see the close of the Shaw-Macdona season at the Little Theatre. This week the play is "Mrs. Warren's Profession," and as a last performance the company will give "Man and Superman" in its entirety.

Apropos of the Shaw-Macdona players, I announce with much pleasure that they will be seen again in Johannesburg next November in the following plays:—"Major Barbara," "Candida," "Arms and the Man," "Getting Married," "The Devil's Disciple," "The Philanderer" and "Widowers' Houses." What a repertoire! And what a feast for Johannesburg!

"Bits and Pieces" has lately been getting itself entangled with Royalty. George Robey, Marie Blanche and all the rest of the clever company have apparently so enchanted the heart of the Duchess of York that she has made two visits to the Prince's Theatre in a fortnight. After the wedding of her brother, the Hon. Michael Bowes-Lyon, this week, the Duchess, with the Duke of York and several members of the wedding party filled up the gap which a departed newly-married couple leave by visiting the temporary home of our great comedian and laughing at his jokes and witticisms.

By the way, there is another person on the stage who is capable of amusing the Duke and Duchess of York. He is Larry Kemble, whose comic tumbling and cycling act made their Royal Highnesses rock with laughter the other night at a well-known restaurant.

Stanley Holloway in "Hit the Deck."



A scene from one of the latest London thrillers.

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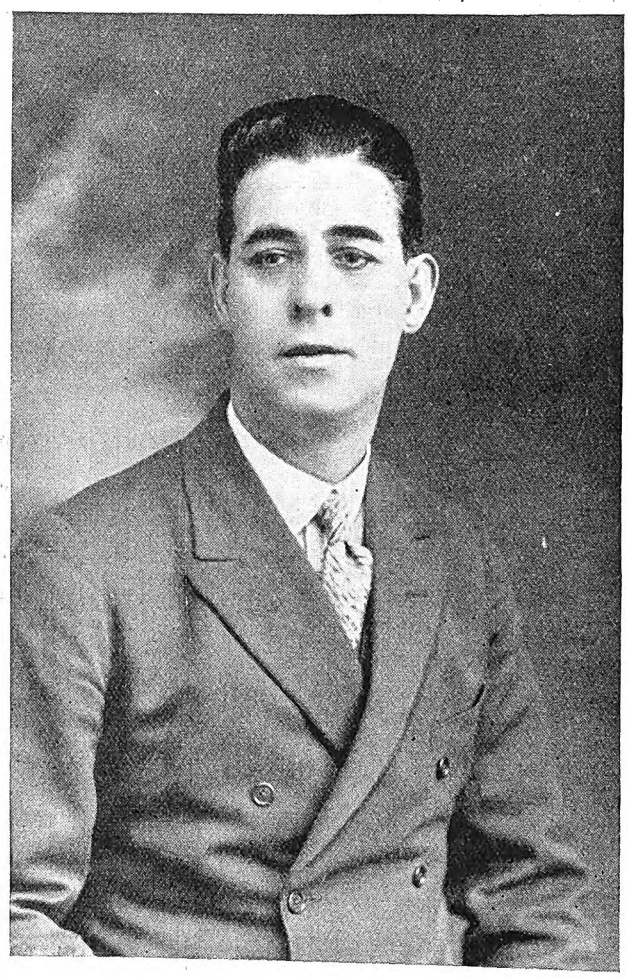
He will shortly have another chance of appearing before Royalty, for his act is one of those chosen for the command performance at the Coliseum. If the King and Queen laugh as much as their son and daughter-in-law did, Larry Kemble will be a happy man. He is due in South Africa shortly.

Since Sybil Thorndike is herself the daughter of a clergyman, it is not surprising to learn that she has invited a thousand clergymen of all denominations to the dress rehearsal of her new play, "Judith of Israel," which will be presented next week. The Bishop of Willesden is to give a short address on the link between the Church and the Stage before the performance, and the Chief Rabbi will also be present. Many clergymen of different churches have given Miss Thorndike considerable help in the staging and the dressing of "Judith of Israel."

And, while we are considering the Church and the Stage in relationship, I must tell you of the new Actors' chapel which will be dedicated shortly in St. Stephen's Church on the Cliff, Blackpool. In America, theatrical people have the famous "Little Church round the Corner" —the corner of Madison Square—for their place of worship, and English artists have long felt that they should have a similar possession.

The subscribers to the chapel include Sir Walter and Lady de Frece—the latter, you remember, was Vesta Tilley —Sir Harry Lauder, Sir John Martin Harvey, Sir Gerald du Maurier, Matheson Lang, Harry Tate, Ella Shields, and a host of others.

"Hit the Deck" is going with the swing that one associates with all naval affairs. It has an excellent story, good, memorable music, and a sense of the sea all through it. One feels a positive landlubber when one is introduced to the quarter-deck of one of the Fleet ships, and the scene which shows the lighthouse makes one feel that Grace Darling would have had the greatest contempt for us for staying calmly and safely on land. The photograph on page 10 shows you Stanley Holloway, who plays the leading part and is one of the many "Bill Smiths" in the production.



Ted Waite.

The Cabaret Kittens will appear at the Vaudette, Kimberley, on March 15th, 16th and 17th.

[Photo: Akkersdyke.

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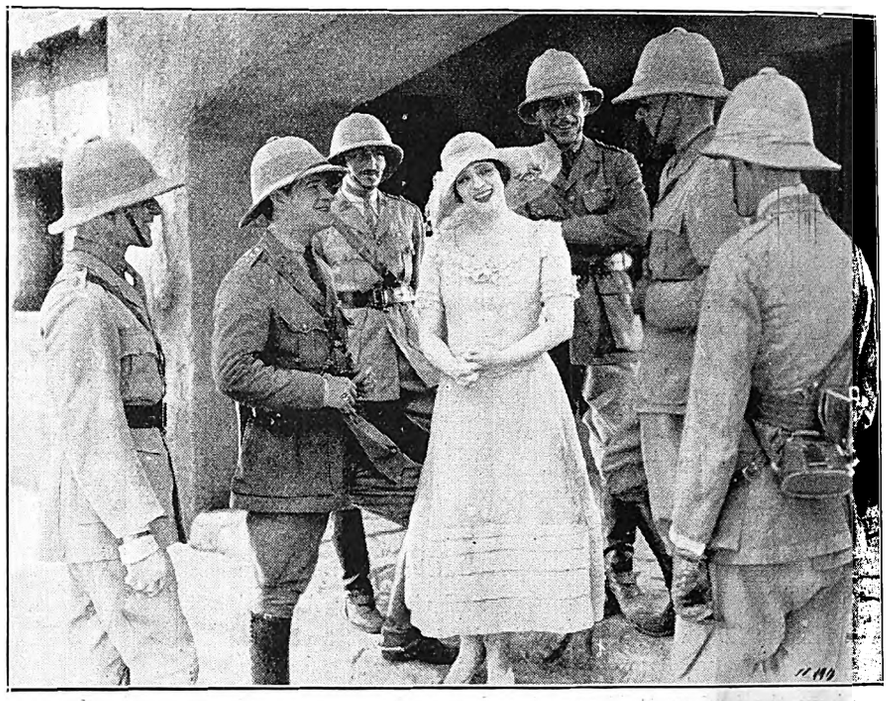
Many of you will remember Leah Russell, of Russell and Dawn, whose lovely voice charmed South African audiences not very long ago. She has suddenly jumped into fame as a composer of songs. She has just written one called "One Last Kiss" for Josê Collins to sing during her forthcoming season at the Coliseum. It is seldom that a singer can compose music, but Leah Russell has already many exquisite songs to her credit, and bids fair to become one of our most popular ballad writers.



Irene Rich in "Desired Woman," coming to the Grand Bioscope, Capetown, on March 15th.

America has sent us yet another performer who carries a whole evening's performance upon her own shoulders. She is Angna Enters, who may be described as an artist in 'mime. She follows in the footsteps of Ruth Draper, but, unlike her forerunner, she does not speak, but performs in pantomime. Perhaps that is why she is not so successful as Ruth Draper, and it is only occasionally that she is able to get her meaning across the footlights. Very few performers have enough stamina to keep one interested for two and a half hours. Ruth Draper is, I think, the the only exception to the rule that I know of.

Edgar Wallace describes his play, "The Yellow Mask,' that is to be produced to-night at the Carlton Theatre, as a "good, old-fashioned Drury Lane melodrama." When I heard this, I breathed a sigh of relief. We have had so many thrillers and crime plays from that clever pen of his that is rather refreshing to hear that he is going to deal gently with us for once and let us bask in the comparatively quiet atmosphere of melodrama. Perhaps there will not even be a gun to be seen to-night, and oh! what a relief that will be. Not that one dislikes thrillers and guns, but one can have a surfeit of them, just as one can have a surfeit of strawberries and cream.

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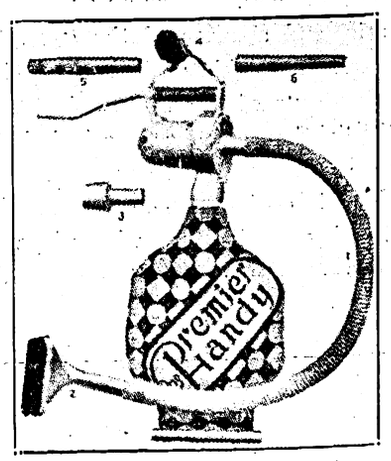

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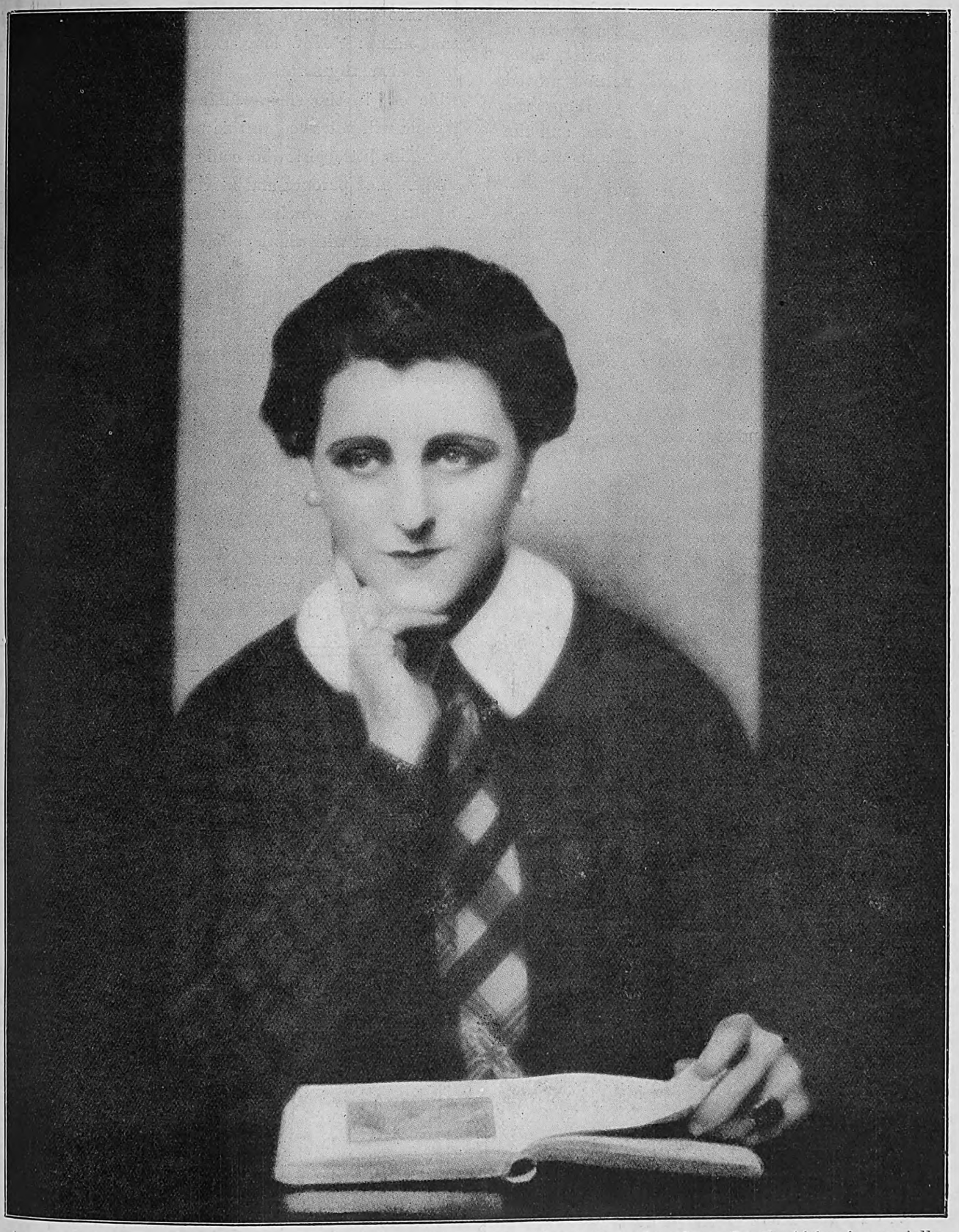

A new photograph of Jeanne De Casalis, the well-known London actress in whom South Africa is specially interested, as she was born in this country. Miss de Casalis is playing an important part in "The Masque of Venice," the new Marie Tempest comedy at the Savoy Theatre.

[*Photo: Paul Tanqueray.*

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Sybil Thorndike.

When one examines Sybil Thorndike's career, one realises that, had she not gone on the stage, she would still have become famous in another direction. As a matter of fact, she was on the way to becoming a great pianist, but a sprained wrist was the tiny cause of what has now proved to be an enormous and far-reaching effect. Perhaps the sprained wrist, however, was only half the cause, and the other half is attributable to the fact that at the age of 18 she went to see the Ben Greet Players act. After that there was no holding her, and there was no question of a musical career. With the lovely words of Rosalind and the gay absurdities of Touchstone ringing in her ears, how could this vivid, firey girl do anything but go on the stage?

Remember that, in the vicarage garden at Rochester and upon the vicarage kitchen table, this young Sybil and her brother, Russell, had been performing plays of their own invention and of famous authors ever since they could walk and talk. In fact, her brother Russell asserts that the most effective play of all was one written by his sister.

"She was in those days," he says, "a bloodthirsty little divil. This great play was called 'The Dentist's Cure' or 'Saw Their Silly Heads Off.'

"It was," her brother goes on, "Sybil's first sinister part. She was disguised as a kind old lady who stopped children in the street and offered them sweets. I say 'disguised,' because the audience tumbled to it at once that she was bad to the core. The children, by the way, were carefully prepared puppets of cardboard with pointed faces and two rows of tintacks for teeth. Sybil's sweets had the power of giving the child victim immediate and agonising toothache. This necessitated their dispatch to 'kind Mr. Fang, the dentist, who is so gentle,' as Sybil would put it to the imaginary mothers of the children.

"'I am taking the darling to dear Mr. Fang, and I promise you that he will temporarily stop, crown and extract the troublesome root. Don't thank me. It is a treat to stop suffering.'

"Then Sybil would exit with the child, and the next scene displayed the interior of Fang's house of terror. One by one the board children would be dragged on by Sybil, who, in a voice of triumphant glee, cried:

"'Another little victim, Mr. Fang,' and holding down the poor child in the chair, she would help me to extract the tintacks one by one, dabbing red paint on each cavity immediately afterwards. The play always ended with the following pleasing little scene.

"Sybil: 'Oh, Mr. Fang, it would be cruel to return this child to its mother so spoiled; she would hate it. Hadn't you better finish the work you've begun?'

"Russell: 'How? There are no more teeth.'

"Sybil (screaming): 'Saw its silly head off, Mr. Fang.'

"Russell: 'Certainly.'

"Then followed the ghastly scene with Sybil spattering property blood all over the stage."

The picture which Mr. Russell Thorndike, now a grown man and one of our best known actors, gives of these two original children is very engaging. This glimpse of Sybil Thorndike as a child shows how very little she has changed. Although she is no longer preoccupied with extracting tintack teeth from board children and crying, "Saw its silly head off," she puts just the same vigour and sincere emotion into "St. Joan's" poignant cry at the end of the play of that name: "How long, O God, before the world is ready to receive thy saints?" Or into "Lady Macbeth's" terrible cry in the sleep-walking scene: "All the waters of Arabia will not sweeten this little hand."

The little girl who could move the hearts of her tiny audience of parents and servants can now sway multitudes by that power which was first demonstrated when her head was covered with short yellow childish curls. As her brother Russell says—

"We do not change. Even the shedding of our skins each seven years makes precious little difference if our characters are clear cut from the word 'Go,' as Sybil's was; for as the doctor bent over the natal bed this newcomer extended one hand to him in true leading lady manner, as much as to say, 'Thank you for working up my entrance,' and then gave him a push to convey that she was quite ready to play her part on the great stage of the world without any further support from him."

For this description of his sister's first appearance Mr. Thorndike is indebted to his mother, and it points conclusively to the fact that Sybil Thorndike has always dominated any society in which she moved.

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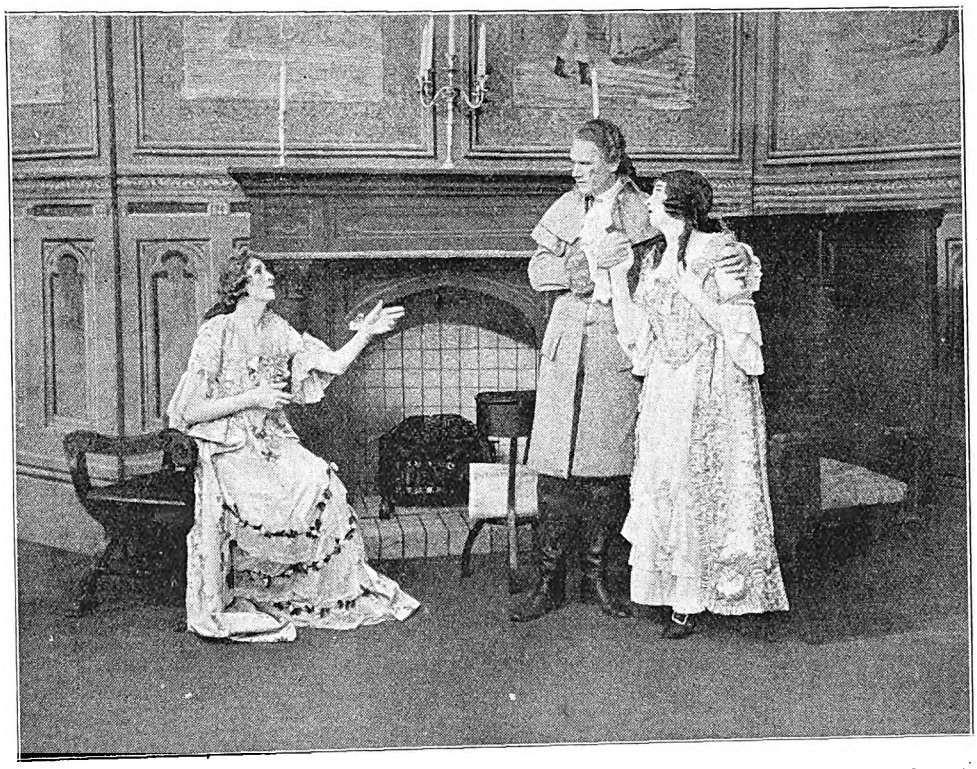
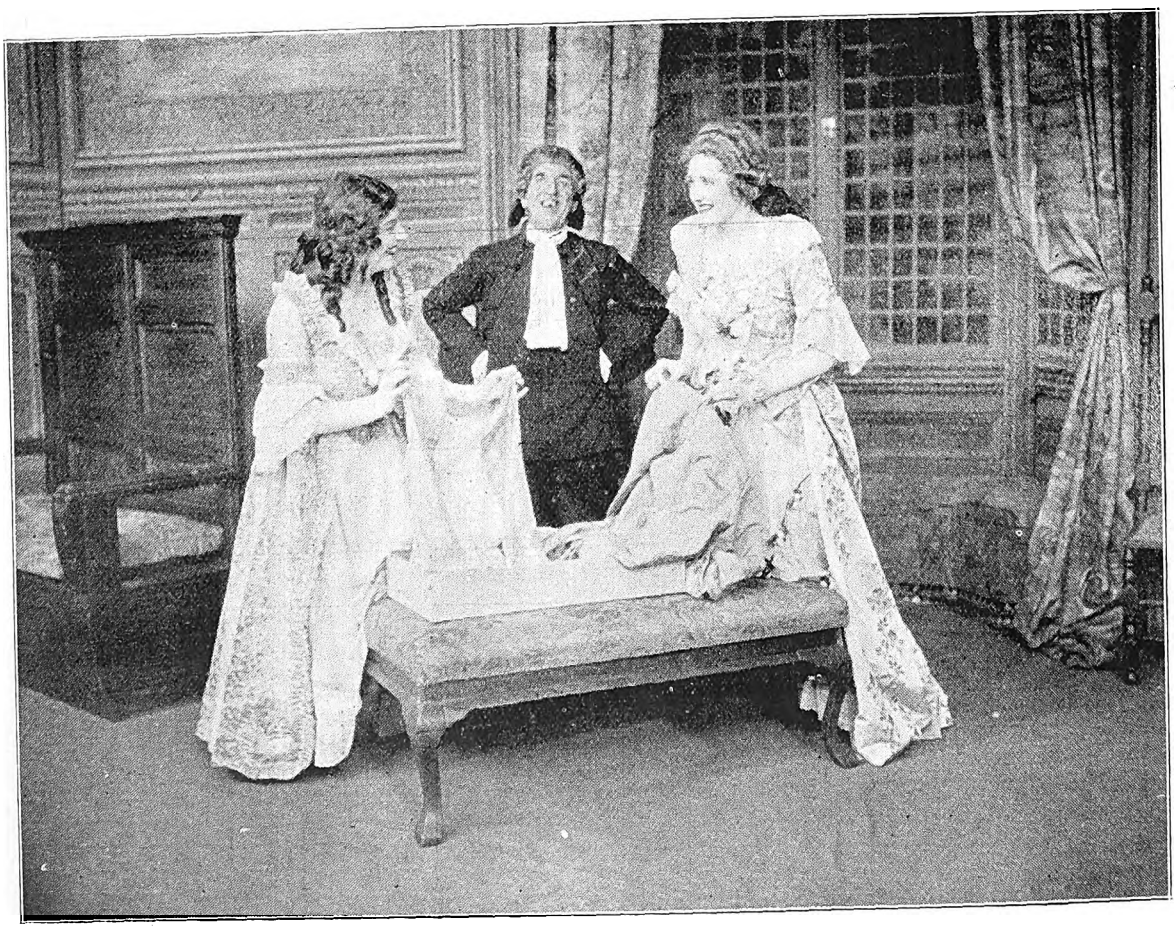
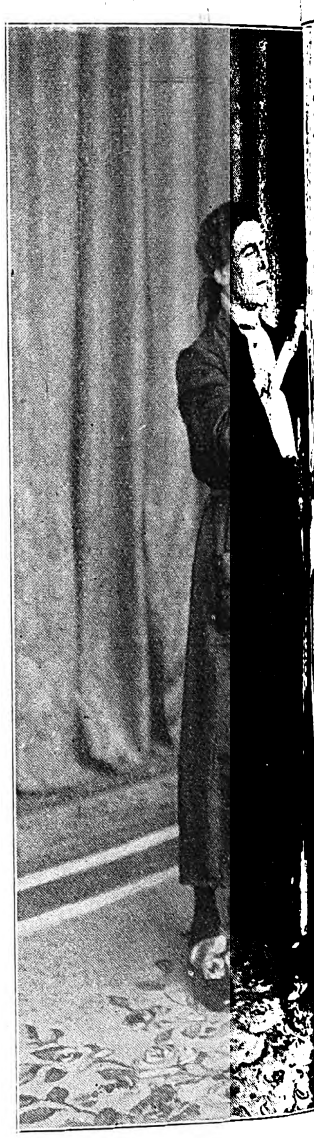


"Lady Ursula" (Phyllis Neilson-Terry) speaking to the "Earl of Hassenden" (Atholl Fleming) and "Dorothy Fenton" (Lumena Edwards): "I tried and I failed."



"Quilton" (W. J. Williams): "She's going to wear the breeches."



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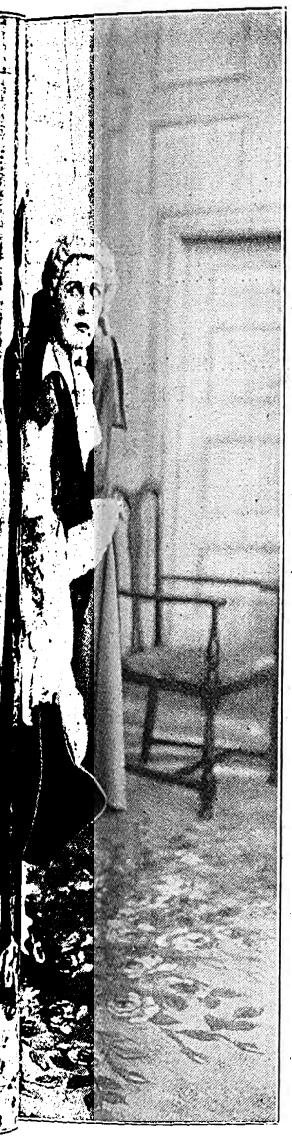

eeman): "Allow me to ak."

SENES

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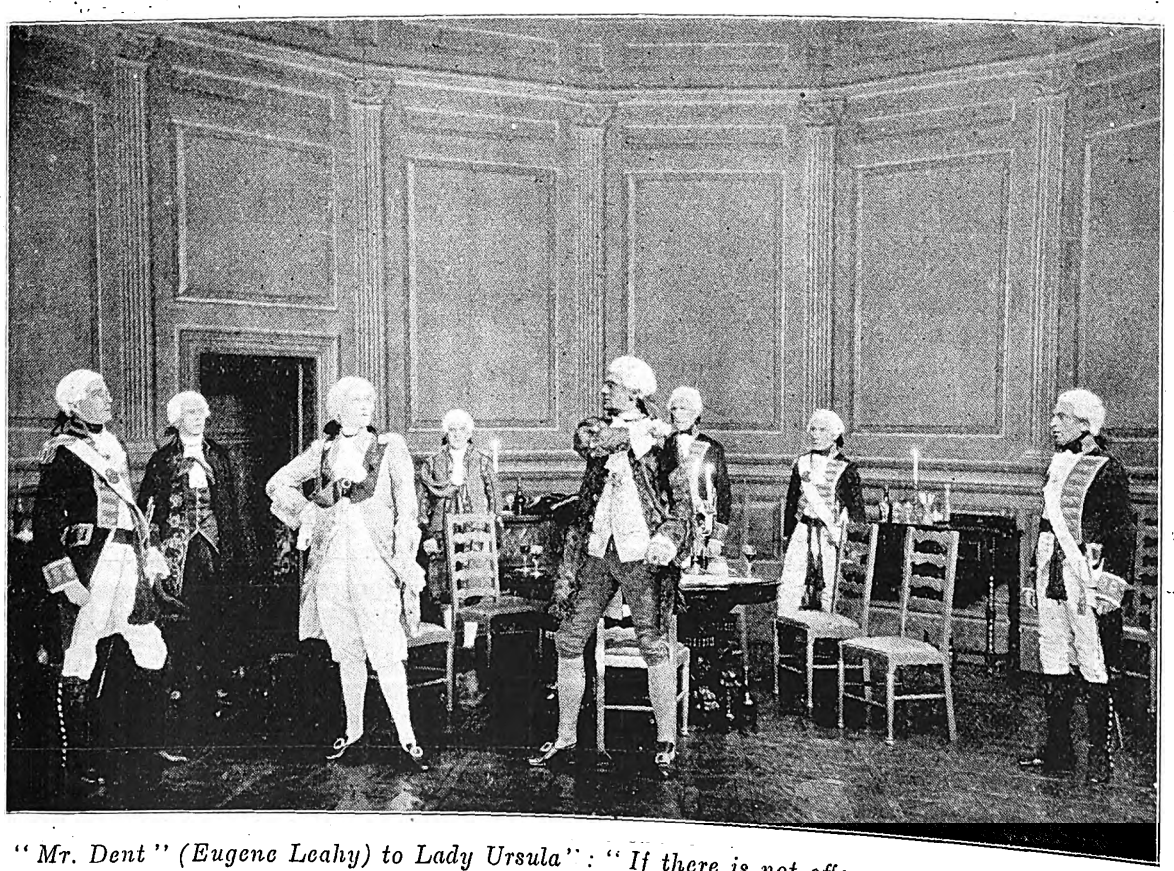
Terry Co.

"Mr. Dent" and "Lady Ursula."



"Mr. Dent" (Eugene Leahy) to Lady Ursula": "If there is not offence enough, why there is more."

[Photos: African Film Productions, Ltd.

Have Baby Photographed Before the Dimples Go! By Henry Treisman.

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All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, MARCH 12th, 1928.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Tommie).**

4.0 p.m. daily, except Sunday: Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uucle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture), in English and Afrikaans.

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

7.50 p.m. daily, except Saturday and Sunday: Weather Forecast.

8.0 p.m., Saturday: Weather Forecast, General News Service, Announcements.

8.50 p.m., Tuesday and Wednesday: General News Service, Announcements.

9.0 p.m., Monday Thursday and Friday: General News Service, Announcements.

MONDAY, MARCH 12th, 1928.

8.0—EVENING PROGRAMME.

1. **Orpheum Orchestra,** relayed from Orpheum Theatre.
8.10— 2. A Girl Guide Talk: "Camp Adventures," by **Mrs. Hertslet.**
8.25— 3. Overture: "Russlan and Ludmilla" ... Glinka.
"JB" Studio Orchestra.
8.35— 4. Baritone:
(a) "Mona" ... Stephen Adams.
(b) "Constancy" ... Dorothy Hill.
Mr. J. Davies.
8.45— 5. Piano Solos:
(a) "Meditation" (by request) ... Chaminade.
(b) "Valse Triste" (by request) ... Sibelius.
Miss Margaret Williams.
8.53— 6. Suite: "Three Dale Dances" ... A. Wood.
"JB" Studio Orchestra.
9.0 — 7. **General News Service. Announcements.**
9.10— 8. Contralto:
(a) "The Dell" ... Saint Saens.
(b) "Goodnight" ... Brahms.
Mrs. Harold Fraser.
9.20— 9. Weekly Sport, by **Mr. W. D. Powell:** "Recent Boxing Contests Reviewed."
9.35—10. Selection: "The Mikado" ... Sullivan.
"JB" Studio Orchestra.
9.50—11. Baritone:
(a) "Goodbye" ... Tosti.
(b) "The King's Minstrel" ... Pinsuti.
Mr. J. Davies.
10.0 —12. Jazz: **"JB" Studio Orchestra.**
10.10—13. Contralto:
(a) "Starry Woods" ... Montague Phillips.
(b) "Long Ago in Egypt" ... Lehmann.
Mrs. Harold Fraser.
10.20—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

TUESDAY, MARCH 13th, 1928.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

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8.10— 2. Baritone: **Mr. D. Maitland Beagrie.**
8.20— 3. Overture: "Fra Diavolo" ... ... Auber.
"JB" Studio Orchestra.
8.30— 4. Item by **Mr. Lago Cilfford**
8.40— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:
9.0 — 7. Soprano:
(a) "The Greatest Wish in the World" (by request) —Teresa del Riego.
(b) "Just Because the Violets" ... ... Kennedy Russell.
(c) "The Dewdrop and the Tear" ... ... Frank Lambert.
Mrs. E. T. Bird.
9.10— 8. "A Trip Round the World." No. 4: "Holland."
9.25— 9. Selection: "Martha" ... ... Flotow.
"JB" Studio Orchestra.
9.35—10. **Vaudeville Act,** relayed from Orpheum Theatre.
9.50—11. Baritone: **Mr. D. Maitland Beagrie.**
10.0 —12. Suite: "Four Moorish Dances" ... ... Ring.
"JB" Studio Orchestra.
10.10—13. Soprano:
(a) "Serenade Berceuse" ... ... Gounod.
(b) "How can I Comfort Thee" ... ... E. Carr Hardy.
(c) "A Rosebud Smiled in a Garden" ... ... D. Forster.
Mrs. E. T. Bird.
10.20—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

WEDNESDAY, MARCH 14th, 1928.
8.0—EVENING PROGRAMME.
1. **Orpheum Orchestra,** relayed from Orpheum Theatre.
8.10— 2. "Paulina," 'n Geestige Verhaal deur **B. Northling Swemmer, M.I.S.A.** (vertel deur skrywer).
8.25— 3. Overture: "Poet and Peasant" ... ... Suppe.
"JB" Studio Orchestra.
8.35— 4. Baritone:
(a) "Harlequin" ... ... Sanderson.
(b) "Go to Sea" ... ... Weatherly.
Mr. R. C. Millard.
8.45— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:
9.0 — 7. Selection: "Pirates of Penzance" ... ... Sullivan.
"JB" Studio Orchestra.
9.10— 8. "The Humour of Dickens," by **Mr. A. H. Tatlow.**
9.20— 9. **Vaudeville Act,** relayed from Empire Theatre.
9.35—10. Contralto:
(a) "Soul of Mine" ... ... Barns.
(b) "Rose in the Bud" ... ... Forster.
(c) "My Prayer" ... ... Squire.
Miss Minnie Bennett.
9.45—11. Jazz: **"JB" Studio Orchestra.**
9.50—12. Baritone:
(a) "When the Sergeant-Major's on Parade" —E. Longstaffe.
(b) "Glorious Devon" ... ... German.
Mr. R. C. Millard.
10.0 —13. Suite: "Ballet" ... ... Popy.
"JB" Studio Orchestra.
10.10—14. Contralto:
(a) "Summer Rain" ... ... Willeby.
(b) "You'll get Heaps o' Lickins" ... ... Stanton.
(c) "The Bird of Morn" ... ... Sharpe.
Miss Minnie Bennett.
10.20—15. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

THURSDAY, MARCH 15th, 1928.
8.0—EVENING PROGRAMME.
1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Baritone:
(a) "Wolfgof the Bowman" ... ... Nelson.
(b) "The Glory of the Sea" ... ... Sanderson.
(c) "The Little Irish Girl" ... ... Lohr.
Mr. John Macfarlane.
8.20— 3. Overture: "Etna" ... ... Francesca.
"JB" Studio Orchestra.
8.30— 4. "Talks on Legal Matters." No. 1: "The Jury System," by **Advocate A. C. Thompson.**
8.45— 5. Selection: "L'Arlesienne" ... ... Bizet.
"JB" Studio Orchestra.
9.0 — 6. **General News Service. Announcements.**
9.10— 7. Saxophone Solo: "Valse Vanite" ... ... Weidoft.
Mr. G. E. Spencer.
9.15— 8. Soprano:
(a) "Madame Butterfly" ... ... Puccini.
(b) "Vissi d'arte" ... ... Puccini.
(c) "Wake Up" ... ... Montague Phillips.
Miss Marie Mundelle.
9.25— 9. Weekly Wireless Talk: "Graduates and their Uses," by **Mr. J. N. Ray, B.A.**
9.40—10. Suite: "Le Jugement de Paris" ... ... Mouton.
"JB" Studio Orchestra.
9.55—11. Baritone:
Three Australian Bush Songs ... ... W. G. James.
(a) "The Stock Rider's Song." (b) "Bush Night Song." (c) "Comrades of Mine."
Mr. John Macfarlane.
10.5 —12. Waltz: **"JB" Studio Orchestra.**
10.15—13. Soprano:
(a) "Philosophy" ... ... ——
(b) "The Song is Ended" ... ... Berlin.
(c) "A Little Coon's Prayer" (by request) ... ... Hope.
Miss Marie Mundelle.
10.25—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

FRIDAY, MARCH 16th, 1928.
7.30 p.m. Weekly Agricultural Talk (arranged by the Department of Agriculture): "Organasie van Boere," deur **Mnr. D. Potgieter** (Division of Agricultural Education and Extension).
8.0—EVENING PROGRAMME.
1. **Orpheum Orchestra,** relayed from Orpheum Theatre.
IRISH NIGHT.
(St. Patrick's Day, March 17th.)
8.10— 2. Soprano:
Miss Phyllis Heatley.
8.20— 3. Selection: "The Shamrock" ... ... Myddleton.
"JB" Studio Orchestra.
8.35— 4. Baritone:
(a) "The Green Isle of Erin."
(b) "Believe me if all those endearing young Charms."
(c) "Macushla."
Mr. W. Gainsford.

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8.45— 5. Violin Solo: "Londonderry Air" ... ... ——
Mr. J. Schulman.

8.54— 6. **General News Service. Announcements.**

9.5 — 7. Overture: "To an Irish Comedy" ... ... Ansell.
"JB" Studio Orchestra.

9.15— 8. Sketch: **"JB" Studio Dramatic Company.**

9.35— 9. Trumpet Solos:
(a) "Kathleen Mavourneen" ... ... Crouch.
(b) "Come Back to Erin" ... ... Claribel.
Mr. T. Jones.

9.40—10. Suite: "Three Irish Pictures" ... ... Ansell.
"JB" Studio Orchestra.

9.50—11. Soprano:
Miss Phyllis Heatley.

10.0 —12. Suite: "Three Irish Dances" ... ... Ansell.
"JB" Studio Orchestra.

10.10—13. Baritone:
(a) "Off to Philadelphia."
(b) "Killarney."
Mr. W. Gainsford.

10.20—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

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SATURDAY, MARCH 17th, 1928.

8.0—EVENING PROGRAMME.

1. **Weather Forecast. General News Service. Announcements.**

8.10—2. **Bijou Orchestra,** relayed from Bijou Theatre.

8.30—3. **Dance Programme,** relyed from St. James' Restaurant.

11.45—Close down.

N.B.—Between 9.0 and 10.0 p.m. the Programme will be relayed to Durban.

SUNDAY, MARCH 18th, 1928.

FIRST SESSION.

3.30 p.m. **Gramophone Recital.**
5.0 p.m.—Close down.

SECOND SESSION.

7.30 p.m Relay of Service from **Troyeville Baptist Church.**
Hymn: "Another Sabbath Ended."
Prayer.
Hymn: "From every Stormy Wind that Blows."
Scripture Lesson.
Hymn: "I'm not Ashamed to Own my Lord."
Intimations and Offering.
Anthem.
Hymn: "Jesus, and shall it ever be."
Sermon: "The Victories of the Cross," **Rev. W. H. Doke.**
Hymn: "Saviour, again to Thy dear Name."
Benediction.
Vesper.

THIRD SESSION.

8.45—1. Overture: "Rosamunde" ... ... Schubert.
"JB" Studio Orchestra.

8.55—2. Contralto:
(a) "Ave Maria" (from Cavallieria Rusticana") —Mascagni.
(b) "O, Lovely Night" (by request) ... Landon Ronald.
Miss Florence Ellis.

9.5 —3. Fantasia: "The Flying Dutchman" ... ... Wagner.
"JB" Studio Orchestra.

9.20—4. 'Cello Solo: "Pdière" ... ... Squire.
Mr. E. Levitz.

9.26—5. Suite: "Othello" ... ... Coleridge-Taylor.
"JB" Studio Orchestra.

9.35—6. Contralto:
(a) "Tired Hands" ... ... Sanderson.
(b) "Just a Cottage Small" ... ... Hanley.
(c) "My Love is like a Red, Red Rose" ... ... Moffatt.
Miss Florence Ellis.

9.45—7. Selection: "Merrie England" ... ... German.
"JB" Studio Orchestra.

10.0—Close down.

Durban Programme.

All Programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.
Studio 'Phone Number, Central 2928.

A "Tuning Note" is transmitted one minute before all Sessions.

MONDAY, MARCH 12th, 1928.

12.30 **Lunch Hour Session:—**

Mezzo-Soprano:
(a) "A Birthday" ... ... Cowen.
(b) "Big Lady Moon" ... ... Coleridge-Taylor.
Miss Thelma Whitcutt.

Bass:
(a) "Wolfgof the Bowman" ... ... Nelson.
(b) "Friend" ... ... Davies.
Mr. Charles Westbrook.

Elvia Rayner (Pianoforte). (Compositions by Mendelssohn.)

Light Music.

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1.15 **Half-Hour Organ Recital**, relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session** (arranged by **Miss Isobel Niven**).

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** The Adventures of William (II) from "William, the Outlaw," told by **Aunt Janet,** of the Library. **Unce Fred** at the Piano, and a Chat with **Uncle Beverley.** Come and join us at 5 o'clock; there is always Fun and Frolic for the Family.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talks.**

Light Music.

7.30 **Dinner Hour Session:** The Wireless Orchestra.

Overture: "Le Caid" ... ... Thomas.
Valse: "Toujours Jamais" ... ... Waldteufel.
Selection: "Katinka" ... ... Friml.
Entracte: "Ripples" ... ... Witcomb.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 Talk: "The Perils of a Diver," by **Commander Hean.**

8.25 Selection: "The Dancing Mistress" ... ... Monckton.

The Wireless Orchestra.

8.35 Contralto:

(a) "Passion Flower" ... ... Eric Coates.
(b) "The Nightingale has a Lyre of Gold" —Benjamin Whelpley.

Madame Olive Mundy.

8.45 **General and Local News.**

8.55 Barcarolle: "Tales of Hoffmann" ... ... Offenbach.

Fox Trot: "Clap yo' Hands" ... ... Gershwin.

The Wireless Orchestra.

9.5 Clarinet: **Mr. T. J. Stabbins.**

9.10 Tenor:

(a) "Elegie" ... ... Massenet.
(b) "Serenata" ... ... Toselli.

Signor Franco Coscia.

9.20 Selection: "The Desert Song" ... ... Romberg.

The Wireless Orchestra.

9.30 Contralto:

(a) "While you're Away" ... ... Molly Carew.
(b) "Ashes of Roses" ... ... R. H. Woodman.

Madame Olive Mundy.

9.40 Pianoforte Duets:

(a) "Polish Dance" ... ... Scharwenka.
(b) "Spanish Dance, No. 3" ... ... Mozkowski.

Misses Hellen Rutter and Elvia Rayner.

9.48 Tenor:

(a) "Friaba" ... ... Jonson.
(b) "Marinariello" ... ... Gambardella.

Signor Franco Coscia.

9.56 **Jazz Item.**

10.0 Close down.

TUESDAY, MARCH 13th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "A Dainty Damozel" ... ... Ivor Novello.
(b) "By the Waters of Minnetonka" ... ... Lieurance.

Miss Grace Wakeling.

Contralto:

(a) "Still as the Night" ... ... Bohm.
(b) "Like to the Damask Rose" ... ... Elgar.

Miss Thelma Edwards.

The "Pruchner" Piano Player.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's.

4.7 **Light Music.**

4.30 **Women's Session** (arranged by **Miss Isobel Niven**).

4.45 **Light Music.**

5.0 **Children's Corner: Aunt Isobel** will tell you the Circus Pony's Story. Songs, Recitations and Stories by Members of the Family. The News Bulletins and Birthday Greetings.

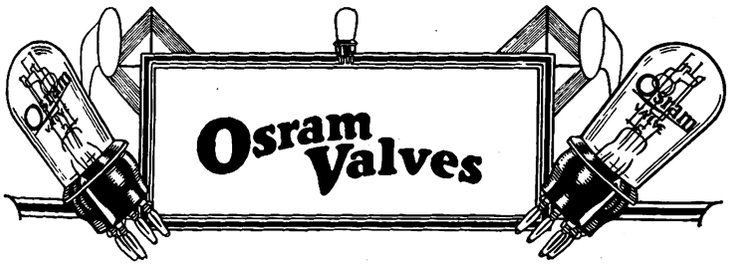
5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Special Request" Gramophone Records.

Violin:

(1) "Suite" ... ... Efrim Zimbalist.
(a) "Prelude. (b) "Sicilienne." (c) "Minuet." (d) "Largo." (d) "Finale."



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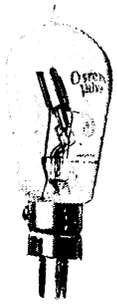

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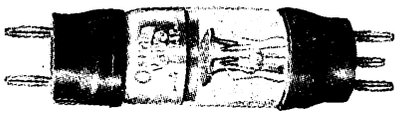

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(2) (a) "A Lament" ... ... Macpherson.
(b) "Ariette" ... ... D'Ambrosio.

Miss Dorothy Kerkin.

7.50 Excerpts from **"A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

Pirnce's Orchestra, relayed from Prince's Theatre.

8.5 Soprano:
(a) "Arise, O Sun" ... ... Maud Day.
(b) "The Day to be" ... ... King.

Miss Doreen McMahon.

8.15 Pianoforte: "Rushpool" ... ... de Lyle

Miss Elvia Rayner.

8.20 Banjo Duets: **Messrs. Notly and Thornton.**

8.30 A Comedy: **"South-East and South-West,"** by Vera Beringer.
Characters:
Gertrude Mullins ... ... **Miss Isobel Niven**
The Hon. Arthur Cunningham, **Mr. George R. Montford.**

Mind Picture: A seat in London Park. When the curtain rises, Gertrude and Arthur are seen sitting on the seat. She is a pretty, common girl; he is an attractive, well-dressed, upper class man. They are sitting side by side, Arthur (L.) with an evening paper, Gertrude (R.) with a weekly. They read their respective papers for a little while abstractedly, looking up now and again. It is obvious that they are both expecting someone.

Gertrude turns round and looks off over the back of seat. As she does so her elbow knocks the paper out of Arthur's hands.

Note.—The rise and fall of the curtain is denoted by the ringing of a bell.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, MARCH 14th, 1928.

12.30 **Lunch Hour Session:—**

Mezzo Soprano:
(a) "O Brother, Sang the Thrush" ... Liza Lehmann.
(b) "A Summer Song" ... ... Green.

Miss Cecile Blake.

Elvia Rayner (pianoforte). Compositions by Thos. Dunhill.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (supplied by Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Soprano:
(a) "Poor Wandering One" ... ... Sullivan.
(b) "Down in the Forest" ... ... Landon Ronald.

Miss Katie Osborne.

7.31 **Literary Talk,** by **"Bookworm,"** of the "Natal Advertiser."

7.50 Soprano:
(a) "One who will Understand" (Katinka) ... ... Friml.
(b) "Care Selve" ... ... A.L.

Miss Katie Osborne.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace.
Selection: "The Duchess of Dantzig" ... ... Caryll.
"Valse Caprice" ... ... Rubinstein.
Intermezzo: "Mimosa Maid" ... ... Rubens.
Baritone: "Son O Mine" ... ... Wallace.

Mr. Jack Verster.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, MARCH 15th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:
(a) "The Dawn has a Song" ... ... Martin.
(b) "A Farewell" (Maid of the Mountains) ... Fraser Simson.

Miss Alice Chami.

Contralto:
(a) "Rose in the Bud" ... ... Forster.
(b) "Salaam" ... ... A. M. Lang.

Miss Kate Kerdachi.

The "Pruchner" Player Piano.

1.15 **Half-Hour Organ** Recital, relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:—**

Mezzo Contralto:
(a) "Melisande in the Wood" ... ... Alma Goetz.
(b) "The Sweetest Flower that Blows" ... ... Hawley.

Miss Ivy Johnson.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner: Aunt Janet,** of the Library, will tell you about "The Skipping Shoes"—from a story by Louisa Alcott. Piano solos by **Uncle Fred,** and songs by **Aunt Isobel.** Birthday Greetings and Riddles.

5.45 Close down.

7. **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Reports.

7.5 **Dinner Hour Session:** "Famous Artistes" (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8. **Time Signal.**

Soprano (in Studio):
(a) "Serenata" ... ... Tosti.
(b) "Thrushes in our Glen" ... ... Aylward.

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(c) "An Eriskay Love-Lilt" ... ... Kennedy-Fraser.

Miss Isobel Niven.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion. Conductor, **Mr. T. H. Huddle.**

"A Classical Programme."

Overture: "The Magic Flute" ... ... Mozart.

Symphony in D. Minor ... ... Cesar Franck.

(a) Allegro. (b) Allegretto. (c) Allegro non troppo.

9.5 (approx.) **General and Local News.**

Soprano (in Studio):

"The Night hath a Thousand Eyes" ... ... Lambert.

Miss Isobel Niven.

Scherzo: "L'Apprenti Sorcier" ... ... Paul Dukas.

Danse: "Sacree" and "Profane" ... ... Debussy.

Solo Piano: **Mr. Edgar Heap.**

Ballet: "La Boutique Fantasque" ... ... Rossini Resphigi.

(a) Cossak Dance. (b) Nocturne. (c) Interlude. (d) Mazurka. (e) Tarantella. (f) Valse Lente. (g) Can-Can (h) Andantino, and Galop.

10.0 Close down.

FRIDAY, MARCH 16th, 1928.

12.30 **Lunch Hour Session:** The Wireless. Orchestra.

Selection: "The Fairy Doll" ... ... Bayer.

Three Dances: "Nell Gwyn" ... ... German.

Solo Piano: **Miss E. Rayner.**

Solo Viola: **Mr. A. McLoughlan.**

Overture: "Mirella" ... ... Gounod.

Pizzicati: "The Midnight Serenaders" ... ... Langey.

Selection: "The Red Mill" ... ... Herbert.

Solo Piccolo: **Mr. J. J. Flanagan.**

Solo Trombone: **Mr. H. Harwood.**

Three Country Sketches ... ... Howgill.

Valse: "Destiny" ... ... Baynes.

"Dance des Follets" ... ... Norwood.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

4.0 **Children's Corner:** A play to be acted by Members of the Family. "The Innkeepers Skirt."

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Reports.

7.5 **Light Music.**

7.13 **Sports Talk** by **"Natalian."**

7.30 **Dinner Hour Session:** The Studio Orchestra.

Selection: "Going Up" ... ... Novello.

"The Mill in the Forest" ... ... Eilenberg.

"Les Papillons" ... ... Dormoy.

Valse: "The Jolly Fellows" ... ... Volstedt.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 Landmarks in our Empire's History, No. 4. "The Loss of the American Colonies." **Mr. J. Bennett Mumford.**

"A STUDIO PROGRAMME."

8.25 Selection: "The Arcadians" ... ... Monckton.

The Studio Orchestra.

8.35 **Grace Claussen** (soprano).

8.45 **General and Local News.**

8.55 Pizzicati: "Sorrento" ... ... Jaxone.

"A Desert Romance" ... ... Ketelbey.

The Studio Orchestra.

9.5 'Cello: "Valse Apache" ... ... Van Biene.

Mr. Pledwell Wood.

9.10 Baritone:

(a) "Invictus" ... ... Hahn.

(b) "Mother O' Mine" ... ... Tours.

Mr. George Glasspoole.

9.20 Selection: "In Lilac Time" ... ... Schubert.

The Studio Orchestra.

9.30 **Grace Claussen** (soprano).

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9.38 Musical Monologues:
(a) "If we only Understood" ... ... Harris.
(b) "The New Servant" ... ... Castling.
Miss Emmeline Butterworth.

9.48 Baritone:
(a) "Less than the Dust" (four Indian Love Lyrics ... ... Woodforde-Finden.
(b) "If thou wer't Blind" ... ... Noel Johnson.
Mr. George Glasspoole.

9.58 **Jazz Item.**

10.0 Close down.

SATURDAY, MARCH 17th, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
Overture: "Romeo and Juliet" ... ... Ed. German.
"Minuet in A" ... ... Boccherini.
Scenes from "Il Trovatore" ... ... Verdi.
Valse: "Contrition" ... ... Amers.
Suite: "My Native Heath" ... ... Wood.
(a) "Knaresboro Statue" (Hiring Fair).
(b) "Ilkey Tarn" (Hiring Fair).
(c) "Bolton Abbey.
(d) "Barwock Green" (Maypole Dance).
"Aubade Printaniere" ... ... Lacome.
"Largo in G" ... ... Handel.
Selection: "Hit the Deck" ... ... Youmans.
Fox Trot: "Here Comes the Show Boat" ... ... Pinkard.

12.30 Close down.

7.15 **Reports:** Weather Report, Shipping Intelligence, Wool Report.

7.20 **Dinner Hour Session:** Recital on the Columbia "Grafonola" (supplied by Messrs. H. Polliack & Co., West Street).

8.0 **Time Signal.**
Light Music.

8.15 **The Durban Municipal Orchestra,** relayed from Summer Palace.
"A SHORT IRISH PROGRAMME."
"Irish Patrol" ... ... Leutner.
"Two Irish Dances" ... ... Ansell.
Tenor: "My Little Irish Girl" ... ... Nicholls.
Mr. Fred Kent.
Selection: "Mr. Manhattan" ... ... Talbot.

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Famous Dance Orchestras.** Groups of three dance numbers will be transmitted, interspersed with vocal and instrumental items.

11.0 Close down.

SUNDAY, MARCH 18th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
Overture: "Di Ballo" ... ... Sullivan.
Three Quotations ... ... Sousa.
(a) "King of France.
(b) "I, too, was Born in Arcadia."
(c) "In Darkest Africa."
Selection: "H.M.S. Pinafore" ... ... Sullivan.
Euphonium Solo: "O, Land Enchanting" ... ... Meyerbeer.
Mr. F. J. Beswick.
"A Slavonic Rhapsody" ... ... Friedman.
"Barcarolle" ("Tales of Hoffmann") ... ... Offenbach.
"An Irish Fantasia" ... ... Myddleton.

4.30 **Children's Corner** (arranged by **Aunt Isobel**).

5.15 Close down.

6.45 **"The Bells of St. Paul's."**

7.0 **Evening Service,** relayed from **St. Paul's Church:—**
Order of Service:—
Voluntary: "Adagio" ... ... Cesar Franck.
Hymn 198.
Psalm 143.
Anthem: "Seek ye the Lord" ... ... Roberts.
Sermon: **The Vicar.**
Hymn after Sermon: 254.
Concluding Voluntary: "Fugue in D Minor" ... Bach.
Organist: **Mr. W. Deane, F.R.C.O., F.T.C.L.**

8.30 **"A Popular Concert,"** relayed from the Summer Palace. **The Durban Municipal Orchestra,** under the direction of **Mr. T. H. Huddle:—**
Overture: "Masaniello" ... ... Auber.
Airs from "Chu Chin Chow" ... ... Norton.
Miss Grace Deane (Contralto).
Xylophone Solo: **Mr. I. Chossack.**
"Humoresque" ... ... Dvorak.
Fantasia: "A Day in Paris" ... ... Finck.
"Divertissement Espagnole" ... ... Desormes.
Miss Grace Deane (Contralto).
"Traumerei" ... ... Schumann.
"Rose Marie" Selection ... ... Friml.

10.0 Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, MARCH 12th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records, supplied by Messrs. Polliack, Adderley Street, Capetown.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Afternoon Topics:** The Book we were never meant to see.

5.20 **Teens:** The interesting history of christian names.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the **Studio Trio.**
Weekly Talk to Farmers, No. 2: "Brak or Soil Alkali," by **M. M. S. du Toit,** Ph.d. (Cantab.); B.Sc. (Stellenbosch Division) of chemistry, Dept. of Agriculture, Pretoria.

8.0 **Time Signal. Weather Forecast. Market Report.**
"VARIETY."

8.15 **Alhambra Orchestra.**
Songs: **Henry Moore.**
Banjo Solos: **Mr. Lee.**
Novelty Items: **Abe Roberts and Conrad Lambrecht.**
Songs: **Mrs. Alec Forbes.**

9.0 **News Service** (English).

9.5 **"Sudden Death."** A play by Christopher Montana.
The plot concerns:
Professor Alton (an entymologist) ... ... Gordon Bird.
Grace Dart (his niece and ward) ... ... Gladys Dickson.
Dr. Eric Storm (a young country medico) E. B. Harbin.
James Cartel (a solicitor) ... ... Kenneth Young.

The action opens in the living room of a thatched country cottage.

It is an L-shaped room, divided by rich Oriental hangings, one portion being used for meals and the other, which opens on to the entrance hall, as a lounge.

In the dining portion of the room, two men and a girl are sitting over their port after a late dinner.

The softly shaded light over the table gleams on the mahogany surface, which reflects the gleam of beautiful glass and the blood-red wine in the decanter.

Professor Alton, the host, is a white haired old man with a vague absent-minded manner, in a strong contrast to that of his guest, Cartel, a determined, positive personality.

DRINK RED DAISY TEA—IT IS THE BEST.

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Grace Dart the Professor's niece, is a young and charming girl obviously devoted to her uncle, with whom she lives.

9.35 Songs: **Mrs. Alec Forbes.**

Banjo Solos: **Mr. Lee.**

Songs: **Henry Moore.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

TUESDAY, MARCH 13th, 1928.

Lunch-Hour Session.

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

Afternoon Session.

4.30 **Records.**

5.0 **Afternoon Topics:** E. V. Knox tells the world.

5.20 **Children:** Stories and Music you will like.

Evening Session.

7.0 **Time Signal.**

Dinner Hour Music by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Report. Market Report.**

8.15 **Orchestral Items by the Capetown Orchestra.** Conductor, **W. J. Pickerill.**

March: "Parade of the Tin Soldiers" ... ... Jessell.

Selection: "Merrie England" ... ... German.

Songs: **Mona MacGregor.**

Violin Solos: **Ralph Koorland.**

Songs: **Norman Lister.**

Suite: "Americana" ... ... Thurban.

The Orchestra.

9.0 **News Service** (English).

9.5 "Talk." **C. Graham Botha** (Chief Archivist).

9.20 Selection: "Coppelia" ... ... Delibes.

Two pieces for strings:

(a) "Loin du Bal" ... ... Gillet.

(b) "Les Vendredis" ... ... Glazounov.

The Orchestra.

Songs: **Mona MacGregor.**

Violin Solos: **Eric Bray.**

10.0 **News Service** (Afrikaans).

10.5 Songs: **Norman Lister.**

Selection: "Reminiscences of Verdi" arr. ... ... Godfrey.

The Orchestra.

) Close down.

WEDNESDAY, MARCH 14th, 1928.

Lunch-Hour Session.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items.

1.45 Close down.

Afternoon Session.

4.30 **Records.**

5.0 **Short Story:** By Lonsdale.

5.20 **Teens:** A man's strange story

Evening Session.

7.0 **Time Signal.**

Dinner Hour Music by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

RECITAL PROGRAMME.

8.15 **Selwyn Morgan** (baritone).

8.30 **Edna Stanton** (piano).

8.45 **Helen Deacon** (soprano).

9.0 **News Service** (English).

9.5 **A. P. Abbott** (grand organ).

9.30 **Light Music by Cleghorn's Café Orchestra.** Leader, **Percy Rees.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

THURSDAY, MARCH 15th, 1928.

Lunch-Hour Session.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

Afternoon Session.

4.30 **Records.**

5.0 **Afternooln Topics:** "Radio Matters."

5.20 **Children:** Jolly stories by **Aunty Lex** and **Uncle Bonzo.**

Evening Session.

7.0 **Time Signal.**

Dinner Hour Music by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Classical Concert by Capetown Orchestra, relayed from City Hall. Conductor, **W. J. Pickerill.**

8.15 Symphony No. 41 in "Jupiter" ... ... Mozart.

Violin Concerto ... ... St. Saens.

Dorothy MacPherson.

9.0 **News Service** (English).

9.15 Intro. to Act III, "Tristan and Isolde" ... ... Wagner.

Suite: "Le Coq d'Or" ... ... Rimsky-Korsakov.

10.0 **News Service** (Afrikaans).

10.5 **Relay from Waldorf.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, MARCH 16th, 1928.

Lunch-Hour Session.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "Columbia" Records. Supplied by Messrs. Polliack, Adderley Street, Capetown.

1.45 Close down.

Afternoon Session.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

5.0 **Afternoon Session:** Recorded Speech.

5.20 **Teens:** Short stories of Great People.

Evening Session.

7.0 **Time Signal.**

Dinner Hour Music by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).

Royal Automobile Club Report.

Fruit Export Report.

Dance Music.

10.0 **News Service** (Afrikaans).

11.0 Close down.

SATURDAY, MARCH 17th, 1928.

Lunch-Hour Session.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items.

1.45 Close down.

Afternoon Session.

5.0 **The Family in the Studio.**

6.0 Close down.

Evening Session.

7.0 **Dinner Hour Music by the Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Popular Programme by the Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

9.0 **News Service** (English).

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10.0 **News Service** (Afrikaans).
10.5 **Relay from Fletcher and Cartwright's.** Leader, **V. Latronico.**
10.30 Close down.

SUNDAY, MARCH 18th, 1928.

7.0 **Time Signal.**
Sacred Records.
7.30 Divine Service will be relayed from **St. Andrew's Presbyterian Church.** Preacher, **Rev. R. Whyte.**
8.30 **Programme of Music by the Capetown Orchestra.** Conductor, **W. J. Pickerill.** Relayed from Pier weather permitting, otherwise from Studio.
10.0 Close down.

J.B. Studio Notes.

On Monday, the 12th, Mrs. Hertslet, who has not been heard over the air for many moons, will give us a talk on the Girl Guide movement, and Miss Margaret Williams will play two piano soli. The same evening, Mrs. Harold Fraser, one of JB's most popular artistes, will contribute some songs from her varied repertoire. Mr. J. Davies, the baritone, will also sing, and we shall hear what Mr. Powell will have to say in his weekly sports talk about recent boxing contests.

On the Tuesday, the Scotch baritone, Mr. Beagrie, will make a welcome reappearance, while Mrs. E. T. Bird will be the lady vocalist. A vaudeville act will be relayed from the Empire, and the announcer, Mr. Lago Clifford, will give an item. From nine till ten the programme will be relayed to Durban.

On Wednesday, Mr. Northling Swemmer will talk to us in Afrikaans. The singers for the evening will be Miss Minnie Bennet and Mr. Millard. Mr. A. H. Tatlow will be responsible for a talk dealing with the humour of Dickens. An hour of the programme, from 9-10, will also be relayed to Durban.

On Thursday, two popular artists will be heard again, namely, Miss Marie Mundelle and Mr. John McFarlane.

A new series of talks on legal matters will begin on Thursday, the first one to be delivered by Advocate Thompson, when he will inaugurate the venture by telling us about the Jury System.

Mr. Geo. Spencer will play a saxophone solo, and Mr. J. N. A. Ray, B.A., will give us the weekly wireless talk. His subject will be "Graduates and their uses." Mr. Ray, being a Varsity Graduate himself, should be quite *au fait* with his subject.

On Friday, in honour of St. Patrick's night, a special Irish programme is being arranged. Mr. Gainsford and Miss Heatley will sing, Mr. Schulman will give a violin solo, and Mr. Jones will also give us a trumpet solo. The JB Dramatic Co. will play a sketch, and the orchestra will discourse sweet Irish music. On Saturday, the Carlton dance programme will be relayed.

On Sunday, the Troyeville Baptist Church Service will be taken at 7.30, and during the evening Studio concert. Miss Florence Ellis will be the vocalist.

There will, of course, be the usual gramophone recital at 3.30 p.m.

Uncle Joe's Letter.

My Dear Girls and Boys,

Now don't forget that Friday, the 9th, is prize day—you still have a couple of days to answer the riddle—"What table has no legs." There is more than one correct answer to this, but as long as you give one correct one it counts.

Isn't Gwen Shyles a lucky girl—she has won the prize of a free flight which Lady Heath offered for a composition on flying. The judges considered hers the best, but they were so pleased with the others that they have asked me to tell you that the other 12 essayists can also have a flight at the greatly reduced fee of 5s. They must go in two sections to Baragwanath, one section on Sunday, the 11th, and the other on Sunday, the 18th.

They must, of course, get their parent's permission first.

I will let you know all details over the wireless. No more room to write. Cheerio.

From UNCLE JOE.

Items from the Durban Studio.

Transmitter:

Here are a few more notes, compiled for the benefit of visitors to our transmitting station, and in particular "The Man in the Street."

1. You might ask why we waste our time writing all this trash. There is only one reason—we can't resist it.
2. Don't ask the station engineer what he does in his spare time—it's not very much.
3. If by chance in one of his expansive moments he should ask you to have a cup of tea and a cigarette, it does not necessarily mean that you should say yes. He's————.
4. ————and when you hear him muttering under his breath be tactful and change the subject.
5. Yes, the modulator panel is there to modulate the language that sometimes comes up from the control room.
6. If during conversation, reference should be made to the hand-starter, don't think for one minute that the Ford car is being "picked out." The engineers have still a long way to sink.
7. No, the link-stick is not meant for killing insects.
8. If the engineer refers to the valves as "bottles," it does not necessarily mean he is addicted to strong drink.
9. Should he grab hold of the business end of a soldering-iron and drop it suddenly with a fiendish yell, don't ask him if it's hot————words will follow.
10. When you hear that an accumulator is going to be charged, don't expect him to make a rush at it as if he was a wild bull—it simply isn't done.

St. Paul's Bells

Many listeners testify to the excellent reception of these bells on Sunday evenings. It may interest them to know that permanent apparatus has been installed in the church itself. This enables us to give a more distinctive relay of the bells themselves without the distracting street noises, which were picked up when placing the Microphone at the Studio window.

Programme:

On Monday evening we will again have the pleasure of hearing Signor Franco Coscia over the ether. On the occasion of his last broadcast, some three weeks ago, many listeners were good enough to telephone their appreciation of his singing. Madame Olive Mundy (contralto), who needs no introduction to our radio audience, is to sing some new songs. We are also to have pianoforte duets from the Misses Hellen Rutter and Elvia Rayner. A talk on the "Perils of a Diver," and light music by the Wireless Orchestra will complete an interesting programme.

The sketch chosen for Tuesday evening is one by Vera Beringer entitled "South East and South West." This is one of the many clever little plays written by this gifted authoress, and its presentation will, undoubtedly, prove highly entertaining. Miss Doreen McMahon (soprano), Miss Elvia Rayner (pianiforte) and Messrs. Notly and Thornton (banjo duets) will combine in vocal and instrumental itmes.

Thursday's Programme:

To sing in the Studio on Thursday evening at 8.0 p.m. is Miss Isobel Niven (soprano). Thereafter will follow a classical programme by the Durban Orchestra, relayed from the Pavilion. Amongst the works to be performed are:—

Overture: "Magic Flute" ... ...Mozart.

One of Mozart's last great works was that favourite opera, "The Magic Flute." Mozart was a Freemason. Freemasonry was very much "in the air" at that time, and all the curious plot of "The Magic Flute" has Masonic ideas at its foundation. There is very much elaborate ceremonial in the Opera, and we hear suggestions of this in the impressive introduction to the Overture, and also later in its course.

"Symphony in D Minor"... ... ...Caesar Franck.

The works of Caesar Franck (1822-1890) were never really appreciated until after his death. Besides being a brilliant composer, he was an exceptionally fine organist. Franck's music is serious and often highly emotional, sometimes mystical, always deeply felt and generally extremely beautiful. His only symphony has three movements.

"L'Apprentice Sorcier"... ... ...Dukas.

Dukas' piece is a humorous musical illustration of a ballad by Goethe about a magician's 'prentice-boy, who, while his master is away, copies signs and spells, and raises spooks, but can't lay them. He makes them work for him—fetch buckets of water and swish them around and sweep vigorously. But he forgets the spell; the spirits can't be stopped, and the house is getting flooded. In the nick of time the sorcerer himself returns and removes the spell with a solemn incantation.

Friday evening's programme includes such popular favourites as Miss Emmeline Butterworth (monologues), Miss Grace Claussen (soprano) and Mr. George Glasspoole (baritone). Mr. J. Bennet Mumford will broadcast the fourth of his series of talks on "Landmarks in our Empire's History."

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On Saturday and Sunday evening concerts will be relayed from the Ocean Beach. Mr. Fred Kent (tenor) and Miss Grace Deane (contralto) are the vocalists.

Overseas Wireless News:

For the first time in the history of wireless a concert was broadcast from the Whitwood Colleries in Yorkshire at the end of 1924. It included a talk from the pit-bottom, 1,500 feet below the surface, by a well-known comedian, and some musical selections performed by the Whitwood Colliery Selver Prize Band. The programme, lasting about an hour, was relayed to the Leeds-Bradford station. Some months later a similar programme was given from Sheffield, but on this occasion the sounds of coal cutting and other noises incidental to the working of a mine were broadcast.

H.E.D.

In and Out the Capetown Studio.

A pleasant assortment of artists appears on the Monday programme, headed by Henry Moore, the tenor, who is generally liked by everybody.

Mr. Lee will broadcast, unaccompanied this time by his partner, Mr. Harrison. Their mandoline and banjo duets never fail to gladden the hearts of those who delight in such. And who does not?

Ruby Wakelan is singing, I see, under her married name of Mrs. Alec Forbes. Her voice will, no doubt, be just as sweet.

Abe Roberts is introducing novelty items this time with somebody, who is, as far as I can remember, new to the Studio—Conrad Lambrechts. We shall be very glad to hear them both. I have no indication as to whether the novelty is to be as ether disturbing as blue-blowing, but if it is who cares? Our programme are a trifle too innocuous at times.

The relay from the Tivoli happens along after 10 p.m.

Radio Cinematography.

This is the inevitable development of the Unity of Place as applied to radio drama. The action of the play is sustained from scene to scene by the device of incorporating the change of scene in the text itself. The characters become their own scene shifters, and engage the listeners' attention to the end of the play no matter how far from the original setting they have strayed.

"Sudden Death" is a Christopher Montana experiment, which will surely compel your attention to the last line.

There is a Wells-Wallace-Montana touch about it which Capetown listeners find, judging from past experience particularly intriguing. An entomologist is not to be lightly switched off into silence, who breeds an ant as big as a Newfoundland dog, a cricket with a chirrup comparable only to the bray of a young donkey, not to mention a Brazilian spider who has risen to the majestic size of a "soup plate." These little pets, as you can well imagine, are intimately connected with "Sudden Death," and Monday night's programme just after the news service.

An Excellent Programme.

The Tuesday broadcast promises excellently on paper, and Mossel Bay will be pleased to see that their request for German's "Merrie England" has not been forgotten.

Another pleasure in store for most of us will be the solo artists. Eric Bray, whose viola a great many listeners prefer to even the best of the Lionel Tertis records, comes late in the programme, but Ralph Koorland plays in the first half. One rather wishes his items were to hand because there are certain violin solos which show him at his indubitable best; others do not suit his temperament so well. He is quite one of the most sensitive broadcast artists we put over.

The singers are both good, Mona McGregor and Norman Lister, fresh from the perfect ovation he received at the City Hall last Saturday week.

Our ever popular Chief Archivist, Mr. C. Graham Botha, will give one of his first-rate historical talks at 9.5.

Another Recital Evening.

The popularity of this type of broadcast continues unabated; and, judging from the artists chosen, it will gain more converts after Wednesday night.

Selwyn Morgan will set the ball rolling at 8.15. His sympathetic baritone is always a delight even if his repertoire is slightly conservative.

Edna Stanton comes next and can be relied upon to give a thoroughly finished and excellent performance on the piano.

One of the best lyric soprano voices we broadcast belongs to Helen Deacon, who will come on the air at 8.45. Her choice of songs is as artistic as her production.

The influx of organ records has, as I think I mentioned before, created an unusually popular interest in this instrument. The American Cinemas, we know, are to be thanked for this, besides the classical renderings of musicians like Gross Custard and Marcel Duprez. Therefore, the recital at 9.5, by A. P. Abbott, is sure to be well received. He is, you will remember, the well-known organist of the Metropolitan Church, for which we cherish a special affection as it was the first church to be broadcast in South Africa.

Nine thirty brings Cleghorn's Café Orchestra on the air, and later on a Tivoli item will be relayed.

Dorothy McPherson.

This talented young violinist will play the Saint Saens Concerto with the Capetown Orchestra on Thursday evening. A treat no true Thursday nighters will miss, not to mention the many other admirers of this gifted artist.

The "Jupiter" Symphony heralds in the programme, and the second half will be taken up with the "Coq d'Or" suite and the Introduction to Act III of "Tristan and Isolde."

The Waldorf Orchestra, under the directorship of Isador Fisher, will be relayed after the Afrikaans News Service.

The Rest of the Week.

Will be taken up with the usual Friday night dance programme, with a judicious sprinkling of vocal and instrumental items, the Saturday popular programme from the City Hall, and the Sunday concert, by the Capetown Orchestra, will be relayed from the Pier.

Gladys Dickson.

Hart, Pender and O'Neill.

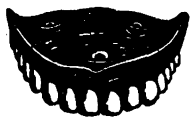
Since the days of town criers are over and we have nobody to walk our streets ringing a bell and preceding the dissemination of news with the famous "O yez, O yez, O yez," we must be content merely to announce the arrival of Hart, Pender and O'Neill through the medium of print.

Now these three people comprise an act which is entirely different from anything else that has ever been seen on the stage. It is a comedy dancing act in which two men and a woman present ancient and modern dances delicately and subtly caricatured. Burlesque is too strong and heavy a word for the dainty work of these three dancers, caricature comes nearer to it.

Hart, in a skin-tight black suit, admirably demonstrates the toe-dancing vogue and delicately suggests its accompanying absurdities. It was not until I saw this enchanting performance of Hart's that I realised that toe-dancing had the elements of absurdity and comedy within it. Far from lessening the value of toe-dancing, this element, I think, increases it, and Hart is as nimble on the tips of his toes as any member of the Russian ballet.

As for O'Neill, he is more conventionally garbed in a dark dress suit and performs an amazing series of acrobatic dances. His somersaults are marvels of ingenuity and—if I may coin a word—"india-rubberness." He is an admirable foil to the dancing of Hart.

Alfred Koonin Dental Institute, Ltd.



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THE BRITISH REPERTORY THEATRES.

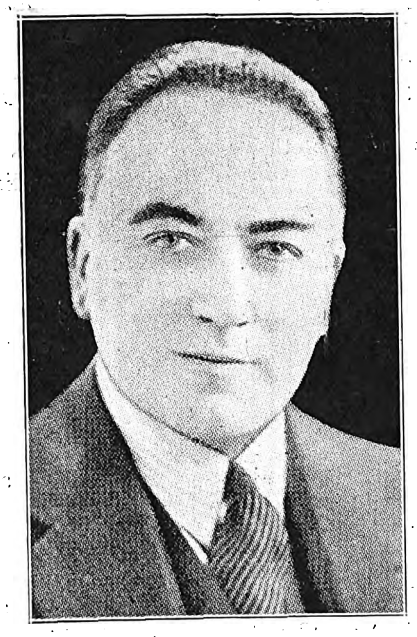
No. IX.—The London Repertory Company at the Regent.

On September 11th, 1926, Martin Sabine, in association with Walter Payne, launched what was then considered to be one of the most hazardous ventures possible in the London theatrical world. So hazardous was it considered, in fact, that many of the "prophets" said, "about a month" and then "finis." Well, the so-called prophets have been confounded, and repertory in the heart of London has thrived so lustily, that at the Regent it is now successfully emerging from the "swaddling clothes" period, and is striding in its early youth.

This is a very encouraging state of affairs, because it contradicts in a very substantial manner the extraordinarily pessimistic notions that are again and again put forward about the present state of the theatre. "What is wrong with the theatre?" asks the croaker, and again, "The theatre is dead" doth the cheery one delight in croaking; while all the time the English stage was never so thriving and healthy. Possibly the very audacious nature of the venture at the Regent has been its success, but certainly with over five hundred thousand people per year visiting the theatre, the spirit of adventure has been its own reward.

Undoubtedly location has helped in a very large degree to establish the London Repertory Company so firmly. How often do we hear that such and such a business is ideally situated, and thus has the Regent benefited from its extraordinarily central position. Very few people really appreciate that the theatre is in the first place within fifteen minutes of Piccadilly Circus itself, that it is on every tube in London, that 'buses and trams pass the door from every district in London, and directly opposite to the three largest railroad termini of London.

This is, of course, an enormous advantage; and lately, when we all more or less suffered from our real taste of winter, patrons again and again remarked how nice it was they could step from their front doors into the tube, and from the tube into the theatre, without as much as an involuntary "slide" or the traditional "three flakes of snow." So much, then, for the luck of situation, and it is luck, too, not only "short luck," but "long luck," for we number to-day regular patrons from Guildford—a nice little journey, eh? but we're proud of them and boast of them, for they come every week.



Martin Sabine, the producer of the London Repertory Company, to whose enterprise and skill so much of their successful reign at the Regent Theatre is due.

Aim and ambition come next, and this is where, perhaps, we are carving our future hopefully and resolutely. Commencing as we did with some of the older plays, we naturally had to feel our way.

Was it drama, comedy, farce or sex play "they" wanted most? We tried them all and then we were wrong: for such is the love and adventure to-day, that mystery, again and again mystery, seems to be the universal appetite. Why this is one cannot say, the answer, in fact, is as mysterious as the mystery of some of the plays: but "The 13th Chair," "Bulldog Drummond," "The Bat," "The Ghost Train," all have been big winners: and still they cry, "Give us some more." This does not mean, of course, that the other types have not had their success, too, for "Tarnish," "Outcast"—of the sex appeal, "Nell Gwynne" and "The Three Musketeers," of the costume period, have all "drawn" big audiences, and our last experiment, the revival of the old Adelphi melodrama of George R. Sims, "The Harbour Lights," seems to have captivated the lot.

Farce and light comedy, too, draw their particular friends, but possibly not so numerously as the other plays, while character comedies must be written down as appealing even less, and thereby seems to "hang a tale." What is it that denies the greatest success to plays of this nature? Is it that sometimes the "mirror of nature" is sometimes too searching, or is it that theatre-goers almost prefer to see what the "other" fellow looks like, rather than what he or she may look like themselves? In my early days as a play producer one of the firmest beliefs I had was, that if a play depicted scenes and situations in which any member of an audience could place himself or herself it was bound to succeed. Alas! that belief has been shattered, and it seems to-day that the mirror must reflect "someone else" and not the "man himself in the stalls" or "the small boy in the gallery."

So much for our plays and audiences, and now just a last word of our actors. We have been exceedingly fortunate in this respect, so fortunate, in fact, that probably no aggregation of players have fitted in so admirably to an organisation. It is undoubtedly very hard work conscientiously to play a big part at night, and twice a night, too, and study and rehearse another one for the following week, but our company have shown exceptional skill, and while system has helped a lot, it is the individual effort that must always be there to ensure real success.

I think our plan of opening each new play on the Saturday night instead of Monday has helped the situation very much, for when the curtain is rung down on the Saturday night, all the storm and stress and nervousness is finished with, and instead of an anxious Sunday, wondering whether we know the part, we all get a really free day, and, believe me, that is a blessing in no mean disguise. We have been able to develop the new talent, too, most successfully, for in connection with our training school we have already "turned out" some very promising beginners indeed, for it is surprising how in a few months, with a new play, a new part, a new environment, the young actor quickly learns his job. Repertory also avoids the pitfall so common to the modern stage, namely, "casting to type," than which few things are more detrimental to a young actor starting a career.

M.S.

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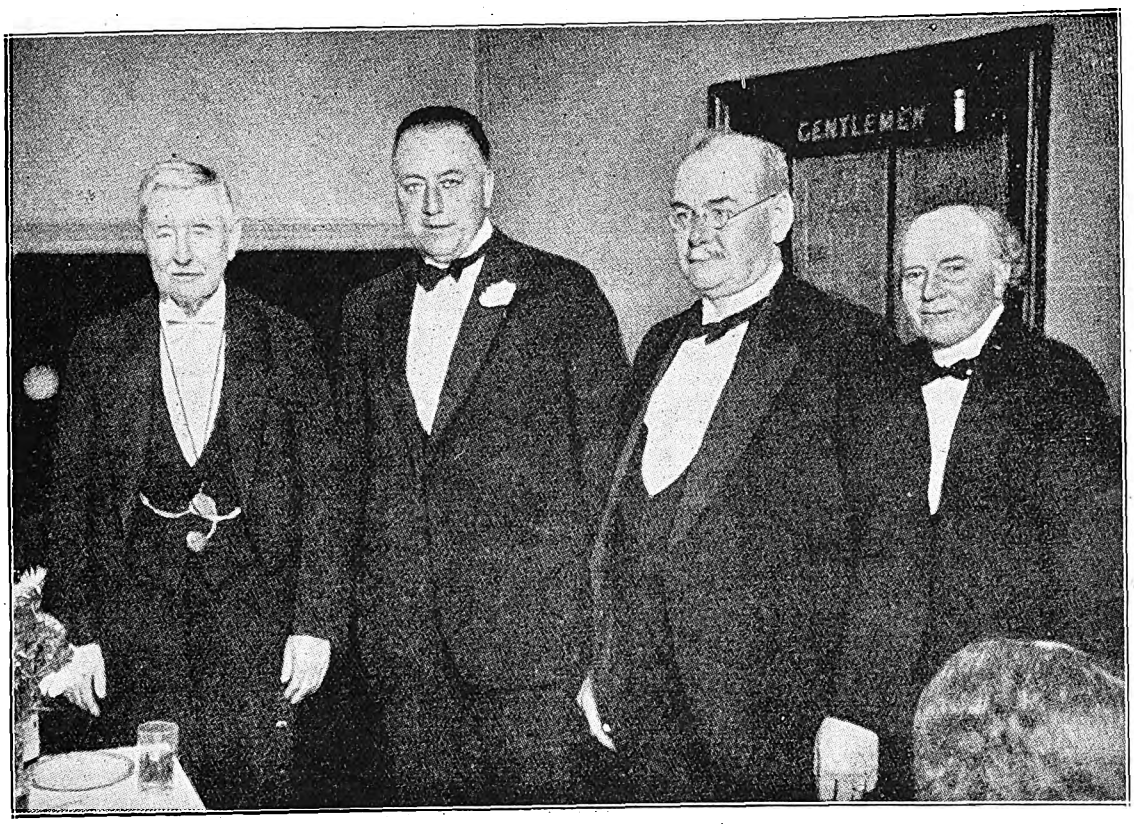
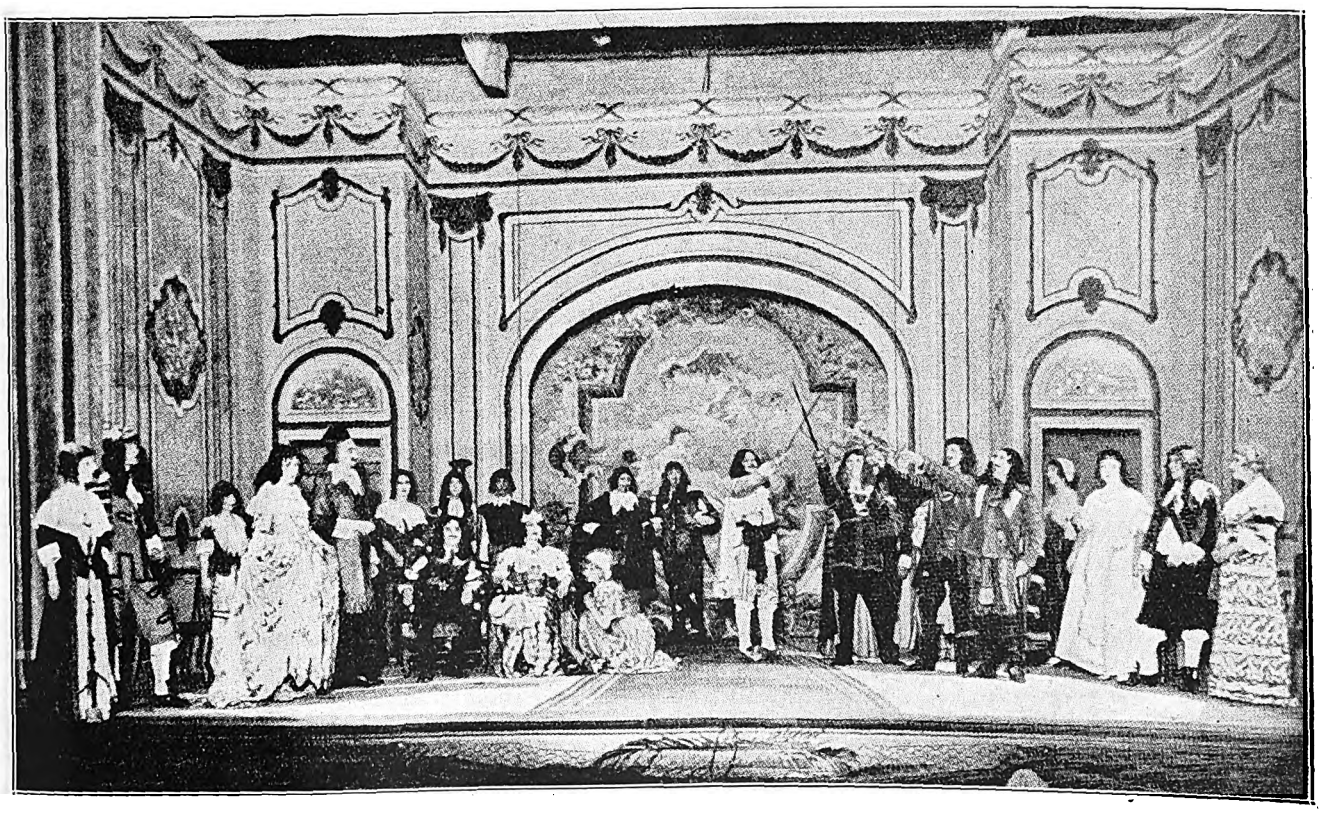
The London Repertory Company's First Anniversary Celebrations, September 10th, 1927.



T. P. O'Connor (extreme left) attends the birthday festivities of the London Repertory Company at the Regent Theatre.



A scene from "The Three Musketeers," with which the London Repertory Company celebrated their first anniversary, September 10th, 1927.

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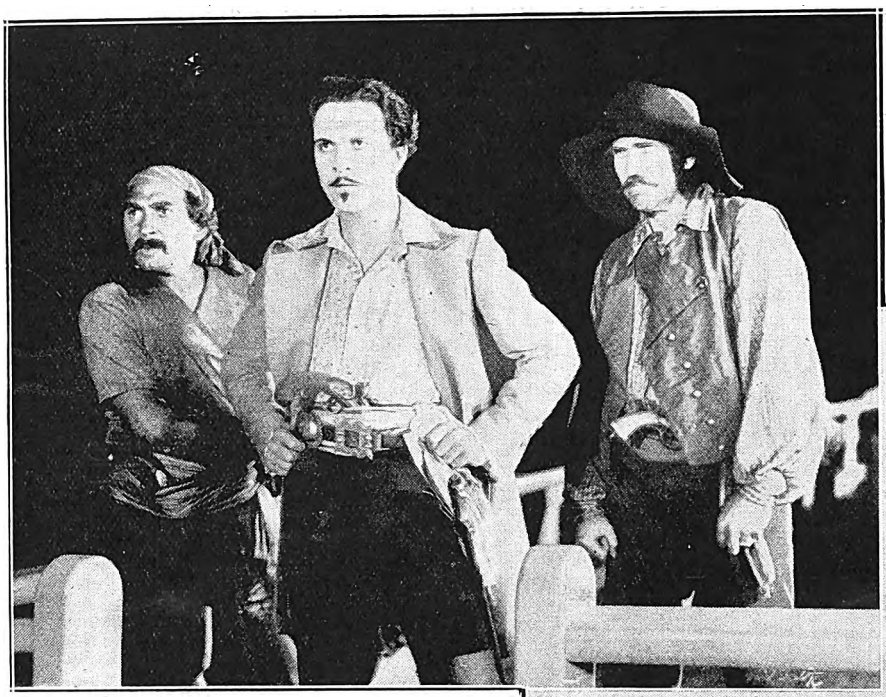
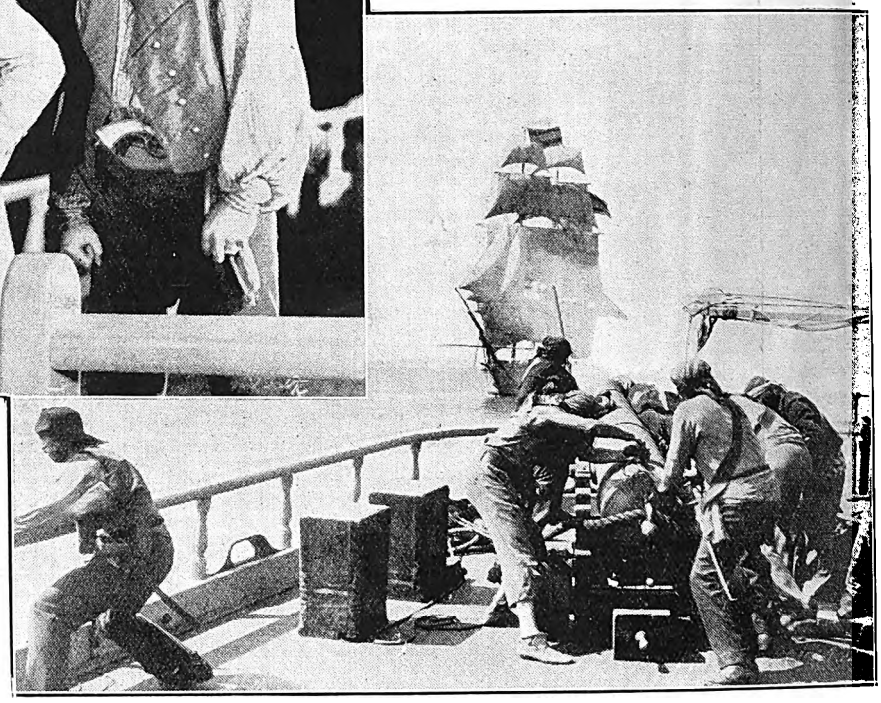
"EAGLE OF THE SEA"





Douglas Fairbanks is to be screened in yet another fine film, "Eagle of the Sea," coming to the Bijou, Johannesburg, on March 12th.

Who would not be painted by such a charming artist?

McLaughlin Sisters.

Dollie and Stella, the pair of dark-eyed, vivacious sisters, who are at the Johannesburg Empire, are distinctive and original in their singing and dancing act.

In this act a couple of drums take a very prominent part. Dollie and Stella do not play these in the accepted manner with many poundings of a drum stick. Instead they perform one of their cleverest step dances on the top of these instruments. The effect is enchanting. The drums echo musically each time a small foot taps them, and one feels that they infinitely prefer the tripping toes of Dollie and Stella than the pounding of the above-mentioned drum sticks. One imagines that these two drums are the envy of every other drum who knows of their happy fortune.

Dollie and Stella make many changes during their act, which first discovers them dressed as boy and girl. Later one sees them transformed into a pair of pretty pantomime soldiers, and later still they turn into beautifully gowned ukulele players. Oh yes, they play the ukulele, both of them and can draw from this four stringed instrument the most haunting and enchanting of melodies.

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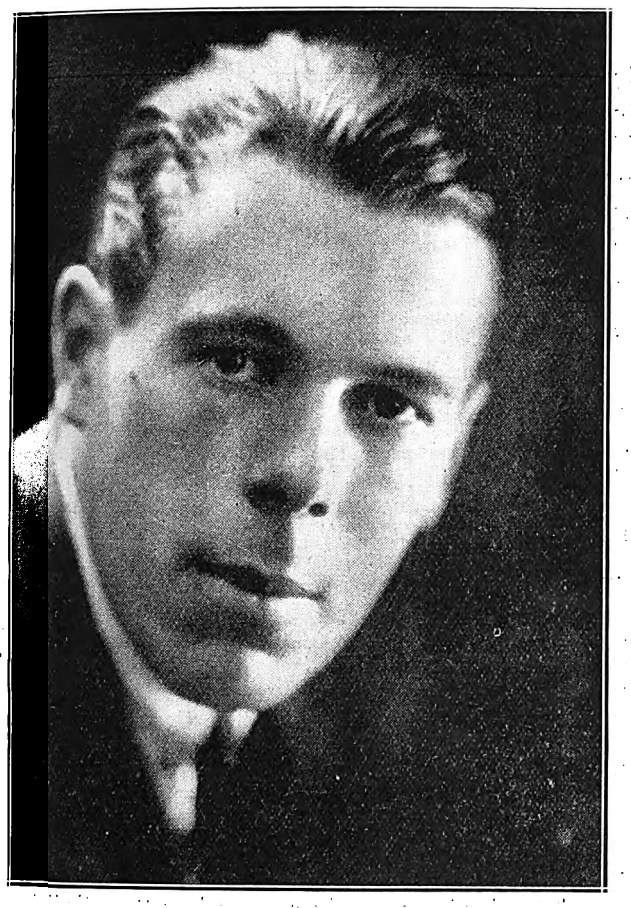

Sylvester, the King of Sunshades, and his pretty assistant, who are to arrive shortly.

Next Week's Calls.

Provisional Tour List for Week Commencing, March 12th, 1928.

Tivoli, Capetown.—(Opening Wednesday, March 14th) Clive Maskelyne and Co., Stevens and Gould, Bob Barlow, Wright and Hartley, Three Bradleys.

Empire, Johannesburg.—Beryl Beresford and Leslie Hinton, Joel Meyerson and Sybil Graham, Dudley Dale, Grace and Keats, McLaughlin Sisters, Death Defying Demetris and Assistant, Eddie Reed. Ted Waite.

Orpheum, Johannesburg.—Stella Carol Quartette, Carlton and Rosslyn.

Grand, Pretoria.—Shishtl's Marionettes, Bruno Sarti.

Criterion, Benoni.—Rich and Adair, J. J. Collins.

Rinko, Maritzburg.—Olga Zita.

Criterion, Durban.—Mex and Lex, McCourt and Arthur, Meazza and Adrienne.

Vaudette, Bloemfontein.—(15th, 16th, 17th) Cabaret Kittens.

Apollo, Germiston.—Ivan Kotchinsky and Mdlle. Du Boisson.

Empire, Brakpan.—(Fri. and Sat., March 16th, 17th) Key and Keyworth.

Grand, Port Elizabeth.—(Opening Tuesday, March 13th) Daisy Taylor and Highlander, Fynch and Payne.

His Majesty's Theatre, Johannesburg.—Phyllis Neilson-Terry and Co.

Theatre Royal, Durban.—(March 13th) "Puss in Boots."

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Kathleen Key in her home.

Sybil Thorndike.

In the recent census taken of the books most often read by famous people, it transpired that Sybil Thorndike, our great actress, who, by the way, will be seen in South Africa in the middle of this year, has several favourites.

"The book I read most often," she said in the letter, "is the Book of Psalms. This I read, not as a religious exercise, but for pleasure. The Psalms of David are some of the greatest poems of the world—if not the greatest.

"Then there is Brownings 'The Ring and the Book,' that lovely work which I never tire of reading.

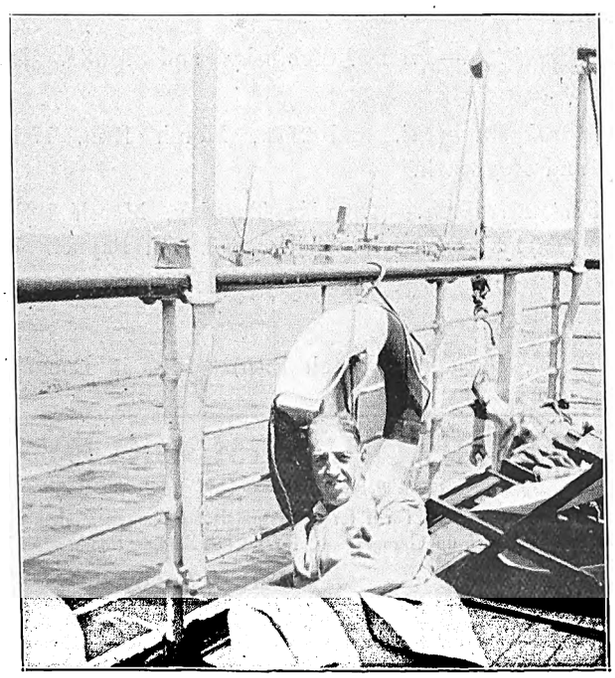
"I have read 'Tess of the D'Urbervilles' more times than I can count.' Hardy's great masterpiece will always find a large public, and 'Tess' is probably the finest of all this author's works.

"Then there is George Moore's 'Heloise and Abelard,' which has been one of my dearest friends for more years than I can count, and Sarah Jewett's 'Country of the Pointed Furs' is another book that I shall certainly re-read many time before I die."

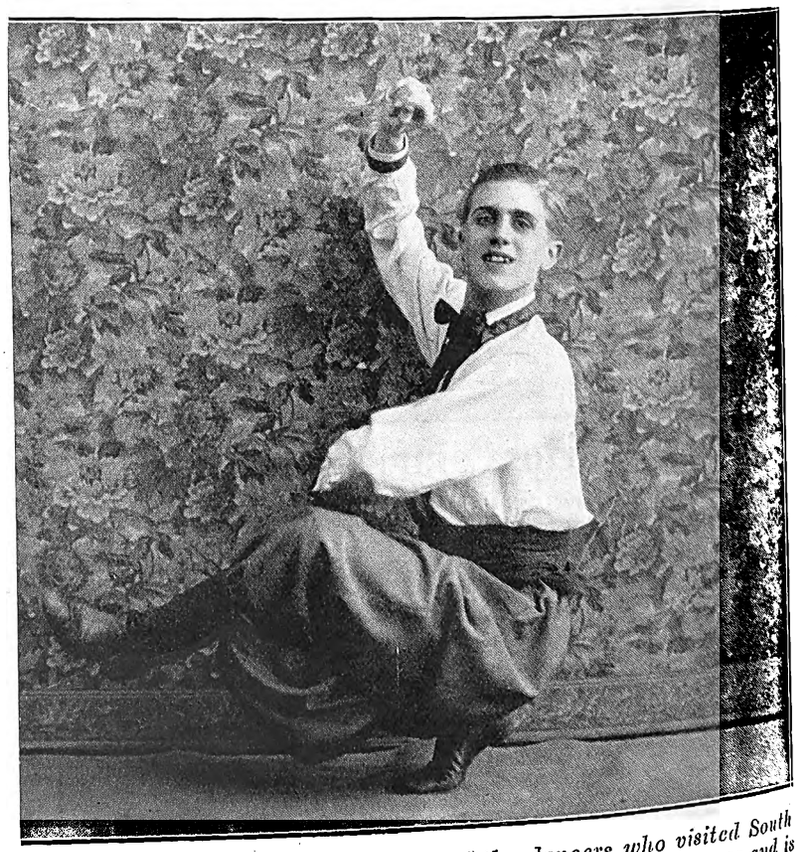
These books seem, to me, indicative of Sybil Thorndike's character. One cannot imagine her reading trashy novels and the transient literature of to-day. One always associate her with beautiful things and with lasting things. The Psalms of David will last as the human race lasts, and "The Ring and the Book," "Tess of the D'Urbervilles," "Heloise and Abelard" and "The Country of the Pointed Furs" all seem to me to have an equal chance of remaining in the halls of literature till the end of time.

I feel that Sybil Thorndike could not have chosen a group of books that would have pleased me more. I think that if I had been asked to choose books for her, I would have made the same selection as she herself has chosen.

After having recently appeared as "Portia" in "The Merchant of Venice" and "Catherine" in "The Taming of the Shrew" at the Lyric Theatre, Hammersmith, with the Old Vic company, Sybil Thorndike is resting for awhile before she returns to the theatrical fray in a new production whose name has not yet been announced. After that, she will pack her trunks and set sail with her husband, Lewis Casson, and her two small daughters, Ann and Mary, for South Africa, where she will present "The Lie," "Saint Joan" and other of her London successes.



D. J. Williams finds Africa most restful.



Algeranoff, one of the most popular of the dancers who visited South Africa with Anna Pavlova. He is still with the famous dancer and is partnering her in several of her numbers.

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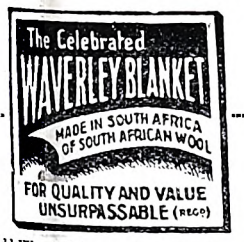

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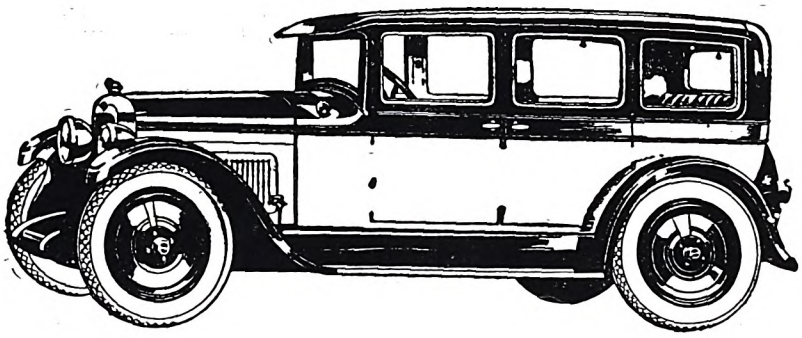

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Sybil Thorndike.

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Harry Green.

A Tribute to His Personality.

The most charming thing about Harry Green is his quaintness. He gets this characteristic across the footlights in a way which makes us love him, no matter what kind of part he plays.

He has, too, that amazing quality (which is so rare among present-day comedians) of creating a lump in his audience's throat, and then, just when the lump seems to be getting too painful, he deftly turns it into a chuckle This savours of the conjuror, and it is Harry Green's contention that he can conjure with emotions as a magician conjures with rabbits and coloured balls.

While he will not admit that he is the greatest comedian in the world, he does claim to be one of the greatest conjurors—and proceeds to prove it to a spellbound audience.

He wears the most wonderful silk shirts, will not have a drink until after the show, and enjoys eating. He is extremely naive and incredibly young. On the stage, he is capable of smoking, with most humorous effect, one of those enormous, fat—one might almost call them circulating—cigars, which are peculiar to the American business man. Off stage, however, he is a non-smoker and cannot even be persuaded to accept the smallest of cigarettes.

He never makes up. Even when he plays the parts of old men, he never puts grease paint on his face, but only makes up his head.

He has the cause of the stage and the cause of his own countrymen very much at heart, and naively tells stories which reflect upon the ingenuity of the Jews. This is the latest anecdote from Harry Green's inexhaustible store.

"Three little Jews had drapery shops right alongside each other. Hosts of visitors were coming into the city. All wanted to do something to drum up business.

"So the fellow on the extreme left put up a big sign—'Tremendous Fire Sale.'

"The one on the extreme right, seeing what the Jew on the extreme left had done, put up another big sign—'Gigantic Fire Sale.'

"The fellow in the middle, seeing these signs up to the right and left of him, then followed suit by putting up his sign—'Main Entrance.'"

He can tell stories with the greatest story tellers in the world, and he can, within the space of a moment, cheat you of smiles and tears. A great artist, a great personality; but, most of all, he is quaint. This is the word that most aptly describes him. We, at least, find it very quaint of him to say, when he takes his leave, not "Good-bye," but "When am I going to see you again?" and to keep on saying it until he receives an answer that pleases him.

Of course, you know that he has arrived in South Africa—with the Kenilworth Castle on Monday, to be exact— and so he will spend some time in Johannesburg before he opens at His Majesty's Theatre. The voyage has been a sheer delight to him, and he has arrived full of enthusiasm and joy at being in the Land of So Much Sunshine.

Harry Green has a great reputation in America, and I feel sure he will prove that American acting is on an extremely high level. He has had to fight every inch of the way to the success he now enjoys. He has done everything that an actor can do in the theatre, and many things he is not expected capable of doing. It was not very long ago that he was appearing as a conjuror in the halls, and a very good conjuror he proved himself to be. But he has found his true *metier* as an actor of that good old school that believes in moving the hearts of the audience, and not merely keeping them amused between dinner-time and supper-time. His success in South Africa seems assured, and so in the name of the public of South Africa, who will love him for himself and admire him for his work, we wish him "Welcome."

Harry Green.

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A charming portrait of June, the graceful English dancer. [Photo: Navana, Ltd.

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Nellie Turner.

The "Coddles" of the "Queen High" production in South Africa will be Nellie Turner—fair-haired, impish Nellie Turner, who knows more about how to make people laugh than the Pope knows about blessings.

You will remember that she appeared on the South African variety stage a few years ago in an act called Berkeley and Turner.

How difficult it is to describe her! She does not impress you at first with her extraordinary powers of comedy, but smiles at you a long, slow smile that sets you wondering. She is fair and petite and one can imagine nobody better suited to the part of "Coddles," the pathetic, comic little servant in "Queen High."

Although it is difficult to make her talk about it, Nellie Turner has had a most eventful career. It began when she appeared as one of the Manchester Mites, a group of dancing children who toured the North of England some years ago.

"I well remember," she said, "the first dress I wore on the stage. I was garbed in the character of a little Dutch boy, and I wore a tiny red velvet jacket, wide long blue trousers and a round black Dutch cap. To complete the picture, somebody gave me a diminutive clay pipe, which I pretended to smoke as I danced."

This Manchester Mite very soon grew taller, as mites will, though even now she does not measure very much more than five feet in height.

Her next appearance was as one of John Tiller's Girls, and with these the mite went to Paris and had her first experience of foreign audiences. She stayed in Paris for many years, so it is no wonder that she now sometimes, unconsciously, slips into French even when she is talking to English people.

The great moment of the mite's career came when she was chosen to play at the famous Alcazar Theatre in Paris, and her partner was no less a person than the present matinee idol of France, Maurice Chevalier. These two young people set Paris on fire with enthusiasm over their acting, their graceful dances, their varied and engaging comedy. The delight of the Parisians knew no bounds when this English mite took the part of Gaby Deslys in a potted play which was founded on that lovely and luckless lady's career.

As a matter of fact, English managers had the greatest difficulty in persuading French managers to part with Nellie Turner, but eventually she came back to us and has since become one of our most notable comediennes.

I have not the least doubt that "Coddles" will be very affectionately coddled in South Africa.

Lena Lloyd.

What an amazing family the Lloyd family is! It has sent its roots so deeply down into the English stage that one can see very clearly that it will be putting forth fresh flowers, in the form of fine actors and actresses, for many years to come.

Lena Lloyd is, of course, only connected with the family by marriage, and yet her personality and her gifts of comedy proclaim her worthy of the great name she bears.

In her early days, when as a child of eight, she first went on to the variety stage, she was known as Little Rosie. One night, a very famous lady stood in the wings and watched this fair-haired mite singing and dancing, and making her audience rock with laughter at her male impersonations. When the child danced off the stage, the great lady took her in her arms and said: "You are going to be another me. You must call yourself by my name."

That is why Little Rosie became Rosie Lena Lloyd, on the advice of that beloved and famous comedienne, Marie Lloyd.

Although she is still very young, she has largely justified Marie Lloyd's prediction. She has all the gaiety and the vigour, the wealth of personality and the keen sense of comedy which marked out her famous namesake for success.

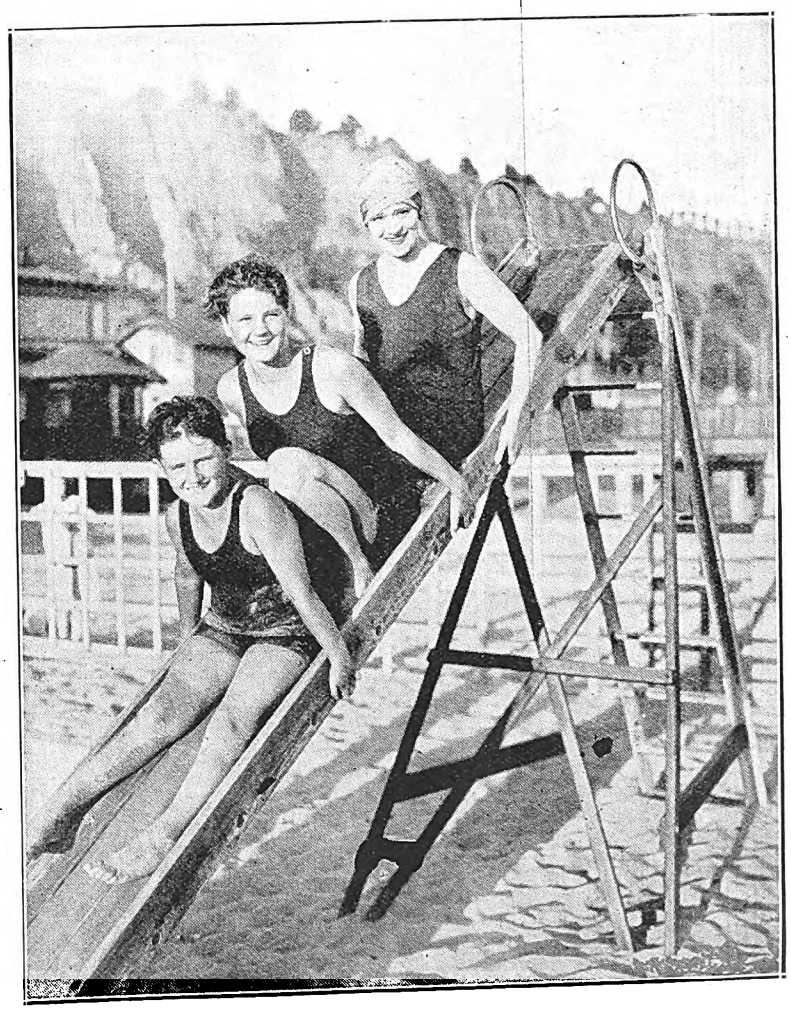
Some people call her little Miss Happy-go-lucky, for Lena Lloyd has a smile for everybody. To quote her own words, she "just adores jokes." One joke which pleased her so much that even now when she tells it she bursts into delighted laughter, I append here in the form of an anecdote. I will let Lena Lloyd tell it to you herself, so that you will perceive the charm and the gaiety of this sprig of the old tree.

"I was playing in Margate during the war," she said, "and the town seemed to be full of thousands of officers, who all gathered to see me play in "Ever Been Had?"

"Just as I was ready to go on, a knock came at my dressing-room door, and, when it was opened, I saw four officers standing in the corridor. They asked me would I mind if they played a joke on me? Me!—me mind a joke! That was most awfully funny. I told them that I just adored jokes, and that I wouldn't mind a bit."

"At the end of the show, however, when the conductor handed me up an enormous red bow, to which was attached some squirming, wriggling kind of animal, I was a little afraid to take it. I thought it was a rat, you see, and I just hate rats. However, the conductor reassured me, and I took the bow and discovered that the wee animal attached to it was the tiniest dog in the world.

"Knowing that the officers would come to the show again the next night, I arranged to play a joke on them, and in the middle of one of my scenes I walked across the stage leading the wee dog by an enormous rope as thick as a man's leg, which was usually used for tying up great huge flats of scenery. Needless to say, there was a roar of laughter from the audience and from my officers in particular. I still have Bessie, the little dog, and she is as tiny as ever."



Irene Rich and her children enjoying a holiday.

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Lena Lloyd, a famous member of the Lloyd family, who is sure to win your hearts.

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Sybil Thorndike.

Imagine a fair-haired cherub of three standing on a kitchen table in an old-fashioned rectory garden in England reciting poems and miniature dialogues. Then imagine to yourself a slender, fair-haired woman with a deep, vibrant voice and eyes that are full of quiet contemplation. These two people are one and the same. The cherub's name was Sybil Thorndike, and the great tragic actress's name is still Sybil Thorndike, though the surname is now legally Casson, and she herself is a mother of children much more grown-up than the cherub. Indeed, one might almost say that Sybil Thorndike's children are more grown-up than she is, for there still remains in her something of her childhood—something precious and youthful, which is a gift given only to the very few. One might give genius a new definition and say that it is the retention of a child-like attitude throughout life.

One can never imagine Sybil Thorndike growing old. Indeed, she is one of the lucky ones who will not grow old, because her heart is perennially young. Everything interests her; it is not too much to say that everything excites her. She has never lost that enthusiasm which made the early cherub such an engaging person, and the young actress of five years old was no more enthusiastic over her nursery plays and over life lived in an English vicarage than Sybil Thorndike is over every happening in her career and the career of her family.

It is said that when she was playing in "Candida," Shaw saw her rehearsing and said to her:

"Be off with you and have four or five children and do the housekeeping, then you will know what my 'Candida' means."

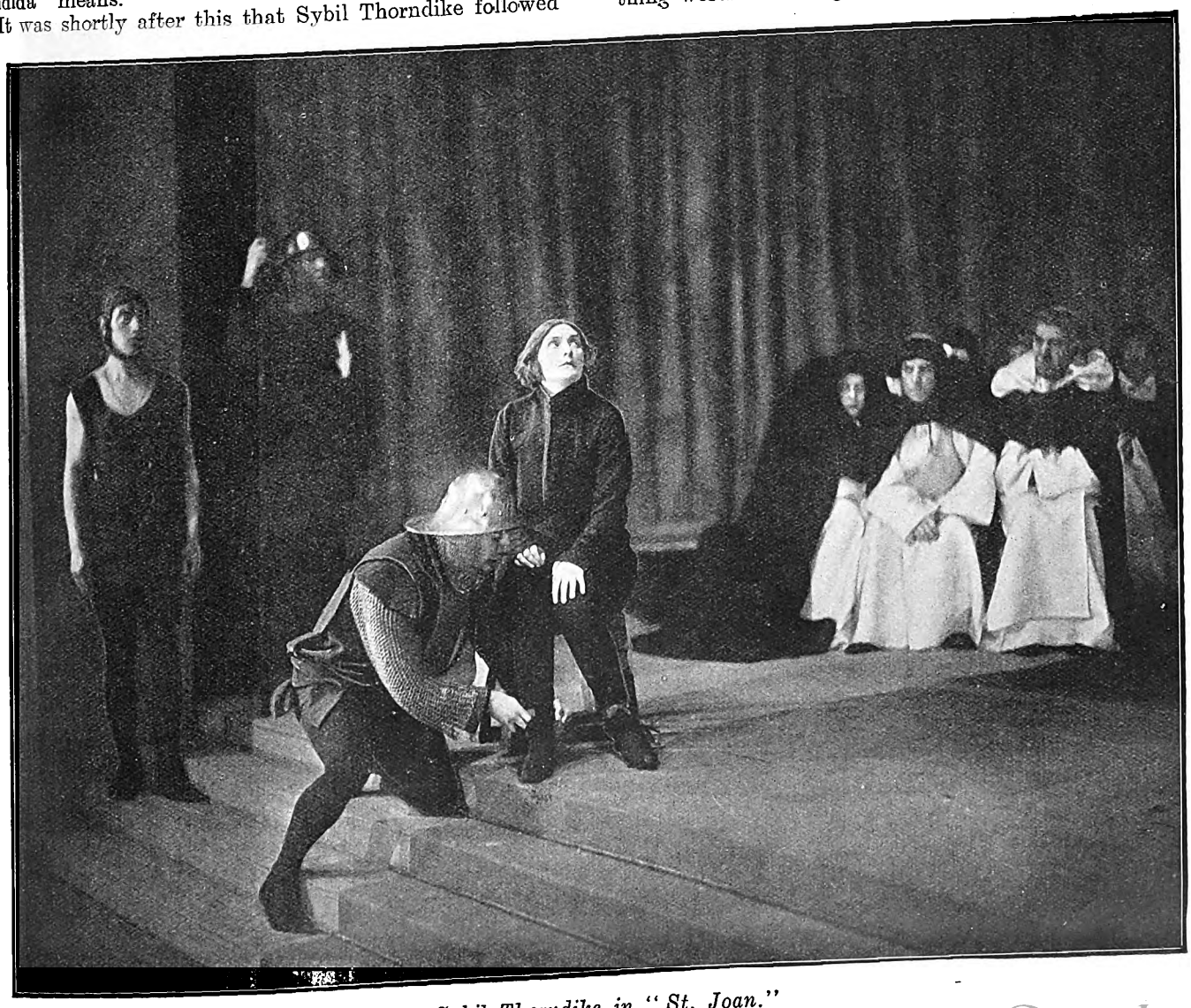
It was shortly after this that Sybil Thorndike followed the great dramatist's advice. And now, having four grown children, she is fully competent to understand all the ramifications of "Candida's" subtle character.

It is difficult to give an adequate impression of Sybil Thorndike's amazing personality. It is, you see, so many sided and has as many facets as a diamond. Here, for the moment, we are considering her growth from the yellow-haloed cherub to the great tragic actress. Years of hard work have fallen between these two points. The story of her life is a story of gallant courage when the flame of Sybil Thorndike's enthusiasm never flickered or grew dim. Like Napoleon, she had an entire belief in her own star. This belief is not in the least personal or conceited; it is simply there and is as calmly accepted by her as ordinary people accept the every-day facts of life.

I suppose one might say that Shakespeare has been the dominant force in Sybil Thorndike's career. She has, at one time or another, played as many as thirty-five Shakespearean parts., and having seen her in so many of them, one cannot imagine them being played by anybody else. On the other hand, one cannot imagine Sybil Thorndike playing in a small or trivial play. Her genius needs a large canvas, and it is necessary to her temperament to make a grand gesture.

In these days, when grand gestures are rare and most ambitions are turned towards the trivial, Sybil Thorndike stands up among us as straight and as towering as a tall and noble tree.

Her forthcoming trip to South Africa is, she says, one of the most exciting things that has ever happened to her. This, from somebody to whom all life is exciting, is something worth recording.



Sybil Thorndike in "St. Joan."

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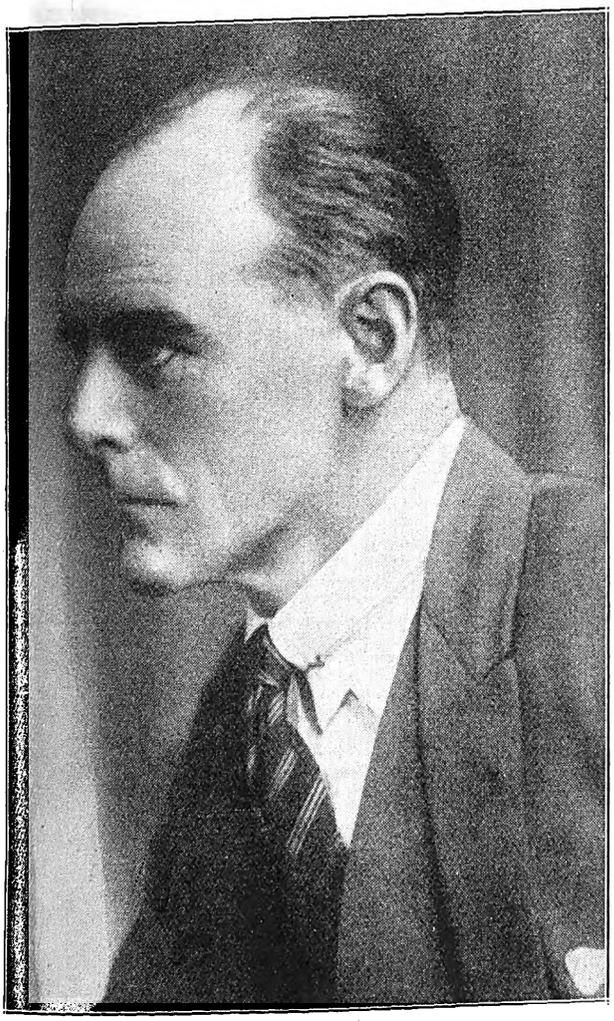
LONDON THEATRES.

Last night I was privileged to attend a special performance of "Judith of Israel," given for the benefit of clergymen of all denominations by Sybil Thorndike, Lewis Casson and their company. The Strand Theatre was full of clerical people, who were all very naturally interested in this play, which has been written round that old apochryphal story of Judith and Holofernes. The Chief Rabbi, who had given Mr. Casson, as producer, much interesting and useful information with regard to costume and ceremony, was present, and every other denomination was represented by several members. Before the curtain went up, the Bishop of Willesden gave a short address, in which he praised Sybil Thorndike's acting and her capacity for drawing the stage and church together in friendship.



Lewis Casson.

The whole performance was amazingly interesting. Miss Thorndike was at the top of her form as "Judith," and as "Holofernes," the captain of the Ammonites, Mr. Casson gave one of the best performances of his career. The scene in which "Judith," coming to the captain's tent to plead for her people, falls in love with him, and he with her, was admirably played by both artists. "Judith," however, in spite of her love, remains faithful to her purpose, and when "Holofernes" is asleep, she cuts off his head and returns with it to the beleaguered city of Bethulia.

The crowd scenes are very well managed, and the play ends on a tragical, ironic note when "Judith," the saviour of her people, is cast out by the Israelites because she dared to love, rather than hate, their enemy.

In this play, both Sybil Thorndike and Lewis Casson have found parts that are worthy of their great gifts, and it is to be hoped that the play will run until they set out on their forthcoming tour to South Africa.

Sir Gerald Du Maurier's new play, "S.O.S.," was produced last Saturday. It is an extraordinary admixture—in fact, one might almost call it a cocktail of a play. It must be admitted that it is not the best vehicle Sir Gerald Du Maurier has had for his great talent. Still, he is now so popular with English audiences that they will flock to see him, no matter what the play is like.

Gracie Fields, who has been recruited from the variety and revue stages, was admirable in the leading woman's part. Miss Fields is very busy just now, as she is at the moment rehearsing her own variety act, in which she will appear at the forthcoming Royal command performance.

Last night was the first performance of the revival of "The Beggar's Opera" at the Lyric Theatre, Hammersmith. This play, which about four or five years ago was dug up out of the obscurity in which it has lain since the eighteenth century, has since been constantly revived and seems to be as popular with West End audiences as old-fashioned melodramas are with people who frequent theatres in the East End.

Talking of East End theatres, the old Elephant, which has been redecorated, has also given itself an extra garnishing by engaging a new company of actors. These made their first appearance at the Elephant the other night in "Sweeney Tod," that evergreen old play which has charmed and thrilled so many generations of theatre-goers. "Sweeney Tod" appeared night after night with all his own villainy. Tirelessly he repeated his slogan: "Not that one, no—nor that one either, but this one!" The victims, remarkably innocent even at this stage of the play's career, seated themselves in the fatal chair, with never a thought that their end was terribly close. Then, of course, they were quickly finished off and turned into veal and ham pies, a shop for the selling of which the terrible "Mrs. Lovett" kept round the corner.

How the audience loved the revival of this ancient favourite! "Mrs. Lovett" came in for a special share of praise when she said in a deep voice, about a man who had been turned into pies: "He has gone to his friends; he has gone to some of his oldest friends, who will be so glad to see him." What wonderful, terrifying, significant lines! I find that I get more thrills out of these Elephant melodramas than from any lately written psychological play.

The name of Little Tich has been famous all over the world for a long time, and I am sorry to have to give you the news that he died recently. He became known first of all through his remarkable long-boot dancing, a type of dancing which is not very often practised by comedians nowadays, but which once had a considerable vogue. I could count on the fingers of one hand the number of people who do it nowadays.

In Paris, Little Tich was particularly loved, and returned there again and again, though in later years the long boots which had made him so famous were abandoned owing to the physical strain of dancing in them. I hear that they are in Sacha Guitry's (the well-known actor) collection of relics of distinguished theatrical artists. It is generally stated in France that Charlie Chaplin owes to Little Tich many of his most comic characteristics, even the small cane and the large-footed, shuffling walk. Tich also helped to create

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Joan Pereira.

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that half-shy, half-impetuous personality which Charlie Chaplin has made known all over the world.

Karsavina is with us again, dancing at the Coliseum as delicately and carefully as a piece of Dresden china would dance, were it suddenly to come to life. In the blue dress and scarf and red stockings of a Higland lass, she performs a stiff little dance which is indicative of the brittleness of fine china. People rave over her as "Tamar" or "Scheherezade," but this new ballet of hers, representing the fragile little people who sit with staring eyes and pink cheeks upon our mantelpieces or upon our occasional tables, was a triumph of acting as well as of dancing.

It is amusing to notice how, every time either Karsavina or Pavlova comes to London, the old controversy breaks out anew—which is the better dancer? Nobody can decide this question, but, indeed, it is not necessary that it should be decided. They are both great ballerinas, and we ask of them no more than that they should give us of their best.

Gracie Fields.

The accompanying photograph shows you Joan Pereira, who at the moment is playing one of the witches in the modern dress production of "Macbeth" at the Court Theatre. Miss Pereira is one of the best of our character actresses and recently appeared as "Frade," the old nurse in "The Dybbuk." This Jewish play, which has been presented in many parts of the world, had a good run here, and people who had seen many continental productions all declared that Joan Pereira was the best "Frade" of all. She was also the original "Mrs. Cohen" in "Potash and Perlmutter," and played the part of "Madame Vinard" to Phyllis Neilson-Terry's "Trilby" at the Apollo.

The story of Edgar Wallace's career threatens to develop into a farce. I now feel that I must mechanically record a new play of his every week. I seem to have been doing this for months now. The latest fledgling from the Wallace nest is "The Man Who Changed His Name," in which Dorothy Dickson will play with Robert Loraine.

E. F. Benson's first play, and a thriller to boot, "The Luck of the Vails," has been tried out upon the dog—or, rather, upon Eastbourne—with such great success that a long run is predicted for it in London. It is rare that an author who is well over sixty, as Mr. Benson is, attempts a first play. Rarer still is it that such a man can write a successful play.

The withdrawal of the revived production of "Lilac Time" has left Daly's free for the musical comedy from Frederick Lonsdale's pen, "Lady Mary." George Grossmith will be the comedian of the show, and Helen Gilliland will be "Lady Mary." "Yellow Sands" will be withdrawn from the Haymarket at the end of the month, and a new play by A. A. Milne, called "The Fourth Wall," will take its place.

Last night, Jean Forbes-Robertson appeared for the first time as "Juliet" in "Romeo and Juliet" at the re-opening of the newly-decorated Old Vic. After having seen this young actress in "The Dybbuk" and in "Peter Pan" and "The Red Umbrella," I do not wonder that her "Juliet" has aroused such enthusiasm among London audiences. People who believe in heredity have a good example in this young actress.

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Doris Sparrow.

On the stage for four weeks, and in the fifth she became a leading lady.

That sounds very much like a tale told to children, a a fantastic fairy tale which could not possibly be true.

Oh, but it is true. It is true of Doris Sparrow, who will play one of the important parts in "Queen High" when that production comes to South Africa.

This is Doris's history up to date. It is a short history, and she is still very young, but it reads like a fairy tale. She went on the stage at the age of 19, and appeared first in the chorus of the "Merry Widow" at the Lyceum Theatre, London. All that was required of her was that she should dance well, sing fairly well and look pretty. She did all these things to perfection, and much more as well. Scene shifters used to wonder who was the little girl who stood in the wings continually when she herself was not on the stage, and who constantly got in their way when they were changing scenes. Great canvas walls and papier machee trees would knock against her. She would be badgered from pillar to post, but always after these difficulties she would be found standing again in the newly erected wings watching what was going on on the stage.

Doris Sparrow.

Nancie Lovat was at that time playing the part of "The Merry Widow," and it was upon her that this young girl's attention centred, and then came the great chance. Owing to a bereavement, Nancie Lovat could not play her part, and by a strange coincidence her understudy was ill at the same time. Consternation reigned in the theatre. Who could go on for Miss Lovat? And suddenly, with a small, trembling voice, Doris Sparrow said she could play the part, and play it she did. More than that, she played it well. She her long vigils in the wings. She sang the songs in a full, clear, round voice and performed the dances as though she had been on the stage for years. An enraptured audience, who knew of the difficulties under which which she laboured, gave her a great ovation at the end. She rose to fame in five minutes after having been on the stage only five weeks.

She is fair and rosy, this star, and as bird-like as her name, and like a bird she flew to the heights. After this great success, offers for fresh engagements came pouring in upon her, and the girl who six weeks before had been unknown, found her name upon the lips of everybody of any importance in the theatrical world. Since then her career has been meteoric. She has played at Drury Lane in "Rose Marie," and when this play went on tour, Doris Sparrow went with it. She was playing the part of "Lady Jane" when she was engaged for one of the leading parts in the South African production of "Queen High."

"Without The Movies."

An editorial entitled "City Life Without Movies," which appeared in the *Brooklyn Daily Eagle* following the Chicago motion picture strike, contains a very sane observation on the place of the motion picture exhibition in present day life. It says:

"Chicago has just gone through a strike of workers employed by motion picture theatres sufficiently effective to close most of the movies for days. No doubt there are plenty of persons who fail to see anything alarming in a situation of this kind, but there is a superficial view. To eliminate movies from city life without putting something in their place would be serious in the extreme.

"Much has been said about the demoralising effect of motion pictures, especially upon the young. Now and then some youthful crime is traced directly to a picture in which acts of violence have been suggested by scenes depicted on the screen. Yet these are isolated cases. To balance things one has to consider what the millions of persons who now spend their time in the comparatively harmless movie theatres might be doing if they lacked that diversion.

"That Satan finds mischief for idle hands is not an obsolete maxim. Idle minds, as well as hands, easily become restless. Lacking some form of popular diversion, the idle minds of city people who live a more or less dull existence, despite the high tension of modern civilisation, would become a profound problem. The movies are a logical provision for a human weakness that has become more marked as life has become more complex. In a carefully regimented existence, the demand for some form of vicarious living is imperative. Nero provided the masses with bread and circuses. Modern industrialism provides the masses with bread, but that is not enough. It remains for the movies to provide not only the thrills of the circus but the emotional outlet for unromantic and undemonstrable city life."

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A delightful picture of Irene Rich in "Desired Woman," coming to the Bijou, Johannesburg, on March 19th.

MILKA & VELMA SUCHARD'S CHOCOLATE

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On With The Dance.

Rarely has a dance provided so many "pointers" as the future trend of ballroom dancing as the successful affair held at the Wanderers last Wednesday by the ballroom section of the South African Dancing Teachers' Association. The function positively bristled with indications of what public likes and dislikes in the matter of dances may be expected, and I should think that it will have provided its organisers with a pretty solid foundation on which to base their future calculations as the public's dancing needs.

Two facts of great importance emerged. The first was that there is a large and enthusiastic band of Yale-ites in Johannesburg, a fact that sweeps away the last remaining doubt as to whether the Yale Blues really is going to be a ballroom sucess in South Africa. The second fact to emerge, and it is one of the very greatest importance to ballroom dancers, is that the tango is very definitely not dead, but that it is only waiting its opportunity to come back to public popularity. The fact that at one dance over fifty couples were eager to take the floor the moment the band started to play a tango is a valuable proof that this dance is very much alive, even though it is kept in enforced seclusion by the South African dance bands, and I regard it as a safe prophecy to say that the tango will before long be an important factor in our dance programmes.

As to the Yale Blues, this is now definitely established in an important place in our ballrooms. It was an extraordinary sight at the ballroom section's dance on Wednesday to see the floor crowded with dancers all performing the proper Blues steps, and it was a tribute to the interest aroused by the Yale Blues competition that was held at the dance that so many enthusiastic Yale-ites attended to watch the event.

The Yale Blues competition itself attracted a very satisfactory number of competitors and it proved a most interesting event to the spectators. The decision of the organisers to have the event judged by popular vote turned out to be a very happy one, for not only did it give those watching an added interest in the competition, but it proved conclusively that judging by popular vote, if properly and fairly carried out, can provide a very accurate decision as to which are the best couples. The result of the Yale Blues competition on Wednesday, arrived at by the votes of the spectators, was undoubtedly the result that any committee of competent judges would have returned. This, of course, speaks well for the Terpsichorean taste and knowledge of the spectators, who displayed sound discrimination in their choice.

The winners, Mr. Dick Paterson and his sister, Miss Iris Paterson, gave a most finished presentation of the dance. Their footwork was extraordinarily neat and their poise and balance good. Their fine style and the exactness with which they performed their movements was eloquent of careful practice, and reflected great credit, not only on the couple themselves, but on Miss Grace Barnard-Williams, who specially trained them for the event. In the case of the second couple, too, there was every indication of sound preparation for the event, a foregone conclusion in the case of a couple trained by Signor and Madame Canale.

The introduction to Johannesburg for the first time of The Aeolian Orchestra, of Pretoria, provided a great personal triumph for this band. The orchestra, which is under the direction of Mr. S. Nichles, the well-known Pretoria teacher of dancing, aroused the greatest enthusiasm by their splendid playing, and introduced a note of novelty in the proceedings that was thoroughly welcome. Their contribution to the outstanding success of the dance was a large one.

As the first function organised by the recently-formed ball-room section of the South African Dancing Teachers' Association, Wednesday's dance, is a brilliant augury for the future of this body of ball-room dancing teachers, and it is learnt that other and more ambitious affairs are shortly to be arranged. The chief praise for the great success of the dance and competition should go to Madame Canale, chairwoman of the committee which organised the dance, for her untiring efforts were very largely responsible for the splendid organisation and smooth running which was such a pleasant feature of the function.

The other members of the committee were Miss Elsie Reed, Mrs. Leslie S. Arliss, Miss Orlando-Rea, Miss Grace Barnard-Williams, Miss Beryl Robbs, Miss Marjory Fowles, Mrs. C. Stewart and Messrs. L. S. Arliss, B. Mawson, S. Nichles and Signor Canale.

Now that the ball-room section of the South African Dancing Teachers' Association have proved that a properly run dance competition can be a great success in South Africa, it is to be hoped that they will go further and organise really important events, such as provincial or even national dancing championships. Two or threee years ago the South African Dancing Teachers' Association did arrange a series of contests under the name of the Transvaal Ball-room Dancing Championships. Though not a very great success owing to faulty organisation, these contests demonstrated that a well-run championship could be a very valuable event, and now that a ball-room section has been formed to the association, and in view of Wednesday's successful event, there is no doubt that such a championship, if organised now, would be a complete success.

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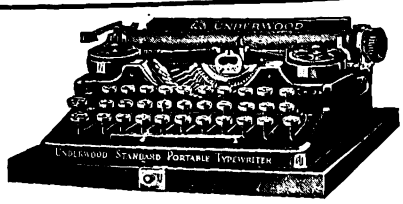

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Ellis Drake and Jack Fraser.

"I put on my little red tam-o'-shanter and my best coat with the brass buttons, and my stoutest shoes, and ran away from home with the full intention of going on the stage."

Isn't that a lovely way to begin the story of a career? It fills you full of excitement at once, and you immediately begin to wonder what happened to the wearer of the tam-o'-shanter, and the best shoes, and the coat with the brass buttons.

Ellis Drake, since she is the teller of the tale, knows how to stimulate her audience, for she told the climax in a hoarse and frightful whisper. "And what do you think happened?" she said. I shook my head, and she went on: "My mother found out and brought me home again. That was the end of the first stage of my career."

But it appeared that the little girl who was lucky enough to possess a brass button coat was also favoured by fortune in other directions. She had, for instance, great determination, and, what is more, she had sufficient gifts to give her determination excuse.

A few years later found Ellis Drake really on the stage. playing every conceivable and inconceivable kind of part. Her gift of comedy has grown so great because it was nurtured in its early days on farce, tragedy, melodrama and burlesque. On a tour through Ireland, playing in the smallest towns, she would be a great lady one night, a comic servant girl the next—a queen of tragedy and a queen of farce all in one week.

"Once, I remember," said Ellis Drake, speaking softly in that engaging Scotch accent of hers, "I had to go on for a part which I had been understudying. Unfortunately, the actress who usually played this part was much smaller than I was, and I had to go on in her dress with the back of it all unbuttoned. 'Be sure, now, you don't turn your back to the audience,' they told me. I managed to save the audience from the knowledge of my frightful *déshabillé*, but the wearing of that tight little dress was one of my greatest trials."

Ellis Drake and her brother, Jack Fraser, are one of the cleverest couples of Scotch comedians Scotland has ever given to England, and England will lend them to South Africa in May.

McLaughlin Sisters.

Since the rule is ladies first I will begin by introducing you to Dollie and Stella McLaughlin, the clever singing and dancing sisters who are at the Johannesburg Empire.

Then, having disposed of them for the moment, we must come to Geoffrey. Now Geoffrey is a very accommodating person. There is no need, for instance, to pay ship, train or tram fares for him; his food is not costly for he eats nothing; he wears the same clothes always and will, upon necessity, fold himself up and be content to travel in a basket.

"But who," you say, "is this extraordinary creature?" I will tell you.

Geoffrey is the doll with whom Dollie McLaughlin dances her waltz step-dance so enchantingly. He is of human size, but that is where his likeness to mortal dancing partners ends. His hands, for instance, have no very firm grip upon the hand of his partner, and I must admit, with some little shame, it must be confessed that it is Dollie who grips Geoffrey firmly round the waist or by the shoulders. Instead of leading her she leads him, but Geoffrey, not being made of flesh and blood, is quite content with things as they are and acts his part in the dances gracefully even if, as you can well imagine, he is not very vivacious.

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"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, MARCH 19th, 1928.

12.0 noon, 4.0 p.m., 7.0 p.m. daily, except Sunday: Time Signal.
12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**
1.30 p.m. daily, except Sunday: Shipping Intelligence.
3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Karel).**
4.0 p.m. daily, except Sunday: Women's Half-hour (arranged by **Mrs. C. Rothkugel).**
4.30 p.m. daily, except Sunday: Musical Half-hour.
5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**
5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**
5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**
6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).
6.15 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture), in English and Afrikaans.
6.30 p.m. daily, except Sunday: Close down.
8.0 p.m., Saturday: Weather Forecast, General News Service, Announcements.
8.50 p.m., Tuesday and Wednesday: General News Service, Announcements.
9.0 p.m., Monday Thursday and Friday: General News Service, Announcements.

MONDAY, MARCH 19th, 1928.
7.0—EVENING PROGRAMME.

7.0 — 1. (a) Overture: "Crown Diamonds" ... ... Auber.
(b) Waltz ... ...
"JB" Studio Orchestra.
7.15— 2. Recitations:
(a) "Oates" ... ... Bayne.
(b) "The Highwayman" ... ... Alfred Noyes.
Miss Winifred James.
7.25— 3. Selection: "Our Miss Gibbs" ... ... Caryll.
"JB" Studio Orchestra.
7.40— 4. Mezzo Soprano:
(a) "Slave Song" ... ... Teresa del Riego.
(b) "Sometime" ... ... Ted Fiorito.
Miss Eleanor Bonami.
7.50— 5. **Weather Forecast.**
8.0 — 6. **Orpheum Orchestra,** relayed from Orpheum Theatre.
8.10— 7. Fortnightly Talk on Music, No. 4: "Music in Spain," by **Mr. Douglas Mossop.**
8.25— 8. Overture: "Tancredi" ... ... Rossini.
"JB" Studio Orchestra.
8.35— 9. Recitations:
(a) "The Serial Story" ... ... (Anon.)
(b) "The Uncle" ... ... H. G. Bell.
Miss Winifred James.
8.45—10. Suite: "The Compass" ... ... Travers.
"JB" Studio Orchestra.
9.0 —11. **General News Service. Announcements.**
9.10—12. Jazz: **"JB" Studio Orchestra.**
9.20—13. Mezzo Soprano:
(a) "Land of Long Ago" ... ... Lilian Ray.
(b) "A Night of Romance" (by request) Horatio Nicholls.
(c) "Mate o' Mine" ... ... Percy Elliott.
Miss Eleanor Bonami.
9.30—10.30. **Miscellaneous Programme.**
10.30—Close down.

TUESDAY, MARCH 20th, 1928.
7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Merry Wives of Windsor" ... ... Nicolai.
"JB" Studio Orchestra.
7.10— 2. Bass:
(a) "When the King goes forth to War" ... Koeneman.
(b) "In Town" ... ... Coates.
Mr. Alec Watt.
7.20— 3. Selection: "Round the Map" ... ... Finck.
"JB" Studio Orchestra.
7.35— 4. Songs:
(a) "Sundown" ... ... Carlisle.
(b) "Just because the Violets" ... ... Kennedy Russell.
Miss Minnie Thomas.
7.45— 5. Jazz: **"JB" Studio Orchestra.**
7.50— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. Fortnightly Talk on Literature (New Series), No. 2, by **Mrs. Drennan.**
8.25— 9. Waltz: **"JB" Studio Orchestra.**
8.35—10. Songs:
(a) "Bird of Love Divine" ... ... Haydn Wood.
(b) "One Thought" ... ... Ronald F. Wakley.
Miss Doris E. Howard.
8.45—11. Jazz: **"JB" Studio Orchestra.**
8.50—12. **General News Service. Announcements.**
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9.0 —13. Bass:
(a) "Had a Horse" ... ... Korbay.
(b) "Come, Dance at our Wedding" ... ... Sanderson.
Mr. Alec Watt.

9.10—14. Suite: "Three Spanish Dances" ... ... Moskowski.
"JB" Studio Orchestra.

9.20—15. Duets:
(a) "Whip-poor-Will" (from "Sally")...Jerome Kern.
(b) "Honolulu Song-Bird" ... ... Leslie and Stone.
Miss Minnie Thomas and Miss Doris Howard.

9.30—16. **Beryl Beresford and Leslie Hinton,** Burlesque Comedy Act, relayed from Empire Theatre.

9.45— **Miscellaneous Programme.**

10.30—Close down.

WEDNESDAY, MARCH 21st, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Tantalasqualen" ... ... Suppe.
"JB" Studio Orchestra.

7.10— 2. Afrikaans Recitations by **Mr. I. J. van der Walt.**

7.25— 3. Waltz: "Imortellen" ... ... Gungl.
"THE MELODIANS."
(Messrs. L. McCallum, P. Daniel, W. Matthews and A. W. Hutchings.)

7.35— 4. Opening Chorus:
(a) "A Miniature Concert." ... ... ——
(b) "Lazy Old Moon" ... ... ——
"The Melodians."

7.45— 5. Jazz: **"JB" Studio Orchestra.**

7.50— 6. **Weather Forecast.**

8.0 — 7. **Orpheum Orchestra,** relayed from Orpheum Theatre.

8.10— 8. Solo: **Mr. William Matthews.**

8.15— 9. Selection: "The Dancing Mistress" ... ... Caryll.
"JB" Studio Orchestra.

8.25—10. Quartettes:
(a) "The Mulligan Musketeers" ... ... Atkinson.
(b) "Talking to the Moon" ... ... ——
"The Melodians."

8.35—11. Suite: "A Lover in Damascus" ... ... A. Woodforde Finden.
"JB" Studio Orchestra.

8.45—12. Solo: **Mr. Percy Daniel.**

8.50—13. **General News Service. Announcements.**
RELAYED TO DURBAN:

9.0 —14. Quartettes:
(a) "Billy Boy" (by request) ... ... ——
(b) "Mary Lou" ... ... ——
"The Melodians."

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9.10—15. Talk: "The Humour of Dickens," by **Mr. A. H. Tatlow.**

9.20—16. Trios:
(a) "It's Love that Makes the World go Round" ("Iolanthe") ... ... Sullivan
(b) "It's Clear that Mediaeval Art" ("Patience") —Sullivan.
Messrs. P. Daniel, W. Matthews and A. W. Hutchings.

9.30—17. Solo: **Mr. Leslie McCallum.**

9.35—18. Jazz: **"JB" Studio Orchestra.**
"JB" Studio Orchestra.

9.45—19. Harmonized Numbers:
(a) "Carry me Back to Old Virginny" ... ... ——
(b) "Good-night" ... ... Small.
"The Melodians."

9.55— **Miscellaneous Programme.**

10.30—Close down.

THURSDAY, MARCH 22nd, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Semiramide" ... ... Rossini.
"JB" Studio Orchestra.

7.10— 2. "The Hidden Splendour," a sympathetic story, by **B. Northling Swemmer, M.I.S.A.** (told by the Author).

7.20— 3. Selection: "Faust" ... ... Gounod.
"JB" Studio Orchestra.

7.30— 4. Mezzo:
(a) "Beneath thy Window" ... ... di Capua.
(b) "Dawn Skies" ... ... Drummond.
Miss Hilda Bowes.

7.40— 5. Waltz: **"JB" Studio Orchestra.**

7.50— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Weekly Wireless Talk by **Mr. J. N. A. Ray, B.A.**

8.25— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Tenor: **Mr. T. Smillie.**

8.45—11. Suite: "Romance and Two Dances"... ... Edward German.
"JB" Studio Orchestra.

9.0 —12. **General News Service. Announcements.**

9.10—13. Mezzo:
(a) "The Poet's Life" ... ... Elgar.
(b) "Some Day your Voice will Answer" ... ... Virgo.
Miss Hilda Bowes.

9.20—14. Jazz: **"JB" Studio Orchestra.**
"JB" Studio Orchestra.

9.30—15. Tenor: **Mr. T. Smillie.**

9.40— **Miscellaneous Programme.**

10.30—Close down.

FRIDAY, MARCH 23rd, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Maritana" ... ... Wallace.
"JB" Studio Orchestra.

7.10— 2. Contralto: **Miss Hilda Roles.**

7.20— 3. Waltz: **"JB" Studio Orchestra.**

7.40— 5. Baritone:
(a) "Don Juan's Serenade" ... ... Tschaikowsky.
(b) "Through the Sunrise" ... ... Nutting.
(c) "Corisande" ... ... Sanderson.
Mr. D. M. Williams.

7.30— 4. Weekly Agricultural Talk (arranged by the Department of Agriculture): "The Age of Experimental Pathology," by **Mr. G. de Kock** (Division Veterinary Services).

8.30— 9. Selection: "Cavalleria Rusticana" ... ... Mascagni.

7.50— 6. **Weather Forecast.**

8.0 — 7. **Orpheum Orchestra,** relayed from Orpheum Theatre.

8.10— 8. Sketch by **"JB" Studio Dramatic Company.**

8.30— 9. Selection: "Cavalleria Rusticana" ... ... Mascagni.
"JB" Studio Orchestra.

8.45—10. Contralto: **Miss Hilda Roles.**

8.55—11. Jazz: **"JB" Studio Orchestra.**

9.0 —12. **General News Service. Announcements.**

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9.10—13. Baritone:

(a) "The Old Minstrel" ("Yr Hen Gerddor," sung in Welsh, by request) ... ... D. Pugh Evans.

(b) "You" ... ... Bernard Hamblin.

(c) "The Gay Highway" ... ... Drummond.

Mr. D. M. Williams.

9.20—14. Monthly Talk on Jewish Topics, by **Advocate Lewis Pinshaw.**

9.35— **Miscellaneous Programme.**

10.30—Close down.

SATURDAY, MARCH 24th, 1928.

7.0—EVENING PROGRAMME.

7.0 —1. Dinner Music by **"JB" Studio Orchestra.**

8.0 —2. **Weather Forecast. General News Service, Announcements.**

8.10—3. **Bijou Orchestra,** relayed from Bijou Theatre.

8.30—4. **Dance Programme,** relayed from St. James' Restaurant.

11.45—Close down.

N.B.—Between 9.0 and 10.0 p.m. the Programme will be relayed to Durban.

SUNDAY, MARCH 25th, 1928.

FIRST SESSION.

3.30 p.m. **Gramophone Recital.**

5.0 p.m.—Close down.

SECOND SESSION.

7.30 p.m. Relay of Service from **Central Congregational Church:—**

Hymn 366: "I Bring my Sins to Thee."

Invocation.

Lord's Prayer (chanted).

Hymn 355: "Father of Mercies."

Prayer.

Notices.

Offertory.

Dedication.

Hymn 341: "Souls of Men."

Sermon: "Life's Broken Things," by **Rev. Rocliffe Mackintosh.**

Hymn 610: "The Day Thou Gavest, Lord, is Ended."

Benediction.

Vesper.

THIRD SESSION.

8.45—1. Overture: "Lustspiel" ... ... Keler Bela.

"JB" Studio Orchestra.

8.55—2. Baritone:

Mr. E. Cattani.

9.5 —3. Selection: "La Traviata" ... ... Verdi.

"JB" Studio Orchestra.

9.20—4. Clarinet Solo:

Mr. G. E. Spencer.

9.25—5. Suite: "Merchant of Venice" ... ... Rosse.

"JB" Studio Orchestra.

9.35—6. Baritone:

Mr. E. Cattani.

9.45—7. Fantasia: "Le Cid" ... ... Massenet.

"JB" Studio Orchestra.

10.0—Close down.

TRANSVAAL RADIO SOCIETY.

Special Urgent Notice.

Owing to reorganisation, the committee of the above Society desires all members and associate members, including those who kindly assisted by way of donation during the Society's administration of "JB," to furnish, without delay, their full names and addresses to the Secretary, 100, Fox Street, Johannesburg.

The adjourned annual general meeting of the Society will take place on Friday, 30th March, at 8 p.m., at the Scientific and Technical Club, 100, Fox Street (just off Rissik Street). A full attendance of members and intending members is earnestly requested.

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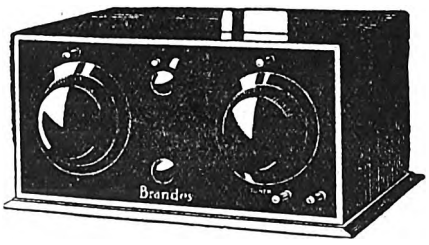

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Durban Programme.

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A "Tuning Note" is transmitted one minute before all Sessions.

MONDAY, MARCH 19th, 1928.

12.30 **Lunch Hour Session:—**
Elvia Rayner (pianoforte). Compositions by Schumann.
Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**
Phyllis Barnett (soprano, with organ accompaniment):
(a) "Just a Rose in Old Killarney" ... ... Swain.
(b) "The Love Light in your Eyes" ... ... Dunkley.

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session.** The Studio Orchestra.

4.30 **Women's Session** (arranged by **Miss Isobel Niven**).

4.45 **The Studio Orchestra.**

5.0 **Children's Corner: Aunt Janet,** of the Library, will tell you about "The Slum Cat," from a story by Louisa Alcott. Two little songs by **Aunt Isobel,** with **Uncle Fred** at the piano. A News Bulletin and Birthday Greetings.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in Afrikaans).
Light Music.

7.30 **Dinner Hour Session:** The Wireless Orchestra.
Scenes from "Pagliacci" ... ... Leoncavallo.
Valse: "Sparkles" ... ... Waldteufel.
A Japanese Serenade ... ... Reeves.
March: "The Thunderer" ... ... Saunders.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 A Special Talk on Henrik Ibsen (1828-1906). **Mr. C. R. Warriner.**

8.25 Peer Gynt Suite:
(a) "Morning." (b) "Anitra's Dance."
The Wireless Orchestra.

8.35 **Hanna Skjerve** (soprano), in Norwegian songs.

8.45 **General and Local News.**

8.55 Selection: "Die Rosen Kavalier" ... ... Strauss.
The Wireless Orchestra.

9.5 Violin: "Solveig's Song" (Peer Gynt) ... ... Greig.
Mr. Sterling M. Robins.

9.10 **Keppoch MacDonald** (baritone).
9.20 A la Gavotte ... ... Finck.
Intermezzo: "Witching Night" ... ... Baynes.
The Wireless Orchestra.

9.30 **Humourous Item.**

9.34 **Miss Hanna Skjerve** (soprano).

9.44 Pianoforte: "Night in May" ... ... Palmgren.
Miss Elvia Rayner.

9.48 **Keppoch MacDanald** (baritone).

9.58 **Jazz Item.**

10.0 Close down.

TUESDAY, MARCH 20th, 1928.

12.30 **Lunch Hour Session:—**
Mezzo:
(a) "Where the Abana Flows" ... Woodforde Finden.
(b) "A Little Love, a Little Kiss" ... ... Silésu.
Miss Peggy Edwards.
Contralto:
(a) "Here in the Quiet Hills" ... ... Carne.
(b) "A Castilian Lament" ... ... Del Riego.
Miss Gladys Mammoszer.
The "Pruchner" Player Piano.
Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session** (arranged by **Miss Isobel Niven**).

5.0 **Children's Corner:** The story of lighthouses, told by **Aunt Isobel.** How the heroic sea-builders battle with the storm for the lives of mariners. Sea songs by **Uncle Alex.** Birthday Greetings and Riddle.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:—**
Amon Bilmark ('cello).
(a) "Song of India" ... ... Rimsky-Korsakov.
(b) "Gintarre" ... ... Moszkowski.
"Special Request" Gramophone Records.

7.50 Excerpts from **"A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 **A Short Vocal Recital.**
Mr. William Llewellyn (baritone):
"Songs Sir Charles Santley used to Sing."
William Llewellyn:
(a) "Revenge" ... ... Hatton.
(b) "To Anthea" ... ... Hatton

8.15 **Elvia Rayner** (pianoforte).
"Clair de Lune" ... ... Debussy.

8.20 **William Llewellyn:**
(a) "The Wolf" ... ... Shield.
(b) "Simon the Cellarer" ... ... Hatton.

8.30 **A Comedy:** "The Touch of the Truth," by H. M. Walbrook.
Characters:
Richard Cumberland (a well known London actor) **Mr. George Montford.**

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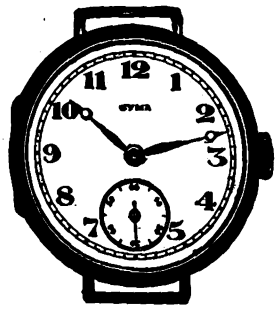

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Jimmy Bray (his friend, a scribbler) **Mr. Donald Calder.**

Mind Picture:

Cumberland's flat: the dining room. As the curtain rises the stage is dark, and the only signs of life are the fire in the grate and the lamp in the hall.

Enter Cumberland, L., followed by Bray, R. Cumberland switches on the electric light and the room becomes suddenly light. It is richly and comfortably furnished, and the table is laid with a cold supper R.; on the mantel-piece is a clock, the time nearly three in the morning. The blinds are drawn. Cumberland, a clean-shaven handsome man of about thirty-eight, with a little grey in his rather long dark hair, wearing a dark lounge suit. Bray, a fair, very good-natured, rather comic-looking youngster, and about twenty-three, in evening dress, which has become a little rumpled through having been worn since the dinner hour eight hours before and at a theatre afterwards. They both wear overcoats, which they remove as they enter the room and throw on the chair, R. U.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, MARCH 21st, 1928.

12.30 **Lunch Hour Session:—**

Mrs. Schnoor (Mezzo).

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session** (arranged by **Miss Isobel Niven).**

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (supplied by Messrs. Brunswick (S.A.), Ltd., of 434, West Street, Durban).

7.13 Bass:

(a) "Hear me, ye Winds and Waves" ... ... Handel.

(b) "The Bat and the Owl" ... ... Purcell.

Mr. R. W. Brown.

7.31 Radio Talk: "A Few Hints for Amateurs," by **Mr. A. C. Cruickshank.**

7.50 Bass:

(a) "I Attempt from Love's Sickness to Fly"... ... Purcell.

(b) "Stone-cracker John" ... ... Eric Coates.

Mr. R. W. Brown.

8.0 Time Signal.

Some "By the Way" Chat by **"The Man in the Street."**

8.10 **A Grand Variety Programme by The Femina Septette:—**

Miss Laura Coombe ... ... Soprano.

Miss Dorothy Brookes ... ... Soprano.

Miss Doreen McMahon ... ... Mezzo.

Miss Hilda Coombe ... ... Mezzo.

Miss Constance Watt ... ... Violin.

Miss Dorothy Bishenden ... ... 'Cello.

Miss Crissie McMahon ... ... Piano.

"Forty Minutes of Melody."

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, MARCH 22nd, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Birds in my Garden" ... ... Carne.

(b) "The Willow Song" ... ... Coleridge-Taylor.

Miss Dorothy Honey.

Tenor:

(a) "You in a Gondola" ... ... Clarke.

(b) "Stars have Eyes" ... ... Sanderson.

Mr. Kenneth Strachan.

Light Music.

1.15 **Half-hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohn.**

1.45 **The "Pruschner" Player Piano.**

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session** (arranged by **Miss Isobel Niven).**

4.45 **Light Music.**

5.0 **Children's Corner:** "Ralph Rover, Jack and Peterkin; their Adventures on a Desert Island," told by **Aunt Janet,** of the Library. Piano Solos by **Uncle Fred,** and the Family News from **Aunt Isobel.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes" ("His Master's Voice" Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street).

8.0 Time Signal.

Soprano (in Studio):—

(a) "One Fine Day" ("Madam Butterfly") ... ... Puccini.

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(b) "Hindoo Song" ("Sadko") ... ... Rimsky-Korsakov.
(c) "Waltz Song" ("Tom Jones") ... ... German.

Miss Nellie Wheeler.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion. Conductor, **Mr. T. H. Huddle.**

Overture: "Phedre" ... ... Massenet.
Aria: "Credo" ("Othello") ... ... Verdi.

Mr. Grogan Caney.

Suite: "L'Arlesienne" ... ... Bizet.
(a) Prelude. (b) Minuetto. (c) Adagietto. (d) Carillon.

9.5 (approx.) **General and Local News.**

Soprano (in Studio):
"Down in the Forest" ... ... Landon Ronald.

Miss Nellie Wheeler.

Poeme Symphonique: "La Jeunesse d'Hercule," Saint-Saens.

Mr. Grogan Caney (Baritone).
"On Hearing the First Cuckoo in Spring" ... ... Delius.
Ballade in A Minor ... ... Coleridge Taylor.

10.0 Close down.

FRIDAY, MARCH 23rd, 1928.

12.30 **Lunch Hour Session.** The Studio Orchestra:—

Selection: "Rose Marie" ... ... Friml.
"A la Gavotte" ... ... Sitt.
"Minuet in A" ... ... Boccherini.

Viola: Mr. W. B. Carter.

'Cello: **Mr. Pledwell Wood:**

Valse: "Rouge et Noir" ... ... Rondelle.
Suite: "A Day in Naples" ... ... Byng.
"Traumerei for Strings" ... ... Schumann.

Flute: **Mr. C. Horne.**

Clarinet: **Mr. H. Oney:**

"Whispering of the Flowers" ... ... Blon.
Pot Pourri: "Zig Zag" ... ... Stamper.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session** (arranged by **Miss Isobel Niven**).

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** Another Request Afternoon. Listen for your favourite Recitations, Songs and Stories. Birthday Greetings and Riddles.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Light Music.

7.13 **Sports Talk by "Natalian."**

7.30 **The Studio Orchestra:—**

March: "Entente Cordial" ... ... Latour.
Selection: "Arlette" ... ... Novello.
Valse: "New Wine" ... ... Strauss.
Pizzicati: "Sorrento" ... ... Jaxone.

8.0 **Time Signal.**

Prince's Orchstra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 Talk No. 6: "A Trip to Egypt and the Continent," by **Mr. C. S. Lucas.**

"A POPULAR PROGRAMME."

8.25 "Just a Memory" ... ... Henderson.
Fox Trot: "Do-do-do" ... ... Gershwin.

The Studio Orchestra.

8.35 Soprano:
(a) "The Wild Bird" ("Gipsy Love")... ... Franz Lehar.
(b) "Alice Blue Gown" ("Irene") ... ... Harry Tierney.

Miss Dorothy Westall.

8.45 **General and Local News.**

8.55 Selection: "The Blue Kitten" ... ... Friml.

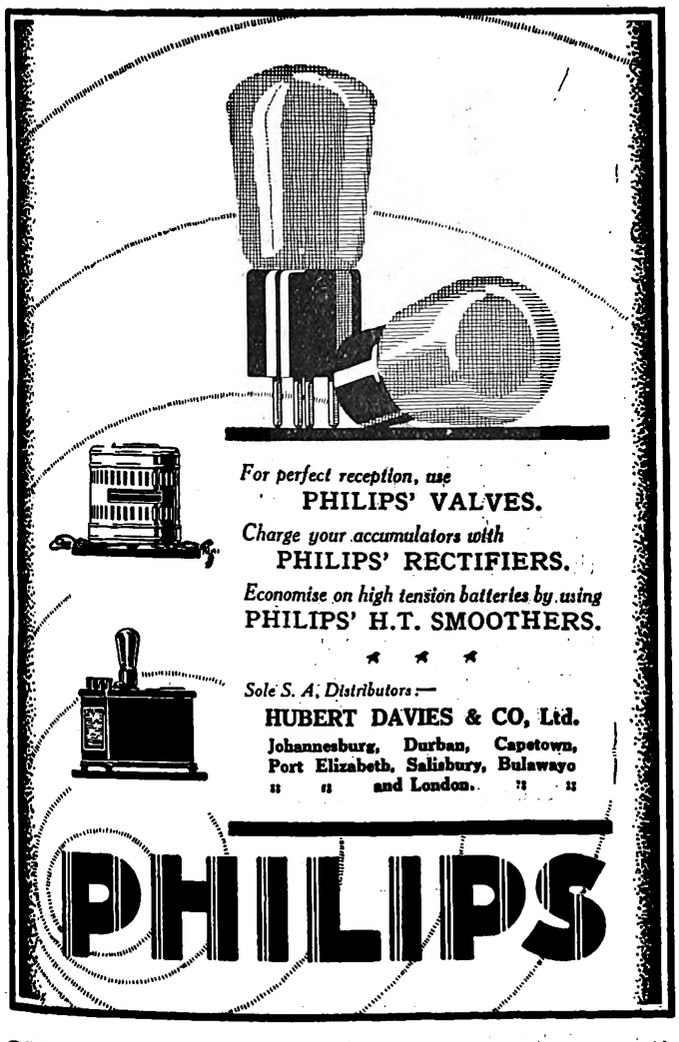
The Studio Orchestra.

9.5 **Henry Oney** (Clarinet).

9.10 **Max Turnbull** (Scotch Comedian).

9.20 Morceau: "Cocheco" ... ... Reeves.
March: "The Peacemaker" ... ... Lotter.

The Studio Orchestra.



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9.30 Soprano:

(a) "The Butterfly and the Flower" ("White Chrysanthemum") ... ... Howard Talbot.

(b) "Flying Dutchman" ("Miss Hook of Holland") —Paul Rubens.

Miss Dorothy Westall.

9.38 Pianoforte:

(a) "Dance Negre" ... ... Cyril Scott.

(b) "Ausschwung" ... ... Schumann.

Miss Sylvia Shapiro.

9.46 **Max Turnbull** (Comedian).

9.56 **Jazz Item.**

10.0 Close down.

SATURDAY, MARCH 24th, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace.

March: "The New York Hippodrome" ... ... Sousa.

Selection: "Hit the Deck" ... ... Youmans.

An Egyptian Serenade ... ... Lincke.

Euphonium Solo: "Ho Jolly Jenkins" ... ... Sullivan.

Mr. F. J. Beswick.

Rhapsody No. 12 ... ... Liszt.

"You Gave me Sunshine" ... ... Haydn Wood.

"A Grasshopper Dance" ... ... Bucalossi.

Selection: "Miss Hook of Holland" ... ...Rubens.

Fox Trot: "When I met Sally" ... ... Wade.

12.30 Close down.

7.15 **Reports:** Weather Reports, Shipping Intelligence and Wool Report.

7.20 **Dinner Hour Session:** Recital on the Columbia "Grafonola" (supplied by H. Polliack and Co., of West Street).

8.0 **Time Signal.**

Agricultural Talk (in English).

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace.

March: "El Albernico" ... ... Javaloyes.

Overture: "Martha" ... ... Flotow.

Selection: "The Girl Friend" ... ... Rodgers.

Jack Thomson (bass-baritone).

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Arthur Vos and His Orchestra,** relayed from the Marine Hotel, Esplanade.

11.0 Close down.

SUNDAY, MARCH 25th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace.

Fantasia: "Romeo and Juliet" ... ... Gounod.

An Indian Romance ... ... Reeves.

The Broken Melody ... ... van Biene.

Selection: "Sullivan" ... ... Higgs.

Cornet Solo: "In an Old Fashioned Town" ... ... Squire.

Mr. A. W. Snell.

Overture: "Tancredi" ... ... Rossini.

Selection: "The Casino Girl" ... ... Englander.

Sous les pouts de Paris ... ... Scott.

4.30 **Children's Corner** (arranged by **Aunt Isobel**).

5.15 Close down.

6.45 **The Bells of St. Paul's.**

7.0 **Evening Service,** relayed from **St. Andrew's Presbyterian Church.**

Preacher: **The Rev. T. R. Ballantine, B.A.**

Organist: **Mr. A. C. Timmins.**

Choirmaster: **Mr. J. M. Alexander.**

Anthem: "By Babylon's Wave" ... ... Gounod.

8.30 **"A Popular Concert,"** relayed from the Summer Palace:

Overture: "William Tell" ... ... Rossini.

Airs from "The Merry Widow" ... ... Lehar.

Tenor: "Poor Man's Garden" ... ... Kennedy Russell.

Mr. Ripley Evans.

Valse: "Estudiantina" ... ... Waldteufel.

Two Slavonic Dances ... ... Dvorak.

Piccolo Duet: "The Lark's Flirtation" ... ... Horne.

Messrs. J. J. Flanagan and Cecil Horne.

Ballet Egyptienne ... ... Luigini.

(a) "Dance of the Dervishes."

(b) "The Sun Worshippers."

(c) "Sunset on the Nile."

(d) "Starry night in the Desert."

Tenor: "A Wandering Minstrel" (the Mikado) ... ... Sullivan.

Mr. Ripley Evans.

Selection: "The Leek" ... ...Middleton.

The Durban Municipal Orchestra, under the direction of **Mr. T. H. Huddle.**

10.0 Close down.

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Capetown Programme.

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A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, MARCH 19th, 1928.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records, supplied by Messrs. Polliack and Co., Adderley Street, Capetown.

Afternoon Session.

4.30 **Gramophone Recital.**
5.0 **Afternoon Topics:** What records will Posterity want?
5.20 **Teens:** The Foreigner whose Music the English loved.

Evening Session.

7.0 **Time Signal.**
Dinner Hour Music by the **Studio Trio.**
7.45 **Weekly Talk to Farmers** (arranged by the Agricultural Department, Pretoria).
3. "Die Gesondheid van ons diere."
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 "VARIETY." A Vaudeville Entertainment.
The following artistes will contribute items:
"Chips" Laurenz ... ... Soubrette.
Renée Gerard ... ... Soubrette.
Charles Chetwyn ... ... Welsh Tenor.
Chas. Percival ... ... Hebrew Comedian.
Gordon Dudley ... ... Sifleur.
Jack Bertrand ... ... Entertainer.
At the Piano: Sybil Marlowe.
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.30 Close down.

TUESDAY, MARCH 20th, 1928.

Lunch-Hour Session.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

Afternoon Session.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.
5.0 **Afternoon Topics:** "Then, what is Psychometry?"
5.20 **Children:** Stories by Hugh Chesterton and Mabel Marlowe. Told by **Aunty Lex** and **Uncle Bonzo.**

Evening Session.

7.0 **Time Signal.**
Dinner Hour Music by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
"MISCELLANEOUS."
Orchestral Items by the Capetown Orchestra. Conductor, **W. J. Pickerill.**
8.15 March: "Hands across the Sea" ... ... Sousa.
Waltz: "Gold and Silver" ... ... Lehar.
Intermezzo: from "The Girl in the Taxi" ... ... Guilbert.
The Orchestra.
Songs: **Lucy Greathead.**
'Cello Solo: **Granville Britton.**
Songs: **Dick Allen.**
Selection: "Rose Marie" ... ... Friml.
The Orchestra.
9.0 **News Service** (English).
9.5 **Nature Talk** by **Dr. S. H. Skaife.**
9.25 Suite: "Rustic Revels" ... ... Fletcher.
Songs: **Lucy Greathead.**
Violin Solo: **Alfred Gibbs.**
10.0 **News Service** (Afrikaans).
10.5 Songs: **Dick Allen.**
(a) "Berceuse" ... ... Jarnefeldt.
(b) "Praeludium" ... ... Jarnefeldt.
Selection: "Melodious Memories" ... ... Finck.
10.30 Close down.
The Orchestra.

WEDNESDAY, MARCH 21st, 1928.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items.
1.45 Close down.

Afternoon Session.

4.30 **Records.**
5.0 **Afternoon Topics:** Radio Matters.
5.20 **Scholars:** From Edison to the Panatrope.

Evening Session.

7.0 **Time Signal.**
Dinner Hour Music by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
"RECITALS."
8.15 **A. R. Lander** (tenor).
John Spink (violin).
Madge Allen (soprano).
9.0 **News Service** (English).
9.5 Shakespearean Recital: **Alfred Holtzer.**
9.30 **Light Music by Cleghorn's Café Orchestra.** Leader, **Percy Rees.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

THURSDAY, MARCH 22nd, 1928.

Lunch-Hour Session.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

Afternoon Session.

4.30 **Records.**
5.0 **Short Story:** "The Necklace," by de Maupassant.
5.20 **Children** "The Toy Soldier," and a strange story about a little boy called Niall, told by **Aunty Lex.**
7.0 **Time Signal.**
Dinner Hour Music by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
"Classical" by Capetown Orchestra, relayed from City Hall. Conductor, **W. J. Pickerill.**
8.15 Symphony in D (No. 1) ... ... Steinberg.
First Performance.
Songs: **Ivy Phillips.**
9.0 **News Service** (English).
9.15 Overture: "Der Freichutz" ... ... Weber.
Symphonic Poem "Le Deluge" ... ... St. Saens.
"Brigg Fair" ... ... Delius.
10.0 **News Service** (Afrikaans).
10.5 **Relay from Waldorf.** Musical Director, **Isidore Fisher.**
10.30 Close down.

FRIDAY, MARCH 23rd, 1928.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
1.45 Close down.

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PREVENT DISEASE. USE JEYES' FLUID DAILY.

News Service (by courtesy of "Cape Times").

Musical Items. "Columbia" Records. Supplied by Messrs. Polliack and Co., Adderley Street, Capetown.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **A Session:** Short Recital of special requests.

5.20 **Teens:** Some of the beautiful things collected by Arthur Mees. Songs by Mrs. Birch.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Dance Music.

8.15 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).

Royal Automobile Club Report.

Fruit Export Report.

Dance Music.

10.0 **News Service** (Afrikaans).

11.0 Close down.

SATURDAY, MARCH 24th, 1928.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items.

1.30 **Programme of Afternoon Sports.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** We entertain Ourselves.

EVENING SESSION.

7.0 **Dinner Hour Music by the Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **"Popular" by the Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 **Relay from Fletcher and Carwright's.** Leader, **V. Latronico.**

10.30 Close down.

SUNDAY, MARCH 25th, 1928.

7.0 **Time Signal.**

Divine Service relayed from the **Baptist Church.** Preacher, **Rev. C. Garratt.**

8.30 **Programme of Orchestral Music by the Capetown Orchestra.** Relayed from Adderley Street Pier, weather permitting.

Items from the Durban Studio.

Programme.

On Monday evening a special talk and programme of Norwegian music has been arranged on the occasion of the Ibsen Anniversary. Mr. C. R. Warriner, whose operatic talks were so favourably received, is to speak on the great Norwegian writer and his association with Greig. Miss Hanna Skjerve (soprano) will sing a group of Norwegian songs, the Wireless Orchestra will play two movements from the Peer Gynt Suite, and Mr. Stirling Robins (violin) the famous Solveig's song from the same opera. Mr. Keppoch MacDonald (baritone) will also contribute to the programme.

It will be of interest to hear the songs of Sir Charles Santley sung on Tuesday evening by William Llewellyn, who, during his student days at the academy, had the opportunity of hearing Sir Charles sing at all his last appearances at the London Ballad Concerts.

The Femina Septette will broadcast a most interesting variety programme on Wednesday evening. This talented body of young ladies is doing much good work locally, and we feel sure that their efforts "over the air" will prove most entertaining.

Don't miss "The Man in the Street" at 8 o'clock!

Thursday's Classical Programme.

A well balanced programme from the classics has been arranged for Thursday evening. This will be performed by the Durban Orchestra and relayed from the Pavilion.

Included is the Suite "L'Arlesienne" (Biset). For Daudet's play of Provençal life "L'Arlesienne," Bizet contributed a large amount of very attractive music. This was later put together for concert purposes in the form of two Suites, the first of which is to be played. It has four movements.

Friday evening's broadcast fare is popular. Those who contribute to the programme are Miss Dorothy Westall (soprano), Miss Sylvia Shapiro (pianoforte), and our old friend, Mr. Max Turnbull. Mr. Lucas will broadcast his final talk at 8.10 p.m.

The vocalists at the Summer Palace on Saturday and Sunday evenings are Mr. Jack Thomson (baritone) and Mr. Ripley Evans (tenor).

The older I grow the more do I perceive how important it is first to learn and then to form an opinion (Mendelssohn).

H.E.D.

In and Out the Capetown Studio.

Variety Programme.

For several months past the Monday evening broadcast has exhibited a disconcerting tendency to express itself in terms of vaudeville, whether the programme department willed it or not.

Now it has apparently taken the bit between its teeth and openly proclaimed its intention, through the happy medium of no less an assembly of artists than the All Star Moths, who have fluttered in the warmth of public approval throughout the summer season.

Capetown's first announcer heads the bill as Jack Bertrand. His manner before the microphone is inimitable. Charles Percival is also a familiar name, but not in his present guise as Hebrew comedian. We knew him before as a quite expert yodelling songster. Charles Chetwyn was a Welsh tenor when we last knew him and still is. The Sifleur of the party is Gordon Dudley, and the soubrettes are "Chips" Laurenz and Renée Gerard. Sybil Marlowe is at the piano.

The vaudeville programme will be proceeded by the third of the talks arranged by the Agricultural Department. In theory these talks are excellent, but in radio as in everything practice is not always as perfect as theory; therefore, the opinions of listeners are very heartily invited on the question.

"Miscellaneous."

Tuesday has always been a first rate broadcast, so why it should suddenly be risen to the distinction of having a label attached to it, unless it be a desire to fall in with the nomenclature expended on the Monday and Wednesday programmes. Still "Miscellaneous" sounds rather chilling after the excellent record held by the Tuesday nights, particularly in view of the fact that they are best balanced, and best featured Studio Programmes of the month. Other nights may stand out every now and again, but for consistent excellence the palm goes to Tuesdays.

The vocalists this time are Lucy Greathead and Dick Allen. It is a pleasure to see Miss Greathead's name on the programme. I am sure it is pleasure shared by the many who enjoy her delightfully melodious mezzo soprano voice.

We shall be as lucky in instrumentalists as vocalists that evening since both the leader of the Capetown Orchestra, Alfred Gibbs and the principal cellist, Granville Britton are giving solos.

A nature talk, by Dr. S. H. Skaife, at 9.5 completes what cannot help but be, a most enjoyable evening.

Recitals.

This week the recitalists are all well-known to radio performers. Mr. A. R. Lander comes on the air at 8.15, and few tenor voices carry so dulcetly as does his, when in good form. A short violin recital, by John Spink, follows. He is always sure of an appreciative audience; no doubt, many of them culled from the time when he was leader of the Capetown Orchestra.

The third quarter of an hour will be taken up by Madge Allen. Whenever Miss Allen is due to broadcast you will always hear the staff reminding one another of the early days when her pure bird-like soprano was one of the very few voices that broadcast really well. In consequence, Miss Allen's all too few visits to the Studio are eagerly looked forward to.

After the news, a short Shakesperean Recital will be given by Alfred Holtzer, whose long connection with the Repertory Society renders his recital particularly interesting. Sincerity and intelligence brought to bear on Shakespeare always command attention.

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At 9.30 Cleghorn's Café Orchestra will, as usual, come on the air and prepare the way for the Afrikaans News Service and the relay from the Tivoli, which will be the more interesting, at the moment it is hard to say.

Ivy Phillips.

The Thursday concert from the City Hall will be nonworthy for two reasons. The appearance of Ivy Phillips, a consummate artists and the first performance by the orchestra of Steinberg's Symphony in D. No notes are to hand for publication, but the announcer will as usual give you some idea of its structural scheme before we switch over to the City Hall. The "Freischutz" Overture and Saint Saens' "Deluge" are in the second half which ends very briskly with Delius' "Brigg Fair."

This is particularly interesting coming as it does with the sad announcement of the composer's almost complete loss of sight. His friends recently subscribed and installed a wireless set for him at his home outside Paris, and the B.B.C. graciously broadcast a concert of his works.

The Friday dance programme continues unabated, and we shall as usual relay the Saturday and Sunday Programmes of the Capetown Orchestra.

Gladys Dickson.

Tribollo and Smiles.

Most people are familiar with that old but very amusing and terrifying spectacle of the acrobat who stands on a ladder and allows it to fall to the ground bearing his weight without the fall having any ill effects upon himself. As often as I have seen this trick the thought has occurred to me that acrobats are possessed of some uncanny knowledge of the laws of gravitation which are denied to the mere people of whom audiences are composed.

Tribollo and Smiles, the clever pair of Continental acrobats, have improved upon this trick to such an extent that it has almost become a new one. Imagine two intrepid men standing—one on the other's shoulders, and the second on the top of an overturned table; and, after having erected this human edifice, allowing it to fall over like a tree that has been struck down at the base of its trunk. Before our astonished eyes, Tribollo and Smiles build up this amazing act, Tribollo standing on the table smiling, Smiles—true to his name—also smiling and mounting with agility upon Tribollo's shoulders, and then, at a given moment, over they go and down to the floor.

When I first saw them do this, I expected distressed stage hands to rush on and pick up the scattered fragments of the bodies of Tribollo and Smiles. "Divil a bit of it!" as they say in Ireland; no sooner had they fallen to the ground than up came Tribollo and up came Smiles, laughing as heartily as though it were the audience and not them who had done that amazing trick.

Hair-raising is not the word for these feats of Tribollo and Smiles; hair-removing would be more like it.

Renee Hamilton.

In the language of eyes, brown eyes mean laughter. Being possessed by Renee Hamilton, they mean laughter *in excelsis*.

She is as gay as a bird, this little actress who has been chosen to play in "Queen High," and as happy as a child in a field of daisies. She treats life as a glorious comedy, and everything she says has an air of pleased amusement about it. She delights in telling stories of her career and amusing things that have happened to her.

"I remember once," she says, "I was playing an important part in 'Dear Little Billie,' the part, by the way, which Adrienne Brune—who, I believe, is better known to South Africans as Billie Brown—played in London. There was a second part, almost as long as mine, and upon one occasion the actress who played it was ill and could not come to the theatre. The understudy 'funked' at the last moment and was too frightened to go on. The difficulty was solved, however, by my decision to play the second part and allow my understudy—who was much braver than her fellow—to play my part. Everything went swimmingly as far as I could see and, apparently, I was remembering every word of the other part. I noticed, however, half way through the play that the rest of the cast were helpless with laughter, and that the audience seemed to be in the same condition. When I came off in the interval I learned the cause. In my nervousness I was playing both parts and not allowing my unfortunate understudy to get a word in edgeways; I would say first one part and then the other. Consequently the act was got through so quickly that the curtain came down ten minutes too soon. The audience had evidently seen what had happened and fully appreciated the joke. I did not carry it any further, however, and allowed my understudy to have her fair share of speeches in the next act."

Beryl Beresford.

She is very tiny, very dark, and she has the face of an eager, ingenous child. I have often heard it said of people that they sparkle, but I have never seen anybody to whom I could truthfully attribute that epithet until Beryl Beresford put her head round the corner of my door and laughingly demanded whether she could come in. I soon discovered, however, that this sparkling countenance could change swiftly and miraculously. When I saw her act, I discovered that it could crumble up pitifully and suggest the utmost sorrow. She was shedding real hot, briny tears at the sound of "Annie Laurie" being harrowingly played upon a mouth organ.

It is not usual for tears to be the boon companion of comedy, but Beryl Beresford combines the two miraculously. Her burlesque of the ordinary sob stuff is a delight. "I must," she confesses, "know all about sob stuff, for I had to perform it without any opportunity of burlesque when I was playing with a stock drama company." The breakaway came one memorable day when a gentleman with a fur-trimmed coat offered me an engagement in a musical comedy company which worked the Far East. So Beryl sailed from Suez as the "Merry Widow" and the "Quaker Girl," and forgot about making 'em cry in particularly successful efforts to make 'em laugh. But tragedy was still on her trail. She was bagged in quick time for the Shakespearean production of a company which had its headquarters in Simla and revelled in heavy stuff for a time.

And here I must tell you a secret. Although she adores comedy, it is Beryl Beresford's great ambition to eventually play in drama. This ambition she shares with many a comedienne. How often does one hear a comedienne saying, "Oh, yes; comedy is all very well, but drama is really my forte." In most cases, I fancy, the comedienne is mistaken, but I would be willing to put my last shilling down and wager that Beryl Beresford would be as great in legitimate drama as she is in burlesque and comedy. You see, she is a genius—I use that rare word advisedly—and the secret of genius is that to its possessor all things are possible.

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Opal Evans tries out her new bathing costume.

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Ostrich feathers are coming back into fashion. Please note the ties and smart heels on this lovely mannequin's evening shoes.

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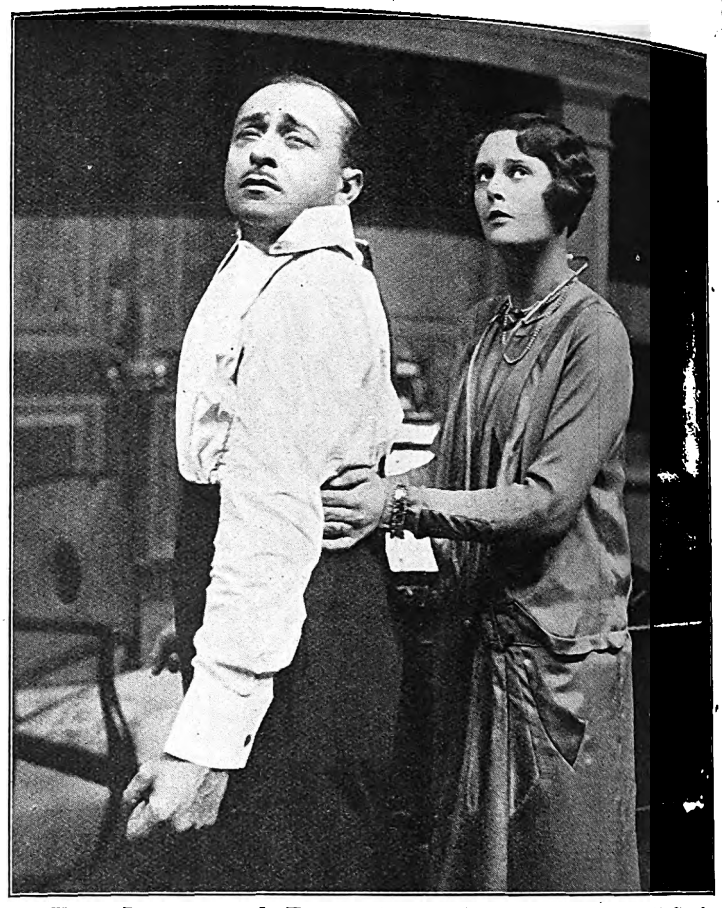
Betty Moore.



Vera Lennox and Ernest Truex in a scene from "Good Morning, Bill," at the Duke of York's Theatre, London.

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Louise Brown and Roy Royston singing "Mountain Greenery" in the second act of "The Girl Friend," at the Palace Theatre, London.

[*Photo: Stage Photo Co.*

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Inside Information concerning these New Chocolates

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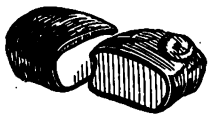

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"Cosmetics."

There is a Greek word which means "skilled in decorating," from which the English word "cosmetic" is derived, and the exact meaning of the adjective is "to impart or to improve beauty."

Phryne, she who was regarded as the most beautiful woman in all Greece, used cosmetics. So have many of the most charming women of all ages, of all countries. Yet there are some to-day who think the use of cosmetics is modern, an excresence or an expensive luxury of modern civilisation, depending upon one's view-point.

Cosmetics are as old as history itself, and as for view-points: is it superfluous to make one's self more beautiful? And is a thing a luxury when the means of imparting beauty are within the reach of virtually every woman?

Of course, the cosmetics of the ancients differed greatly in quality from those we know to-day, but the purposes for which they were intended have not changed. Oils for the complexion, to enhance the beauty of the skin, were well-known in Cleopatra's time, as were perfumes, colours and other toilet articles. One needs only examine the vanity boxes, the highly polished mirrors of metals, etc., which form parts of ancient collections in the museums, to appreciate that the women of earlier times, if they could afford cosmetics, if they belonged to that class which had leisure, used them and apparently with great care and discrimination.

The skin always has been regarded by beautiful women, and rightly so, as the foundation of feminine charm. The most luxuriant hair, so frequently called woman's crowning glory, is only that if it is the complement of a fresh, healthy complexion. The utmost perfection of features will not offset a sallow, coarse skin. It is true whether the skin is as fair to those common to northern Europe or whether it is the delicately olive tinted skin peculiar to Spain, Italy and the countries of the Mediterranean.

Among women who are cultured, the use of cosmetics to-day is more general than ever. Especially is this true of those which have a genuine value in cleansing, nourishing and preserving the skin such as cold creams and vanishing creams. Some of these creams are almost a necessity in the feminine toilet. Their value as cleansing agents is beyond question for, properly used, the best of these creams will dissolve and remove impurities which clog the pores of the skin and which cause unsightly blemishes of complexion with which every woman is familiar. Unless such impurities are removed—and soap and water cannot reach dust and dirt which have penetrated the pores—the skin loses its fine texture, becomes dry and the charm one like to associate with the sex so abundantly endowed with beauty is quickly lessened.

It is not difficult to distinguish the creams which have the proper ingredients; no woman who reads the newspapers or magazines and who has seen the remarkable endorsements sometimes displayed need remain long in doubt as to which preparations safely can be trusted and which cannot, to impart and to improve beauty.

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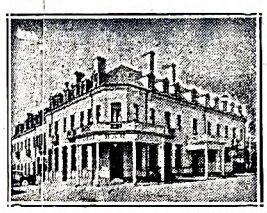
OL. XX., No. 660] JOHANNESBURG, MARCH 21ST, 1928. [Registered at G.P.O. as a Newspaper. PRICE 6D.

HOTEL METROPOLE



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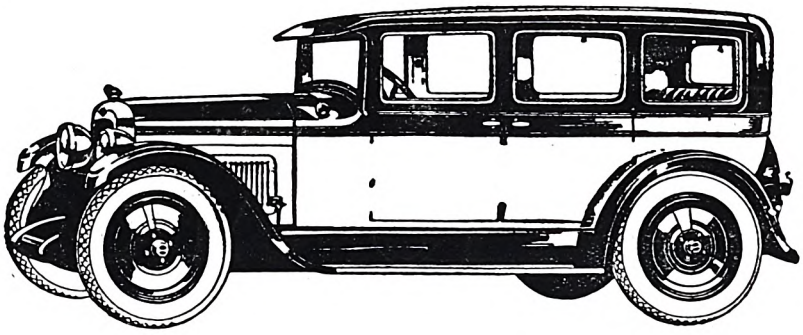

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VOL. XX. No. 660. WEDNESDAY, MARCH 21ST, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

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A tall, slender figure in cloth of gold, eyes fixed unwaveringly before her, heedless of the plaudits of the audience, living in a world of dreams and dark realities. . . . . "Trilby, "Trilby," of the golden voice.

An immense reception, applause that beat against the drop-curtain like incessant, breaking waves; a real *singing* "Trilby" had come to Johannesburg.

Monday night's audience settled in its chairs to see the premiere, and as the faultlessly pure notes rang out there was a deathly silence in the theatre, and then suddenly came the sea, the storm of appreciation. Splendid tribute to the young artiste. It was a very fine interpretation of the rôle that Miss Terry gave—one that will live in the hearts of Johannesburg as *the* "Trilby."

Eugene Leahy surprised everyone with his "Svengali," used as one is to expect a sound performance from him, for may we say he got quite "outside himself" (there can, however, be no better praise), and made of the flamboyant, cringing, bragging being, a figure that stood out in bold relief in the humble studio of the three Englishmen, a "Svengali" that need not fear comparison with any other previous interpreter of the part. One felt through his matted locks, through the grime and the grease that spattered him, the power of a forceable personality.

Frank Freeman, as "Little Billie," had the sympathy of every woman in the audience, anyone of whom would have changed places with "Trilby." (Shall I be hung, drawn and quartered for so freely voicing the feelings of my sex?)

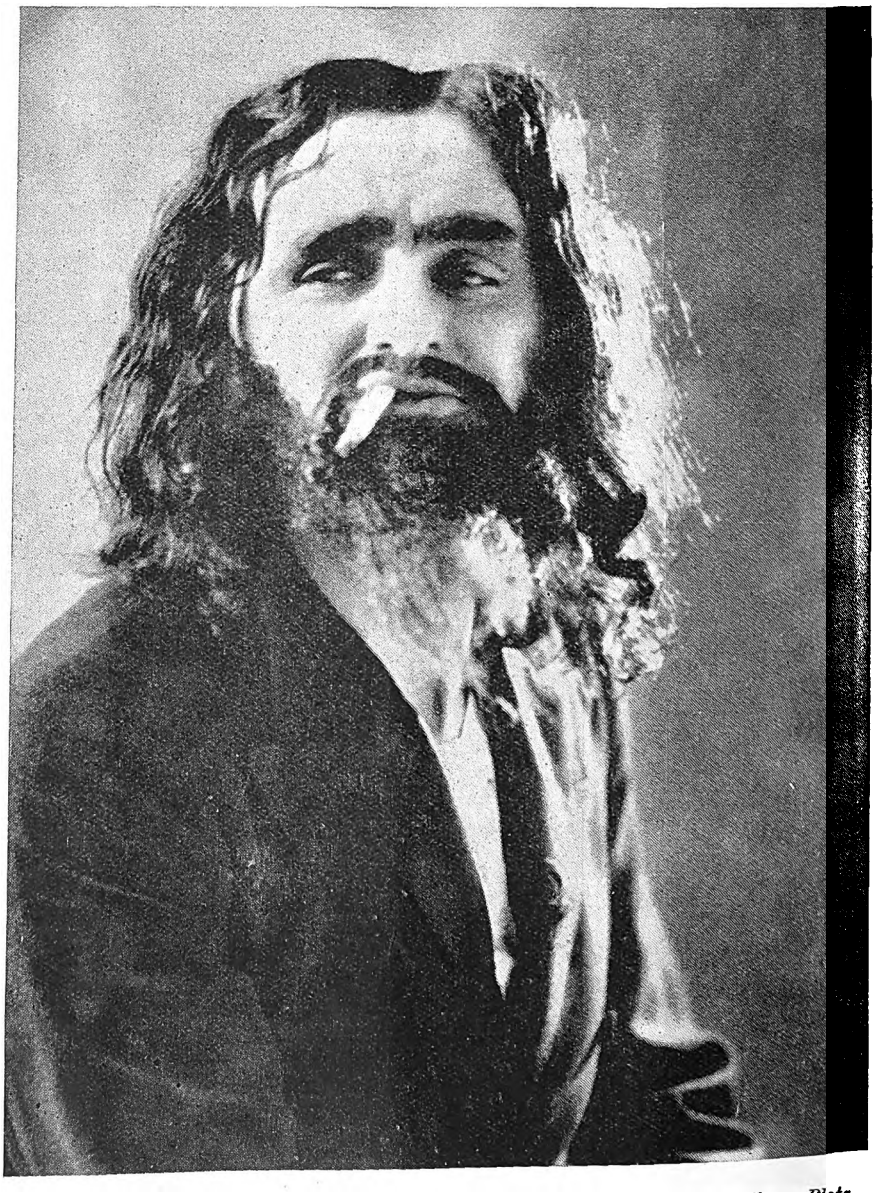
D. J. Williams was a lovable "Laird," a fine piece of acting, and another notable performance that was excellent in every way was that of Louise Regnis as "Madame Vinard."

Atholl Fleming was a serious "Taffy," somewhat unconvincing in his love scene.

Cecil King, besides having the difficult task of producer, made a great success as "Rev. Thomas Bagot," and L. M. Sacks gave a somewhat colourless study of "Zou Zou," a part which should stand out with greater force.

Andrew Churchman as "Gecko," Lumena Edwards as "Angela," Sheila Hornby as "Honorie," Gladys Dale as "Mrs. Bagot," Gerald Pemberton as "Anthony" (one noticed him in the marriage scene and would like to see him in musical comedy), T. M. Oliff as "The Doctor," A. Whitehouse as "Lorimer," and W. H. Charteris as "Colonel Kerr" all helped to make "Trilby" a great show.

C.R.



Eugene Leahy as "Svengali." [*Photo: Jane Plotz.*

HENRY TREISMAN MAKES BEAUTIFUL FAMILY AND WEDDING GROUPS. NEL'S RUST BUILDINGS, JOUBERT STREET.

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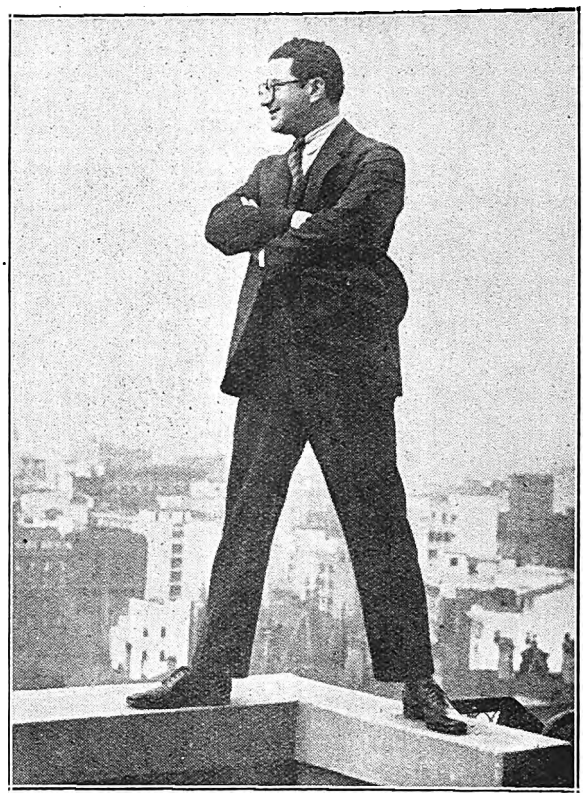
"Give and Take."

"When I arrived in your city I wanted a cold drink, so I went into a bar. The day was very warm, and the drink was likewise. 'Why don't you keep ice?' I ventured to ask the pretty maiden who served me. 'Because it melts,'" she replied. . . . . Thus, Harry Green, with one of his delightful chuckles, "don't have me up for libel, please, I'm a harmless fellow."

He is a wonderful mixer is Harry, and already he has settled down to life in the Golden City as if he had lived here all his life. Behind his horn-rimmed glasses his black eyes twinkle at you with the greatest good humour. He wants you to have a good time—he's having it, and he tells the world.

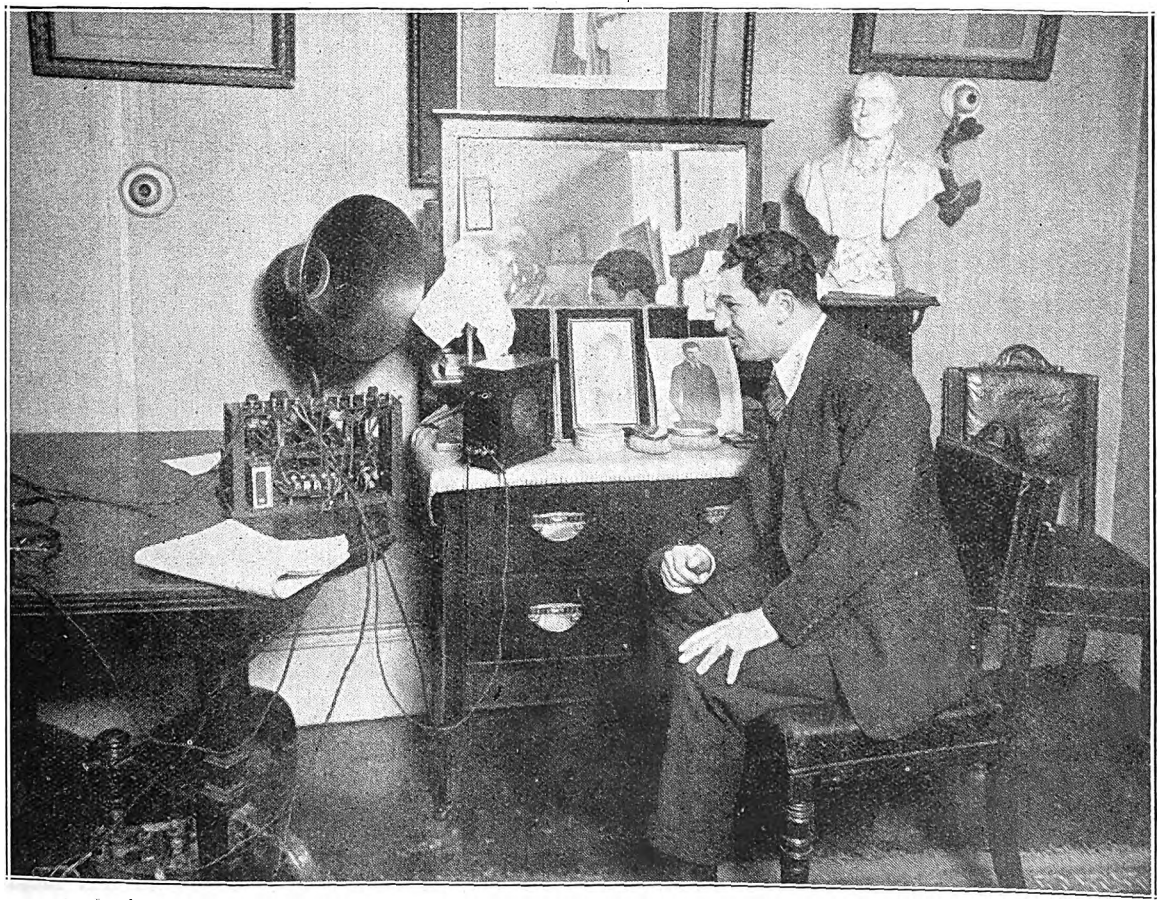
Many are the stories told of this most surprising actor, of his enormous generosity—that is one of his chief characteristics, his fellow artists will tell you that—his kindness to the struggling amateur, his wit and his ready sympathy. Surprising? Yes, one minute he sits down and discusses with you the highest in art and literature, retails with gusto stories of his early days on the stage before Broadway crowned him. "We were stranded at a small place with only seven dollars between us. . . . I rode on a coal truck like a millionaire till they threw me off. . . . My first audience one old woman who wouldn't laugh. . . . (brushing this aside lightly) yes, I played in an all-star cast performance before the King and Queen . . . with Ellen Terry," . . . *and then*, quite suddenly, "Seen this one?" and he is off showing you the most amazing tricks. If Harry Green were not a great actor he would be a great conjurer, a mind reader, a worker of mysteries. Minute by minute you sit interested, enthralled by his vivid personality, by the sincereness of the man behind—if one may put it thus—the actor. Mr. Green began life with the firm intention to become a lawyer, but his love of the stage was too great, and he became an Italian comedian. "I went on that evening," he said, "and got a letter round from some society or other telling me what they thought of me as an Italian, and I became a Jewish comedian that night, and I've been one ever since."



"I certainly like the look of your city," says Harry Green.

"Give and Take," in which Mr. Green opens on Monday next at His Majesty's Theatre, is an uncommonly good farce-comedy, with plenty of laughs. You'll enjoy it.

C.R.



Harry Green broadcasts from his dressing-room. He's crazy about wireless and has a special set built into his Rolls-Royce car. You'll see him driving round in it here, by the way.

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Ballet Girls in the film, "Stage Madness."

Tommy Fields & Nino Rossini

Tommy Fields, of Fields and Rossini, has very early memories of public performances. Not so very long ago, when he was a small boy at school, a word would go round at play time:

"Say, Tommy Fields is doing his dance; come an' have a look!"

The sight must have been worth looking at—a little boy dancing and jiggling and contortioning in a small open space in the middle of an admiring throng of schoolmates. Even in those days his masters had considerable fear that Tommy Fields would dance his legs off. Luckily for us, however, these limbs are still attached to Tommy Fields' body, and he is now dancing with them more vigorously than ever on the chief music hall stages in England.

It was natural, perhaps, that Tommy should go on the stage, for his sister, Gracie Fields, has already made for herself a theatrical name which will be remembered with those of all our other famous comediennes. Gracie Fields, by the way, is one of those artists who has headed the cast at a Royal performance; in addition to this, she will be the leading lady of "S.O.S.," Sir Gerald du Maurier's new play, which will be produced shortly. It was Gracie who helped Tommy Fields and his partner Rossini to inaugurate their present act. It was she who encouraged them when stage fright—that bogey of the young artist—assailed them. It was she who rehearsed with them over and over again their excellent songs, "Nothin'" and "Rhythm is the Thing." The act was immediately successful and has brought many interesting and amusing experiences to young Tommy Fields and Rossini. The latter tells a story of how, when he came on to play his piano-accordian during the act, a stage hand inadvertently took away the chair on which Rossini was about to sit down.

"I sat on the floor instead," said Rossini, "much to the delight of my audience, who thought that the loud report which issued from the accordian was all part of the act."

Both Tommy Fields and Rossini are ardent golfers, though their handicap is a heavy one. They tell an amusing story of the time when they were playing—or, as they put it, "trying to play"—on a famous Scotch golf course:

"You know how well the Scotch people golf," said Tommy Fields to me, "and you can imagine how we felt when at the first green we found several crack players waiting to drive off. I, wishing to make an impression on the cracks, made a drive at the ball. Unfortunately, I missed this objective and knocked the head off my club instead. There were great hoots and laughter from the spectators, several of whom remarked that what I wanted was a cricket bat and not a golf club. We felt about two inches high as we walked dejectedly from the green and gave place to the professionals."

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The accompanying photograph shows you three of England's most famous women. Reading from right to left, they are: Ethel Smythe, the composer, Lilian Baylis, to whose activity the Old Vic owes its existence, and Sybil Thorndike, the greatest actress of her time. They are all three seen wearing the robes in which they received their honorary degrees.

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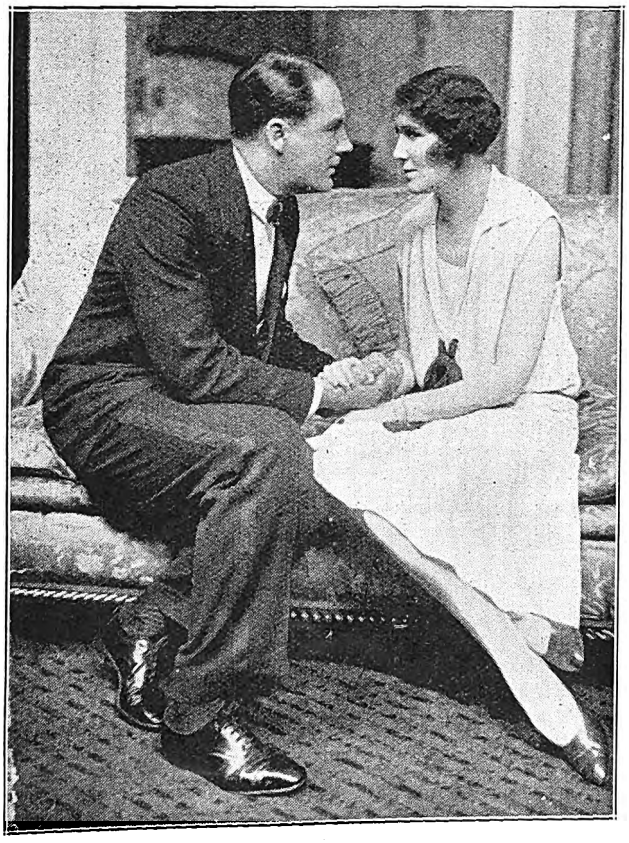
LONDON THEATRES.

There has been consternation this week over the fact that the Film Censor refuses to license "Dawn," the picture which deals with the life and death of Nurse Cavell, and in which Sybil Thorndike plays the leading part. The reason for Mr. T. P. O'Connor's refusal to grant the licence was that several important people in Germany objected to the release of the film, on the ground that it would stir up old memories which were best left alone.

When interviewed on the subject, Mr. George Bernard Shaw was very indignant about the proposed ban on the film. "Are you," he said, "to commemorate Edith Cavell in stone and not in pictures?" Having already seen the film, Mr. Shaw was able to pronounce it a work of art, worthy of the great theme. "You have," he says, "a most moving and impressive reincarnation of the heroine by our greatest tragic actress, whose dignity keeps the whole story on the highest plane."



Cicely Byrne and Ian Hunter are here seen in what is perhaps one of the most charming love scenes ever written in a modern drama. The acting of these two is one of the most delightful things in "The High Road."

[*Photo: Stage Photo Co.*

The great majority of film-goers are very indignant that this latest plum from the British film tree should be denied them, and it is more than probable that public opinion will be too strong for the Film Censor to withstand it. The producer intends to give a private show of the film to all the most important pressmen in London, and is determined to have their opinion before he accepts the Censor's denial.

Recently the Lord Chamberlain has had to give way to public opinion in the matter of a play which he refused to license for some time. This play is "Young Woodley," by John Van Druten, and was acted privately by the Stage Society and the Arts Theatre Club some days ago. It is a very fine play, and the only reason for its banishment from the ordinary theatre was that it might possibly bring the English public school system into disrepute. As if a mere drama could do such a thing! The play is beautifully and sensitively written, and could not offend the most tender susceptibilities, and many people felt it was deplorable that such a sincere and moving piece of work should be withheld from the public. Lord Cromer's action in withdrawing his ban is a very handsome one, and the general public owe him their thanks for enabling them to see "Young Woodley."

I went to "Romeo and Juliet" the other night at the Old Vic. The entertainment had the air of a housewarming, for this famous old theatre has just opened its doors again, after having been closed since last May. This was in order that it should be thoroughly cleaned and was in order that the necessary structural alterations required by the London County Council might be carried out and that the theatre might be brought up to

Sonny Hale.

date and re-decorated and re-upholstered, and, though its new facade looks very like those gaudy cinema fronts one so often sees, its interior is gorgeous with red plush and chaste designs in biscuit and gold. To be quite frank, I hardly recognised the Old Vic, for she used to have a grey and dilapidated appearance which endeared her to our hearts. Now, however, one drinks one's coffee and smokes one's cigarettes in much trepidation, for fear a drop of the beverage or speck of an ash should soil the pristine beauty of the carpets and the chairs.

Jean Forbes Robertson was the "Juliet," and repeated her former successes in the part. She was a delicate, lovely young "Juliet," and, after having heard "Macbeth" ranted and ruined at the Court Theatre last week, it was pleasant to hear the lovely Shakesperean verse beautifully spoken. Eric Portman was a fiery and affec-

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tionate young lover, who killed himself with all the zest usually demanded of a "Romeo."

It is good to have the Old Vic open to us once more. When she becomes a little dimmer and less gorgeous, we shall love her as much as ever.

José Collins has had a great success in her come-back to the variety stage. All the papers said that her voice was lovelier than ever, and every critic singled out Leah Russell's (of Russell and Dawn) song, "One Last Kiss," for praise.

The composer herself played me her song the other day. It is a waltz tune, without any syncopation whatever. and I feel sure that it will become immediately popular. Leah Russell believes that syncopation and jazz are in their death throes, and that the old tuneful ballad music will again come into its own.

"Mr. Pim Passes By," that delicious old favourite, is being revived this week by Marie Tempest, who will appear in the part originally created by Irene Vanbrugh. Graham Browne will be her pig-keeping husband, "George Marden," and Horace Hodges will be "Mr. Carroway Pim," the occasion of all the trouble. This part was, of course, originally played by Dion Boucicault.

The indefatigable Noel Coward has cropped up once more, and I hear that he has written the lyrics, book and music of the C. B. Cochran's 1928 revue, which is having a trial run in Manchester before coming to the West End. The cast is full of star names, amongst which are included Maisie Gay, Jessie Matthews, Joan Clarkson and Sonnie Hale.

The popularity of film stars seems to be on the increase, if such a thing were possible. On his return to London last week from America, Ronald Colman, the English film star, was mobbed by an enormous crowd of film fans, consisting mostly of women. It was his first visit home for more than seven years, and London women gave him a rousing welcome.

Perhaps it is not generally known that Ronald Colman, after serving with the London and Scottish during the war, went to America to play on the legitimate stage. There he remained for two years, and then he decided to see what the film world could offer him. He was immediately successful, and will be remembered for his excellent acting in "Beau Geste" and the "Night of Love."

Another English actor who has recently returned from America is Leslie Faber, who played the part of the Scotch doctor in "The Ringer" in the London production. He has come back with the astonishing news that "there is no theatre in England: the theatre as a living, artistic expression does not exist.

This assertion has naturally raised a storm of indignation about his ears, but he still contends that the American stage has more life and enterprise than the English. South Africans will be able to judge of this for themselves, for, having had lately several English dramatic companies playing in English plays, they will shortly be able to compare them with Mr. Harry Green's American company, which arrives this week in South Africa with such plays as "The Spider," "Is Zat So!" and "Give and Take" in its repertoire.

Rehearsals for the London production of "The Spider" are, by the way, in full swing, and we are to expect the first night early in March. Leslie Faber will play the part of "Chabrand," the great illusionist, which in South Africa will be played by Harry Green.

You will be intersted to hear that Terry and Pat Kendall and Max and Harry Nesbitt are all to be in the same show when "Cokernuts" is produced.

This is a musical comedy written by Irving Berlyn, and it ran for a long time at one of the most important New York theatres. Many of the numbers are very fascinating, particularly "A Little Bungalow" and "Lucky Boy." It is being tried out now in the provinces, and nobody seems to have very much fear that it will fail. Indeed, with Terry and Pat Kendall in a show, how can it possibly be anything but a success?

Another theatre which is having its interior made new is the Globe, on which Sir Alfred Butt has spent no less than £12,000. The opening play for this rejuvenated theatre will be "Blackmail," by a new author, Charles Bennett. Miss Tallulah Bankhead, whose admirers always get restive if she is more than a few weeks away from the London stage, will play the leading part, and opposite her will be James Rennie, a Canadian actor.

Elsie Janis has always been a name to conjure with. She is one of the great artists of the music hall, and America's darling. I hear that she is to come to London in the early summer, when she will take a theatre and present a show of her own. All the impersonations, impressions, songs and dances will be invented by herself.

Since this is a sort of between season in the theatre, we are hanging, like Mahomet's coffin, between past successes and successes to come. Nothing new is happening at the moment, but there is a presage of great doings in the air. May the spring bring us a host of good plays, as well as a glimpse of the sun.

Pamela Travers.

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On With The Dance.

At a dance the other night I met a most distressing couple. They were bored to tears. Yet the floor was pretty well perfect, the band was good and the whole atmosphere one of cheerfulness and enjoyment. But this couple shuffled mournfully round the ballroom without the faintest trace of pleasure in what they were doing. It was a doleful sight.

"I'm sick to death of dancing," the girl told me when I asked her the reason for their gloom, "I feel as though I wouldn't care if I never went to a dance again."

"Same here," echoed her partner.

And yet a couple of nights later when I attended another dance there were the same couple, as gloomy as ever, perambulating around in the same cheerless style. The girl gave me a martyred smile as I passed, and the boy treated me to a doleful nod. My heart bled for them. Presently I had the chance of a chat, and I asked what had brought them to another dance when they were so manifestly fed up with dancing.

"Oh, I don't know," the boy replied, "we had to do something," The girl nodded in agreement.

And that is the rather extraordinary attitude that many bored dancers take. In my opinion it is a wrong one. There are times in the experience of every dancer when the pastime begins to pall and the dancer feels bored to death. Then, surely, is the time to give it a rest; to "lay off" dancing and to seek some other form of amusement until the period of boredom shall have departed?

And yet, obvious as this remedy appears, there are dozens of dancers who go on bleakly dancing during the period when they are "dead off" the game, with their mournful faces and obvious dissatisfaction acting as a damper on the spirits of the other dancers. Some of them think that by thus refusing to give it up they will get over their period of boredom, while many others, like the couple I have mentioned, go on dancing when it is giving them very little pleasure merely because they feel the "must do something," and dancing is the only thing they can think of.

Such dancers would, I think, be doing a much greater service, not only to themselves, but to dancing in general, if they gave dancing a rest whenever they found they were not getting much pleasure out of it, and amused themselves in some other way. They would find their keenness for dancing returning and when, after an absence of a few weeks from the ballroom, they returned to its pleasures once more, they would find enjoyment and delight in dancing once again.

I have been taken severely to task for the remarks I made a couple of weeks ago about girls talking too much while they are dancing. A correspondent, who signs herself "Talkative Dancer," writes to tell me that I am "all wrong" when I reprove those who consider conversation should be indulged in on the ballroom floor.

"Do we go to dances to enjoy ourselves or to be miserable?" she asks me, "because surely there can be nothing more boring than having to spend the whole evening at a dance and only being permitted to talk to your partner between dances.

"The trouble with you," she warns me, "is that you've got hold of the wrong end of the stick as far as ordinary dancers are concerned. You are always worrying about how they are dancing and whether their style is good and what not, while all the time the only thing that is interesting them is whether they are enjoying themselves. And so, although you may be right about not talking at dances from a purely theoretical point of view, the ordinary dancer will not follow your advice because dancing without talking is not enjoyable unless you happen to be an expert who is more interested in the technicalities of dancing than in having a good time."

I do not propose to go over this question again, and will content myself with pointing out that these notes are intended for those whose interest in dancing is not completely bounded by "having a good time." That, obviously, is the primary object in going to a dance, but it is only the very unthinking dancer who does not demand a little bit more. The couple who stumble grotesquely round the room, drawing the laughter of those who see them, may be thoroughly enjoying themselves, but the average dancer would not like to emulate their example, nor would they be content to interpret the music in a modern ballroom with the steps of five or six years ago. In fact, it may be said that a certain amount, not only of proficiency, but of attention to some of the finer points of ballroom dancing, are essential to moderate dancers if they want to get the best out of the pastime.

In the case of dancers such as my correspondent, whose professed desires in dancing are merely to enjoy themselves, these considerations do not arise, but I am of the opinion that a good majority of the dancers like to be *au fait* with the latest developments in the art, and to consider such matters as arise in the present discussion. And so, while apologising to "Talkative Dancer" for having, in her opinion, "got hold of the wrong end of the stick" on this subject, I feel bound to reiterate every word I said about the mistake made by dancers who regard the ballroom as primarily a place for conversation.

The Ballroom Sheik.

Dr. W. J. B. Pienaar, who will speak over the air from the Capetown Studio on "Phonetics."

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Blanche Zeller interviews a film star.

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Pretty Nita Cavalier.

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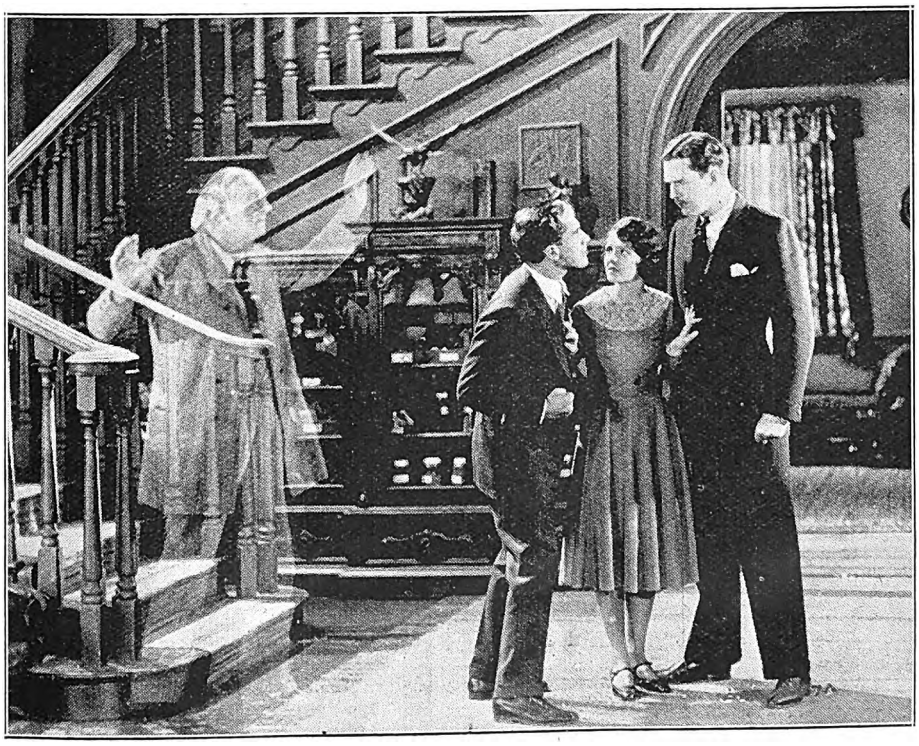
Harold Lloyd in "The Freshman," a Paramount special, to be screened at the Orpheum, Johannesburg, on March 26th.

Sybil Graham, the pretty partner of Joel Meyerson.



"The Return of Peter Grimm" coming to the Grand Bioscope, Capetown, on March 26th.

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One of the new shawl cloaks.

Pauline Frederick in "Mumsie," coming to the Bijou, Johannesburg, on March 26th.

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In the dressing-room.

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Demetris Brothers.

One is not surprised, after having seen the magical acrobatic and dangerous act of the Demetris Brothers, to hear that their early life was spent in Continental circuses, where, as small boys, they performed most dangerous tricks on trapezes and cross-bars. In fact, it is the ambition of Marquis Demetris to live his whole life in an atmosphere of terror and danger.

There was a sage who once said that people should always live dangerously, and Marquis follows this advice out to the last letter.

When balloons first became used as a means of aerial locomotion, he must, of course, go up in one and have a trapeze suspended underneath, so that he could do his tricks several hundred feet up in the air. And then, having done this without falling off, what must he do but come down to earth in a parachute.

Then came the aeroplane, and Marquis Demetris was the first man to do "stunt" flying for the films. Many people remember having seen films in which such extraordinary feats were performed as dropping from an aeroplane to a fast-moving train, and then jumping from the same train back to the aeroplane. The latest stunt of the Marquis has been that of jumping from one aeroplane into another at a high altitude. He seems to have some special providence watching over him, for never once in any of his stunts has he had an accident.

No wonder these three Demetris were termed in the London press "Vaudeville's Biggest Thrill," for they certainly provide an act which is full of the most sensational and daring things. Their "Tower of Death" and their feats performed upon it are enough to make the stoutest heart lose a beat and the ruddiest cheek grow pale.

Milton Sills and a woman journalist.

Mex and Lex.

The story of Mex and Lex, who are at the Johannesburg Empire, tell of their adventures on the Continent is so in keeping with the snowy and blizzardy times people in England have recently been through that it is of special interest.

"Once," they said, "while we were motoring from Amsterdam to Berlin, we encountered a terrible snow storm. We proceeded for some time under great difficulties, and every now and then one or other of us had to get out and wipe three or four inches of crusted snow from the windscreen and from the head lights. Eventually things became so difficult that we had to drive with the windscreen open, and you can imagine what that was like! The car's progress became slower and slower, until at last in a high drift of snow she stopped altogether. We had to leave her to the mercy of fate and trudge a couple of miles through four feet of snow to a farm house. By the time we arrived we were so stiff with snow and frozen over with icicles that we were like a couple of mummies. The farmer's wife received us at first suspiciously, but when she heard of our plight, she treated us royally, her only injunction being that we must not thaw on her best carpet! Consequently we thawed in a much pleasanter place—the farm house kitchen. That was our only motoring accident and is, we think, something of a record, since we have both been motoring from the time we were old enough to have licences.

Lena Lloyd.

"Exciting things have been happening to me all my life," said Lena Lloyd, heaving a deep sigh and trying to look as though exciting things were a nuisance and not a pleasure. But she could not deceive me. I know perfectly well that excitement is the breath of life to Lena Lloyd, and that she dreams of adventures as a boy dreams of coral islands.

This member of the famous Lloyd family told me of the latest excitement in her life. "I have recently come back from Dublin," she said, "where I was playing in revue. On the way there, all our luggage and scenery was mislaid, and when we arrived in the town we discovered that we would have to go on the stage in the clothes we stood up in, and use the scenery which a recent pantomime had left behind. Imagine it!

"Our first scene was supposed to be a Paris dressmaker's shop, with model gowns, hats and cloaks strewn about it gracefully. Instead of this, we had to play in a painted butcher's shop, with hams and strings of sausages strewn about in place of the Poiret and Reville models. To make matters worse, the opening lines of my song began:

'I have a reputation for the clothes I wear!'

"Since I was forced to appear in a squash travelling hat and a check cloak, you can imagine how the audience roared when I sang these words."

It must have been very amusing, but I will wager any amount of money that the audience forgot all about the scenery and the travelling clothes, and thought only of Lena Lloyd and her artistry.

Lena opens at the Johannesburg Empire on the 26th.

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A lovely scene from "Clowns in Clover," in which Cicely Courtneidge wears some fine ostrich feathers.
[*Photo: Stage Photo Co.*

HART, PENDER AND O'NEILL.

Bob Pender the late Drury Lane clown, was the owner of many troupes of acrobats and dancers, and one of these included three small people, two boys and a girl, who stood out, in spite of their smallness, head and shoulders above the rest of the troupe. Hart and O'Neill were the two small boys, and the small girl was called Pender and was no less a person than the daughter of the great man himself.

With the famous Bob, the three travelled about, mastering the secrets of all different kinds of dancing. Later, they grew old enough to travel alone, and the merry trio have been on the Continent and in America by themselves. In the latter country they created a record by playing at the New York Hippodrome for nine months on end.

Fortune, as well as nature, has favoured these three young dancers. They have had the good luck to play before the late President Wilson and the present President of the United States.

With the enthusiasm that marks everything they do and say, they told me a three-sided story of their stay in the famous National Hotel of Washington.

"You know why it is famous, don't you?" demanded Pender, eagerly. I signified that I was ignorant on that point.

"Why," said Hart, "it is a noted landmark, for President Lincoln used always to stay there. One night a fire broke out and many lives were lost. We ourselves had a narrow escape and had to dash down the fire escape in our night attire."

O'Neill took up the story. "But it had its funny side, like everything else. One man who was brought down the fire escape to safety insisted, on reaching the ground, upon dashing through the entrance of the blazing hotel, from whence he issued later, waving triumphantly above his head a bottle of moonshine whisky. His triumph was short-lived, however, for a police officer calmly relieved him of his precious burden."

"The Exquisite Sinner" comes to Wolfram's Bioscope, Capetown, on March 26th.

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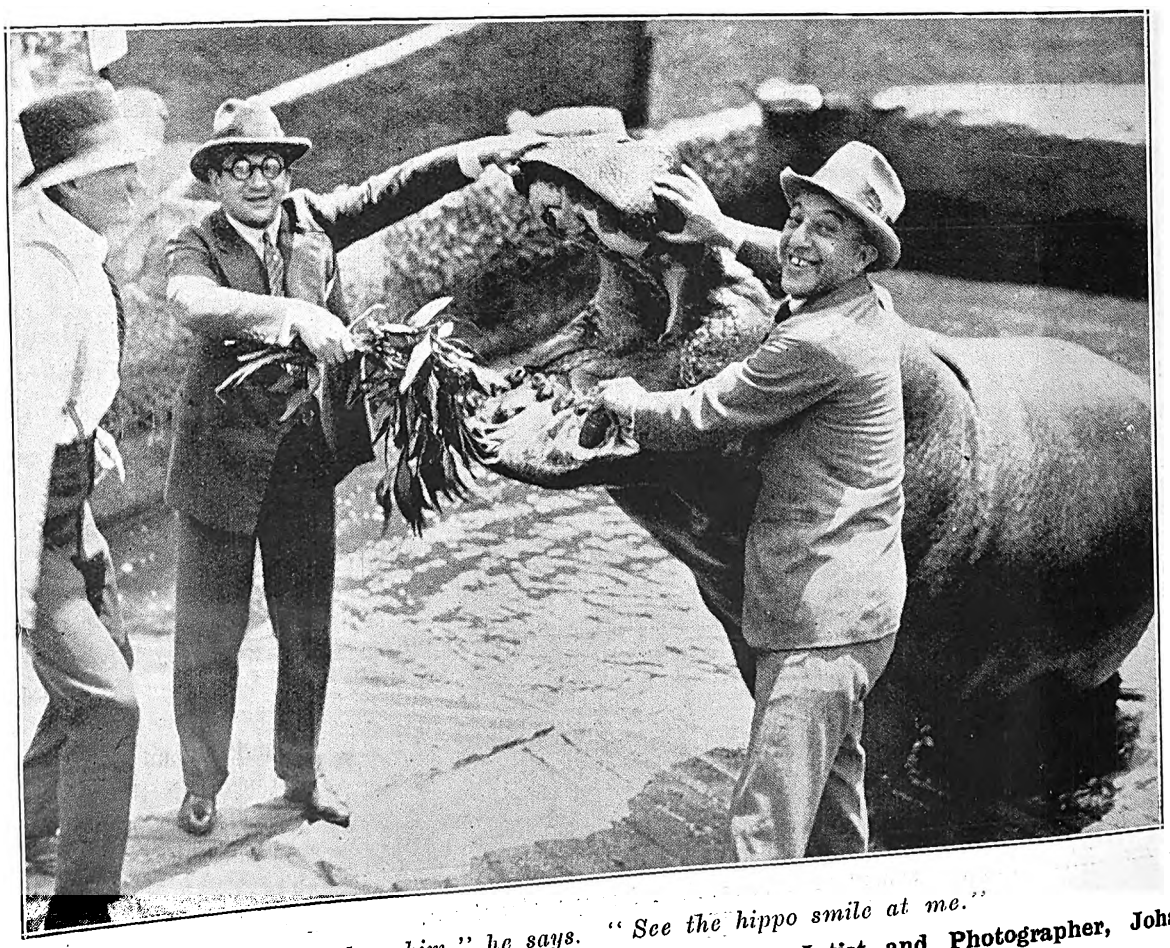
Harry Green shows Gladys Moncrieff his watch; it's the smallest clock in the world. Of course, he's brought it to Africa.



"Zoos? I love him," he says. "See the hippo smile at me."

...ful Studies of Men, Women and Children by Henry Treisman, Artist and Photographer, Johannesburg.

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Louise Huntingdon, the pretty young leading lady of the Harry Green Company.

Have Baby Photographed Before the Dimples Go! By Henry Treisman.

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Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, MARCH 26th, 1928.

12.0 noon, 4.0 p.m., 7 p.m. and 8.0 p.m. daily except Sunday: Time Signal.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Tommie).**

4.0 p.m.: Women's Half Hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m.: Musical Half Hour.

5.0 p.m., Monday and Friday: Children's Half Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**

6.0 p.m.: Market Stock, Share and Grain Reports (in English and Afrikaans).

6.30 p.m.: Close down.

7.58 p.m. daily: Weather Forecast.

8.50 p.m., Tuesday and Wednesday: General News Service.

9.0 p.m., Monday, Thursday and Friday: General News Service.

8.0 p.m., Saturday: General News Service .

MONDAY, MARCH 26th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Peter Schmoll" ... ... Weber.
"JB" Studio Orchestra.

7.10— 2. Songs:
(a) "The Floral Dance" ... ... Moss.
(b) "Off to Philadelphia" ... ... Battison Haynes.
Mr. F. J. Palvie.

7.20— 3. Waltz: **"JB" Studio Orchestra.**

7.30— 4. Concertina:
"Fantasia on Airs from Gounod's Opera, 'Faust.'"
Mr. George Williams.

7.40— 5. Songs:
(a) "Beloved, Awake!" ... ... Hemery.
(b) "Bonnie Mary of Argylle" ... ... Nelson.
Mr. J. Kennedy Oliver.

7.50— 6. Suite: "Prere Romantique et Gavotte" ... ... Chaminade.
"JB" Studio Orchestra.

7.58— 7. **Weather Forecast.**

8.0 — 8. **Orpheum Orchestra,** relayed from Orpheum Theatre.

8.10— 9. The First of "Two Talks on Television," by **Miss E. J. Brown, B.A.**

8.25—10. Jazz: **"JB" Studio Orchestra.**

8.35—11. Two Duets:
(a) "Flow, Gentle Deva" ... ... Parry.
(b) "Shepherd of the Hills" ... ... Nicholls.
Messrs. J. Kennedy Oliver and F. J. Palvie."

8.45—12. Selection: "La Boheme" ... ... Puccini.
"JB" Studio Orchestra.

9.0 —13. **General News Service.**

9.10—14. Concertina:
"Duo Brilliante," from "Zampa," arranged by Blagrove and Smith.
Mr. George Williams.

9.20—15. Duets:
(a) "The Moon hath Raised" ... ... Benedict.
(b) "Meet me at Twilight" ... ... Harris.
Messrs. J. Kennedy Oliver and F. J. Palvie.

9.30—16. Weekly Sports Talk: "The Value of Tourist Teams," by **Mr. W. D. Powell.**

9.45— **Miscellaneous Programme.**

10.30—Close down.

TUESDAY, MARCH 27th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Der Freischutz" ... ... Weber.
"JB" Studio Orchestra.

7.10— 2. "A Trip Round the World," No. 5: "Germany."

7.25— 3. Suite: "Le deux Pigeons" ... ... Messager.
"JB" Studio Orchestra.

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7.35— 4. Contralto:
(a) "O Love, from Thy Power" ... ... Saint Saens.
(b) "Daddy's Sweetheart" ... ... Lehmann.
(c) "Good Morning, Brother Sunshine"... ... Lehmann.
Miss Dorothy Joel.

7.45— 5. Waltz: **"JB" Studio Orchestra.**
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. Elocution:
(a) "The Victim" ... ... Tennyson.
(b) "The Two Frogs" ... ... ———
(c) "The Foreign Legion" ... ... ———
Miss Maidie Hoy.

8.30— 9. Selection: "Floradora" ... ... Stuart.
"JB" Studio Orchestra.

8.30—10. Bass:
(a) "The Blind Ploughman" ... R. Coningsby Clarke.
(b) "Requiem" ... ... Homer.
Mr. Leslie Buckingham.

8.40—11. Jazz: **"JB" Studio Orchestra.**
8.50—12. **General News Service. Announcements.**
RELAYED TO DURBAN:
9.0 —13. Contralto:
(a) "Down in the Forest" ... ... Landon Ronald.
(b) "The Lilac Tree" ... ... Gartlan.
(c) "The Valley in the South" ... ... Klein.
Miss Dorothy Joel.

9.10—14. Elocution:
(a) "The Patriot" ... ... Robert Browning.
(b) "The Magic Phial" ... ... ———
(c) "The Game of Life" ... ... ———
Miss Maidie Hoy.

9.20—15. **Vaudeville Act,** relayed from Empire Theatre.
9.35—16. Cupid's Conspiracy" ... ... Cowen.
"JB" Studio Orchestra.

9.45—17. Bass:
(a) "The Arrow and the Song" ... ... Balfe.
(b) "Sea Fever" ... ... Ireland.
Mr. Leslie Buckingham.

9.55— **Miscellaneous Programme.**
10.30—Close down.

WEDNESDAY, MARCH 28th, 1928.
7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Magic Flute" ... ... Mozart.
"JB" Studio Orchestra.
7.10— 2. Afrikaans Recitations: **Mr. Tommie Beckley.**
7.25— 3. Waltz: **"JB" Studio Orchestra.**
Concert by "THE MELODIANS."
(Messrs. L. McCallum, P. Daniel, W. Matthews and A. W. Hutchings.)
7.30— 4. Opening Chorus:
(a) "A Miniature Concert" ... ... ———
(b) "Lazy Old Moon" ... ... ———
The Melodians.

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7.40— 5. Selection: "H.M.S. Pinafore" ... ... Sullivan.
"JB" Studio Orchestra.
7.52— 6. Solo: **Mr. William Matthews.**
7.58— 7. **Weather Forecast.**
8.0 — 8. **Orpheum Orchestra,** relayed from Orpheum Theatre.
8.10— 9. Quartettes:
(a) "The Mulligan Musketeers" ... ... Atkinson.
(b) "Talking to the Moon" ... ... ———
The Melodians.

8.20—10. Suite: "Three Quotations" ... ... Sousa.
"JB" Studio Orchestra.
8.30—11. A Talk on "The Last Assembly of the League of Nations," by **Dr. Brookes,** S.A. Delegate to the Assembly.
8.45—12. Solo: **Mr. Percy Daniel.**
8.50—13. **General News Service.**
RELAYED TO DURBAN:
9.0 —14. Quartettes:
(a) "Billy Boy" (by request) ... ... ———
(b) "Mary Lou" ... ... ———
The Melodians.

9.10—15. Jazz: **"JB" Studio Orchestra.**
"JB" Studio Orchestra.
9.15—16. Trios:
(a) "He who Shies at such a Prize," from "Iolanthe" —Sullivan.
(b) "It's Clear that Mediaeval Art," from "Patience" —Sullivan.
Messrs. P. Daniel, W. Matthews and A. W. Hutchings.
9.25—17. Solo: **Mr. Leslie McCallum.**
9.30—18. Duet: **Messrs. Leslie McCallum and A. W. Hutchings.**
9.35—19. **Lena Lloyd,** Comedienne, relayed from Empire Theatre.
9.50—20. Harmonised Numbers:
(a) "Carry me Back to Old Virginny" ... ... Blank.
(b) "Good-night" ... ... Small.
The Melodians.

10.0 — **Miscellaneous Programme.**
10.30—Close down.

THURSDAY, MARCH 29th, 1928.
7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Dragon de Villars" ... ... Maillart.
"JB" Studio Orchestra.
7.10— 2. A Group of Old-fashioned Songs:
(a) "Out on the Rocks" ... ... Sainton Dolby.
(b) "An Old Garden" ... ... Hope Temple.
Mrs. David Mann.
7.20— 3. Selection: "Martha" ... ... Flotow.
"JB" Studio Orchestra.
7.30— 4. "Talks on Legal Matters," No. 2, by **Mr. Advocate J. G. N. Strauss** (in Afrikaans).
7.45— 5. Waltz: **"JB" Studio Orchestra.**
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.0 — 8. Tenor: **Mr. C. H. Olivier.**
8.20— 9. Suite: "Imaginary Ballet"... ... ... Coleridge Taylor.
"JB" Studio Orchestra.
8.30—10. Weekly Wireless Talk by **Mr. J. N. A. Ray, B.A.**
8.45—11. Three Old-fashioned Songs:
(a) "Turn ye to me" (Old Scotch Melody) ... ... ———
(b) "When Love is Kind" (Old Melody) ... ... ———
(c) "Love's Old, Sweet Song" ... ... Molloy.
Mrs. David Mann.
8.55—12. Jazz: **"JB" Studio Orchestra.**
9.0 —13. **General News Service.**
9.10—14. Selection: "Fra Diavalo" ... ... Auber.
"JB" Studio Orchestra.
9.20—15. Tenor: **Mr. C. H. Olivier.**
9.30— **Miscellaneous Programme.**
10.30—Close down.

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FRIDAY, MARCH 30th, 1926.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Light Cavalry" ... ... Suppe.
"JB" Studio Orchestra.

7.10— 2. Mezzo:
(a) "The Mill by the Sea" ... ... Emmett Adams.
(b) "Mignonette" ... ... Harris.
(c) "Hindoo Songs," from "Sadko"...Rimsky Korsakov
Miss D. K. Chapman.

7.20— 3. Selection: "Ja Juive" ... ... Halevy.
"JB" Studio Orchestra.

7.30— 4. Weekly Agricultural Talk (arranged by the Department of Agriculture): "The Value of Chemistry," by **Dr. St. C. O. Sinclair.**

7.40— 5. Waltz: **"JB" Studio Orchestra.**

7.48— 6. Baritone:
(a) "The Vagabond King" ... ... Friml.
(b) "She is Far from the Land" ... ... Lambert.
(c) "Cobbler's Song," from "Chu Chin Chow"...Norton.
Mr. R. West.

7.58— 7. **Weather Forecast.**

8.0 — 8. **Orpheum Orchestra,** relayed from Orpheum Theatre.

8.10— 9. Mezzo:
(a) "A Brown Bird Singing" ... ... Haydn Wood.
(b) "A Thought" ... ... Fisher.
(c) "By the Waters of Minnetonka" (by request") —Lieurance.
Miss D. K. Chapman.

8.20—10. Suite: "Petite Suite de Concert" ... ... Coleridge Taylor.
"JB" Studio Orchestra.

8.30—11. Sketch: **"JB" Studio Dramatic Company.**

8.50—12. Music by **"JB" Studio Orchestra.**

9.0 —13. **General News Service. Announcements.**

9.10—14. Jazz: **"JB" Studio Orchestra.**

9.20—15. Baritone:
(a) "To-morrow" ... ... Keel.
(b) "Love, Could I Only Tell Thee" ... ... Capel.
Mr. R. West.

9.30— **Miscellaneous Programme.**

10.30—Close down.

SATURDAY, MARCH 31st, 1928.

7.0—EVENING PROGRAMME.

7.0 —1. Dinner Music by **"JB" Studio Orchestra.**

8.0 —2. **General News Service. Announcements.**

8.10—3. **Radio Auction Bridge.**

4. **Bijou Orchestra,** relayed from Bijou Theatre.

8.30—5. **Dance Programme,** relayed from Carlton Hotel.

11.45.—Close down.

N.B.—Between 9.0 and 10.0 p.m. the Programme will be relayed to Durban.

SUNDAY, APRIL 1st, 1928.

FIRST SESSION.

10.30 a.m. Relay of Service from **Irene Dutch Deformed Church.**

11.30 a.m.—Close down.

SECOND SESSION.

3.30 p.m. **Gramophone Recital.**

5.0 p.m.—Close down.

THIRD SESSION.

7.30 p.m. Relay of Service from **Christ Church, Hillbrow.**
Opening Hymn: "At Even, ere the Sun was Set."
Psalm 8.
Lesson: Acts 26.
Second Hymn: "Rescue the Perishing."
Sermon: Text: "I was Before a Blasphemer and a Persecutor, but I Obtained Mercy," I Timothy, 1, 13, by **Rev. George C. Grubb, M.A.**
Closing Hymn: "There is a Fountain Filled with Blood."
Benediction.

Organ Voluntaries by **Mr. R. J. D. Browne.**

FOURTH SESSION.

8.45—1. Overture: "Raymond" ... ... Thomas.
"JB" Studio Orchestra.

8.55—2. Contralto:
(a) "Bless the House" ... ... May Brahe.
(b) "Cry of Rachel" ... ... Salter.
(c) "O, that it were so" ... ... Frank Bridge.
Miss Lillian Abbott.

9.5 —3. Selection: "Il Trovatore" ... ... Verdi.
"JB" Studio Orchestra.

9.20—4. Violin Solo: **Mr. J. Schulman.**

9.20—5. Suite: "Feramors" ... ... Rubinstein.
"JB" Studio Orchestra.

9.35—6. Contralto:
(a) "In Gentle Murmurs will I Mourn," from "Jephtha" —Handel.
(b) "The Lord is my Light" ... ... Allitsen.
(c) "Now Sleeps the Crimson Petal" ... ... Quilter.
Miss Lillian Abbott.

9.45—7. Selection: "Philemon and Baucis" ... ... Gounod.
"JB" Studio Orchestra.

10.0—Close down.

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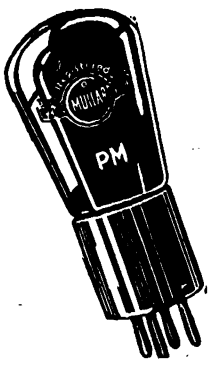

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Durban Programme.

All Programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer .... Mr. GEORGE R. MONTFORD.
Studio 'Phone Number, Central 2928.

A "Tuning Note" is transmitted one minute before all Sessions.

MONDAY, MARCH 26th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "The Little Girl from Hanley Way."

(b) "I be hopin' you Remember."

(Songs of the Malvern Hills, by R. Coningsby Clarke.)

Miss Phyllis Wild.

Elvia Rayner (pianoforte). Compositions by Chaminade.

Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session** (arranged by **Miss Isobel Niven.**)

4.45 **The Studio Orchestra.**

5.0 **Children's Corner: Aunt Janet,** of the library, will tell you more adventures on the desert island, from "The Coral Island" (R. M. Ballantyne). Piano solos, by **Uncle Fred.** Come and join us in a game of musical chairs. Lots of fun and frolic. Birthday Greetings and Riddles.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk:** (In Afrikaans.)

Light Music.

7.30 **Dinner Hour Session:** The Wireless Orchestra.

March: "Here, there and Everywhere" ... ... Bosc.
Selection: "Petticoat Fair" ... ... Wood.
Valse: "Immortal" ... ... Gungl.
Morceau: "Wedding Bells" ... ... Rimmer.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 **Natural History Talk:** "The Companions and Slaves of Ants." **Mr. E. C. Chubb.**

"A Studio Programme."

8.25 Selection: "Merry England" ... ... German.

The Wireless Orchestra.

8.35 Soprano:

(a) "The Songster's Awakening" ... ... Percy Fletcher.

(b) "Song of the Little Folk" ... ... Eric Coates.

Mrs. George Glasspoole.

8.45 **General and Local News.**

8.55 Fox Trot: "Hallelujah" ... ... Youmans.
Airs from "Martha" ... ... Flotow.

The Wireless Orchestra.

9.5 Viola: **Mr. A. McLoughlan.**

9.10 Lady Macbeth's Letter Scene (Macbeth) Act 1 Scene V., Shakespeare.

Miss Anne Maynard.

9.20 Valse: "Luna" ... ... Lincke.
March: "The Victors" ... ... Eibel.

The Wireless Orchestra.

9.30 Soprano:

(a) "Solveig's Song" (Peer Gynt) ... ... Greig.

(b) "Sunshine and Butterflies" ... ... Bunning.

Mrs. George Glasspoole.

9.40 Pianoforte:

"Minuet from Sonata, in E. Minor" ... ... Greig.

Miss Elvia Rayner.

9.45 Recitals:

(a) "A Woman in a Shop" ... ... May Isobel Fisk.

(b) "Our Delightful Language" (from the point of view of a bewildered Frenchman) ... ... Anon.

Miss Anne Maynard.

9.55 Fox Trot: "When Day is Done."

Jack Hylton and his Orchestra.

10.0 Close down.

TUESDAY, MARCH 27th, 1928.

12.30 **Lunch Hour Session:—**

Contralto:

(a) "If I might come to You" ... ... Squire.

(b) "In the Sunshine of To-morrow" ... ... Somers.

Miss Frances Mallach.

Baritone:

(a) "I come to You" ... ... Johnson.

(b) "That was Yesterday" ... ... Coningsby Clarke.

Mr. Keith Brower.

The "Pruchner" Piano Player.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** (arranged by **Miss Isobel Niven.**)

4.45 **Light Music.**

5.0 **Children's Corner:** "A New State with a Glorious Past." Travel Talk No. 1, by **Aunt Isobel,** with musical illustrations. A News Bulletin, and a chat about the Family.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Special Request" Gramophone Records.
'Cello:

(a) "Meditation in C." ... ... Squire.

(b) "The Phantom Melody" ... ... Ketelbey.

Miss Edna Elphick.

7.50 Excerpts from **"A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 Contralto:

(a) "Look Down Dear Eyes" ... ... Fisher.

(b) "The Hand of You" ... ... Jacobs Bond.

Miss Peggy Keyter.

8.15 Summer Days Suite:

(a) Country Lanes. "At the Dance" ... ... Coates.

(b) On the Lake. "Wood Nymphs" ... ... Coates.

Queen's Hall Symphony Orchestra.

8.20 Banjo Solos: **Mr. R. O. Upton.**

8.30 A Dramatic Playlet: **"The Gutter of Time,"** by Alfred Sutro. Played by the **A.B.C. Dramatic Company.**

Characters:

Mrs. Transford ... ... **Miss Melba Gourlay.**
Sir Harry Jardine ... ... **Mr. George R. Montford.**

Holidays.

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Mind Picture: The drawing-room of Mrs. Transford's flat in San Francisco. The garish and tasteless appointments are of the kind usually to be found in apartments that are let furnished. Endeavours have, however, been made, and not wholly without success, to tone down the prevailing vulgarity by means of a few good prints and photographs on the walls, a few pleasant draperies; on the small table, by the side of a china tea-service, stands a bowl filled with exquisite roses.

Mrs. Transford is seated in a low rocking-chair, close to the little table, reading a paper-covered novel. She wears an exceedingly pretty tea-gown. She is a very handsome woman—no longer young, but preserving admirably the semblance of youth. Her face, seen in repose, looks hard and stern; there are lines about the mouth and eyes that tell of much sorrow and bitterness; but her expression, when she is speaking and smiling becomes exceedingly attractive.

The door opens, and Sir Harry Jardine enters. He is a young man: tall, square shouldered, vigorous, with a frank and pleasant face. Mrs. Transford looks up, smiles, and holds out her hand, which he takes eagerly and presses in his.

The rise and fall of the curtain is denoted by the ringing of a bell.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, MARCH 28th, 1928.

12.30 **Lunch Hour Session:—**

Mezzo Soprano:

(a) "Butterfly Wings" ... ... Phillips.

(b) "Smiling Through" ... ... Marshall.

Miss Eileen Green.

Elvia Rayner (pianoforte). Compositions by Chopin.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** (arranged by **Miss Isobel Niven**).

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital of Brunswick Records. (Supplied by Brunswick (S.A.), Ltd., of 434, West Street.)

7.13 Pianoforte Duet:

"Polish Dance" ... ... Scharwenka.

Misses Elvia Rayner and Hellen Rutter.

7.31 Literary Talk, by "**Bookworm**" of the "Natal Advertiser."

7.50 Pianoforte Duet:

"Spanish Dance No. 3" ... ... Moszkowski.

Misses Elvia Rayner and Hellen Rutter.

8.0 **Time Signal.**

8.5 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace.

March: "Aide-de-Camp" ... ... Hume.

Overture: "Pique Dame" ... ... Suppe.

Selection: "Chu Chin Chow" ... ... Norton.

Baritone:

"Rose of My Life" ... ... Fabian.

Mr. Val Wright.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, MARCH 29th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Ay, Ay, Ay," ... ... Perez.

(b) "Caro Mio Ben" ... ... Giordani.

Madame Doughty.

Mezzo:

(a) "I love you Truly" ... ... Jacobs Bond.

(b) "A Bowl of Roses" ... ... Clarke.

Mrs. Middlesborough.

The "Pruchner" Piano Player.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** (arranged by **Miss Isobel Niven**).

4.45 **Light Music.**

5.0 **Children's Corner:** The Fish with a cold, from "The Wally Pug of Why" (Farrow), told by **Aunt Janet,** of the library. Two little songs by **Aunty Mollie. Uncle Fred** at the piano.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Reports.

7.5 **Dinner Hour Session:** "Famous Artistes," Recital of His Master's Voice Records. (Supplied by Messrs. Mackay Bros. and McMahon, of West Street.)

8.0 **Time Signal.**

Bass (in Studio):

(a) "My Last Abode" ... ... Schubert.

(b) "The Ballad Monger" ... ... Easthope-Martin.

(c) "Annie Laurie" ... ... Lehmann.

Mr. W. Slessor Whyte.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion. Conductor, **Mr. T. H. Huddle.**

"A Classical Concert."

Overture: "Don Juan" ... ... Mozart.

Symphony in D. (No. 2.) ... ... Beethoven.

(a) "Adagio molto—allegro con brio."

(b) "Larghetto."

(c) "Scherzo allegro."

(d) "Allegro molto."

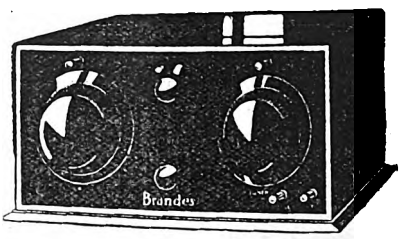
9.5 (approx.) **General and Local News.**

Bass (in Studio).

"The Song of the Volga Boatman" ... Chaliapine-Koeneman.

Mr. W. Slessor Whyte.

"I did not know"



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Concerto for Piano and Orchestra ... ... Beethoven.
(a) "Allegro moderato."
(b) "Andante con moto."
(c) "Rondo."
Solo piano: **Miss M. M. Clark.**
"Serenade for Strings" ... ... Elgar.
(a) "Allegro piaceoole." (b) "Larghetto." (c) "Allegretto."
Poeme Symphonique: "Le Chasseur Maudit" ... Cesar Franck.
10.0 Close down.

FRIDAY, MARCH 30th, 1928.

12.30 **Lunch Hour Session:** The Wireless Orchestra.
Selection: "In Operaland" ... ... St. Quentin.
"Humoresque" ... ... Dvorak.
Fox Trot: "The Calinda" ... ... Hupfield.
"Sylvan Scenes" ... ... Fletcher.
Piano: **Miss Elvia Rayner.**
'Cello: **Miss Jenny Isaacson.**
Selection: "Lucia de Lammermoor" ... ... Donizetti.
Valse: "Queen of May" ... ... Godin.
Entracte: "Le Long du Missouri" ... ... Christine.
Overture: "Pique Dame" ... ... Suppe.
Intermezzo: "The Burmah Maid" ... ... Ancliffe.
March: "Rodatsky" ... ... Strauss.
2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** (arranged by **Miss Isobel Niven**).
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner:** Another visit from **Uncle Jim.** A news bulletin and Birthday Greetings. A chat with **Aunt Isobel** about children of other days. (12) Eric, the Anglo Saxon Boy. Music by members of the Family.
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Light Music.**
7.13 **Sports Talk by "Natalian."**
7.30 **Dinner Hour Session:** The Studio Orchestra.
March: "Children of the Regiment" ... ... Fucik.
"In a Chinese Temple Garden" ... ... Ketelbey.
Valse: "Hofball Tanz" ... ... Gungl.
Serenade: "Amena" ... ... Lincke.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.10 Talk: "Landmark in our Empire's History," No. 5. "Our Mother Queen." **Mr. J. Bennett Mumford.**
8.25 Selection: "Nursery Rhymes" ... ... Byng.
The Studio Orchestra.
8.35 Mezzo:
(a) "Heart Forget" ... ... Charles Trew.
(b) "Twin Slames" ... ... Monk Gould.
Miss Jessie Stewart.
8.45 **General and Local News.**
8.55 Morceau: "Floral Dance" ... ... Hyde.
"Quand tu Chantes" ... ... Gounod.
The Studio Orchestra.
9.5 Viola: **Mr. W. B. Carter.**
9.10 Tenor:
(a) "Minona" ... ... Macmurrough.
(b) "Somewhere a Voice is Calling" ... ... Tate.
Mr. Dai Griffiths.
9.20 Selection: "The Grand Duchess" ... ... Offenbach.
The Studio Orchestra.
9.30 Saxophone: "Saxo-phun" ... ... Wiedoft.
Rudy Wiedoft.
9.35 Mezzo:
(a) "Had I but Known" ... ... Nicholls.
(b) "Down Here" ... ... Brahe.
Miss Jessie Stewart.
9.45 Pianoforte: "Cradle Song" ... ... Rimsky-Korsakov.
Miss Elvia Rayner.

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March, 1928

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General Manager

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9.50 Tenor:

(a) "The Last Watch" ... ... Pinsuti.

(b) "Colinette" ... ... Coningsby Clarke.

Mr. Dai Griffiths.

9.58 **Jazz Item.**

10.0 Close down.

SATURDAY, MARCH 31st, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

Overture: "Carnival Romain" ... ... Berlioz.

Valse: "Princess May" ... ... Waldteufel.

Selection: "Cavalleria Rusticana" ... ... Mascagni.

Morceau: "La Tzigane" ... ... Ganne.

Cornet Solo: "Where my Caravan has Rested" ... ... Lohr.

Mr. F. S. Roakes.

Suite: "My Lady Dragon Fly" ... ... Finck.

Fantasia: "L'Infant Prodigue" ... ... Wormser.

"Arabesque" ... ... Phillips.

"March of the Gladiators" ... ... Fucik.

12.30 Close down.

7.15 **Reports:** Weather Reports, Shipping Intelligence, Wool Report.

7.20 **Dinner Hour Session:** Recital of Columbia Records (supplied by Messrs. Polliack & Co., of West Street).

8.0 **Time Signal.**

Agricultural Talk (in English).

Light Music.

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

Overture: "Light Cavalry" ... ... Suppe.

Selection: "The Passing Show" ... ... Finck.

Tenor: "One Flower Grows Alone in your Garden" (Desert Song) ... ... Romberg.

Mr. Rene de la Rue.

Valse: "An Ideal Dream" ... ... Fucik.

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB"**

10.0 **Relay from Criterion Theatre.**

10.20 **Famous Dance Orchestras.** Groups of three Dance Numbers will be transmitted, interspersed with Vocal and Instrumental Items.

11.0 Close down.

SUNDAY, APRIL 1st, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

Overture: "Italiana in Algeria" ... ... Rossini.

"Two Slavonic Dances" ... ... Dvorak.

Scenes from "The Flying Dutchman" ... ... Wagner.

Solo Euphonium: "Nazareth" ... ... Gounod.

Mr. F. J. Beswick.

Morceau: "Promotion" ... ... Strauss.

"Hungarian Rhapsody, No. 1" ... ... Liszt.

Valse: "Gossamer" ... ... Elliott.

Airs from the Operas of Offenbach.

4.30 **Children's Corner.** The Family will entertain us.

5.15 Close down.

6.45 **The Bells of St. Pauls.**

7.0 **Evening Service:** relayed from **Musgrave Road Congregational Church.** Preacher: **The Rev. Harsum Taylor.**

8.30 **"A Popular Concert,"** relayed from the Summer Palace. The Durban Municipal Orchestra, under the direction of **Mr. T. H. Huddle:—**

March de Petets Marmosets" ... ... Ganne.

Ballet Music: "Faust" ... ... Gounod.

Baritone: **Mr. Robert Wettergreen.**

"Une Fete a Aranjuez" ... ... Demersmann.

"Dance Revels" ... ... Montague Phillips.

(a) Mazurka. (b) Minuet. (c) Valse.

Xylophone Solo: "Medley of Overtures" ... ... arr. Chosack.

Mr. I. Chosack.

(a) "Mock Morris" ... ... Grainger.

(b) "Shepherd's Hey" ... ...

Baritone: **Mr. Robert Wettergreen.**

Airs from the "Geisha" ... ... Jones.

10.0 Close down.

In and Out the Capetown Studio.

Gramradio comes into its own.

At last Gramradio has received its place in the programme as a definite feature of the day's broadcast. It has come into its own, and now competes with the other attractions for a place in the public favour. This development, which has long been foreshadowed by improved technical equipment at this end, is the outcome of a spirited demand both in and out of the Press for details of Gramradio transmissions. No clearer indication of popularity could be expressed, and, therefore, the Programme Department, in spite of the extra work entailed, very willingly set to and has produced as comprehensive a programme of items as is compatible with the exergencies of radio entertainment.

Every item has been carefully timed and chosen with respect to its place in the programme. No longer is the listener called upon to bear the anxious strain of wondering whether his favourite record will be played or not.

The compliment paid Gramradio has extended our energies in other directions, and now the programmes are as detailed as is humanly possible with a limited Studio staff.

Programme of Small Items.

The Monday programme has a homely air about it; imparted by the number of soloists who are taking part after the Alhambra Orchestra, under Max Miller, has struck the first chords of attention. We then have a couple of Bob Parker's popular saxophone solos, which are followed by a few patter songs for which Mr. W. M. Davidson is well known, particularly in his Gilbert and Sullivan numbers. The one string fiddle, beloved of many, will be played by Harold Hecker and Beatrice Renouf, with her delightful mezzo soprano, and Andreé Theunnissen, the young violinist, complete the list of artists.

As usual the relay from the Tivoli will follow the Afrikaans News Service.

Two Newcomers.

"New artists" is ever the cry of the Studio; therefore, it is particularly pleasing to be able to produce two on the same programme.

Mrs. Gilbert Badhall, known to the Capetown concert platform as Aileen Steer, is singing four interesting songs, and her first broadcast will be a delight to her many friends, who have long regretted her almost complete retirement into private life.

Dr. W. J. B. Pienaar is sure to give an arresting talk. His subject will be "Phonetics," as one might expect from the position he now holds at the Stellenbosch University—that of Acting Professor of Old English and Germanic Philology. With a degree conferred by the London University and a record of excellent research work at Oxford, he is something of an authority on his subject. But probably more interesting than this to the lay mind is the interesting experiment he recently inspired at Stellenbosch—a Shakesperian Festival, featuring "Hamlet" on modern clothes; Dr. Pienaar himself playing the name part. The gloomy Dane has visited many strange places in the last three hundred odd years, but only the Doctor had the courage to lure him to the sanctimonious shades of Stellenbosch in plus fours.

Eric Bray (viola) and Geoffrey Miller (piano) are representing the solo talent of the Capetown Orchestra for the evening, and Walter Applewhite has chosen four favourite songs from his repertoire.

A Competition and Three Recitals on Wednesday.

The competition has been so lucidly explained in the programmes proper that there is nothing left for me to do but wish you luck in winning the ten guineas. Never in the history of our station have we had the pleasure of tempting our listeners with such visions of wealth; the inspiration is the station director's, the generosity Messrs. Polliacks', of Adderley Street. Listen at 9.5 and win a prize. It is amusingly easy.

The charming things I wrote about Madge Allan last week still holds good, although she has had to postpone her recital until the 28th, owing to her ambitious and remarkably successful productions with the Somerset West Operatic enthusiasts.

Hilda Schalmbe, except for one Dvorak item, is giving a Chopin recital of enticing choice, and Alfred Selby, a much spoken of tenor, comes on the air at 8.15.

At 9.30, Cleghorn's Café Orchestra, under Percy Rees, will undergo their weekly test of popularity, and, no doubt, emerge with the usual flying colours. The item from the Tivoli cannot boast such certainty as we do not know what it will be. However, hope is a hardy perennial.

DRINK RED DAISY TEA—IT IS THE BEST.

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Dance Programme.

This has long remained a secret between the announcer and the Friday night dance audience; but now we are all to share in it by reason of "the-grave-giving-up-its-dead" phase through which Gramradio is now passing. By turning to your programme you can select your favourite partner with your favourite tune, and if the tune is not there you simply have to phone 5888 central and the end of the programme will be entirely of your own choosing.

Shakespeare at the City Hall.

Much has been written to convince us that the National Bard was the first radio dramatist. Some of us believe it, some of us do not, but whatever you personally think about it, you will, I am sure, be arrested by the production from the City Hall on Saturday night. The "Mid-Summer Night's Dream" is, of course, a pastoral, but even four walls, and municipal walls at that, cannot altogether rob it of that fragrant freshness which jigs merrily among its fairies, lovers, dukes and clowns. Mr. Alfred Holtzer is the producer in conjunction with the Capetown Orchestra, which is playing Mendelssohn's delightful music. The characters and scenes have been painstakingly noted in the programme, and if there is any intelligibility, we would beg you to remember that the production is not being presented exclusively for a radio audience. The microphone on this occasion is rather in the place of one of the audience, and we would ask you to take your place beside it in sympathetic mood.

GLADYS DICKSON.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, MARCH 26th, 1928.

LUNCH-HOUR SESSION.

Columbia Records (supplied by Messrs. Polliack's, Adderley Street).

12.45 Overture: "Poet and Peasant" ... ... Suppe.

Grenadier Guards.

Songs: "One Alone"
"Riff Song" from "Desert Song" ... ... Friml.

Harry Welchman.

1.0 **Time Signal.**

News Summary (by Courtesy of "Cape Times").

Selection: "Die Fledermans" ... ... Strauss.

Duets:
"Love and War."
"Gendarmes."

Frank Mullins and Norman Albin.

Violin Solos:
"Slavonic Dance."
"Le Printemps."

Joseph Szigeti.

(a) "Melody in F" ... ... Rubenstein.
(b) "Cavatina" ... ... Raff.

J. H. Squire's Celeste Octette.

Excerpts from "Yvonne."
(a) "Day Dreams."

Ivy Tresmand and Chorus.

(b) "Couleur de Rose."

Ivy Tresmand and Arthur Pusey.

(c) "We Always Disagree."

Ivy Tresmand and Gene Gerrard.

(d) "Magic of the Moon."

Nita Underwood and Chorus.

March: "Flag of Freedom" ... ... Coles.

International Staff Band of the Salvation Army.

1.45 Close down.

AFTERNOON SESSION.

4.30 "Medley of Sea Songs."

Debroy Somers Band.

Songs:
(a) "Within the Garden of my Heart" ... ... Scott.
(b) "Mother Machree."

Gerald O'Brien.

"The Belfry."
"Dance of the Waves."

Mandoline Band.

'Cello Solos: ...
(a) "Drink to me Only."
(b) "The Broken Melody."

W. H. Squire.

Selection: "Belle of New York."

Grenadier Guards.

5.0 **Time Signal.**

5.2 **Afternoon Topics:** A Fantasy.

Teens: More beautiful things collected by Arthur Mees and told by **Aunt Lex.**

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the **Studio Trio.**

Valse: "Morgenblatter" ... ... Strauss.
Selection: "High Jinks" ... ... Friml.
Intermezzo: "Liebestraume" ... ... Von Blor.
Suite: "A Lover in Damascus" ... ... Woodforde-Finden.
Valse: "Delices" ... ... Ganne.
"Chanson Russe" ... ... Krein.
"Nocturne in E Flat" ... ... Chopin.

7.45 **Weekly Talk to Farmers.**

4. Functions and work of the Division of Field and Animal Husbandry, by **R. W. Thornton,** Director of Field and Animal Husbandry.

8.15 **Alhambra Orchestra.**

Saxophone Solo: **Bob Parker.**
Songs: **W. M. Davidson.**
One-string Fiddle Solo: **Harold Hecker.**
Songs: **Beatrice Renouf.**
Violin Solo: **Andrée Theunissen.**

9.0 **News Service** (English).

9.5 One string fiddle solo: **Harold Hecker.**
Songs: **Beatrice Renouf.**
Violin Solo: **Andrée Theunissen.**
Saxophone Solo: **Bob Parker.**
Songs: **W. M. Davidson.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

TUESDAY, MARCH 27th, 1928.

LUNCH-HOUR SESSION.

Columbia Records (supplied by Messrs. Polliack's, Adderley Street).

12.45 Selection: "Baccanalia."

Herman Finck and his Orchestra.

(a) "Just a Memory."
(b) "Charmaine."

Jean Lensen and Orchestra.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Songs:
"Sweet Phyllis."
"Sea Rapture."

William Heseltine.

Violin Solo: "Romance" ... ... Wieniawski.

Ivanovitch Bratza.

1.15 **Organ Recital,** relayed from City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City organist.

1. "Scherzo" ... ... Turner.
2. "In Spring Time" ... ... Hollins.

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3. "Pastorale" ... ... Clausmann.
4. "Andante" ... ... Batiste.
5. "March Militaire" ... ... Faulkes.

1.50 Close down.

AFTERNOON SESSION.

4.30 Suite: "Summer Days" ... ... Coates.
(a) "In a Country Lane."
(b) "On the edge of the Lake."
(c) "Rustic Dance."

Songs:
"Rose Softly Blooming."
"When Daisies Pied and Violets Blue."
Dora Labbette.

Piano Solo: "Marche Militaire" ... ... Schubert.
Fox Trot: "Side by Side."

5.0 **Time Signal.**
Afternoon Topics: "Travel Glimpse."
Children's Session: A story by Hugh Chesterman. "The Chinaman." Music.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the **Studio Trio.**
Overture: "Arcadians" ... ... Talbot.
Valse: "Charmaine" ... ... L. Rapee.
Selection: "Lido Lady" ... ... Rogers.
Piano Solo: Selected.
Suite: "Joyous Youth" ... ... Coates.
"The Perfect Melody" ... ... O'Hara.
Valse: "Les Jaloux" ... ... Gauwen.

7.45 **Records.**
Duet: "Everything's made for Love."
Vaughan De Leath and F. Harris.
Organ Solo: "Dancing Tambourine."
Lee White.
Song: "Just a little Lady."
Florence Oldham.
Piano Solo: "Mine."
Lee Sims.

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Orchestral Programme by Capetown Orchestra.** Conductor, **W. J. Pickerill.**
Overture: "Le Roi d' Yvetot" ... ... Adams.
"Chanson Napolitaine" ... ... D'Ambrosio.
"Brise du Soir" ... ... Gillet.

Songs:
"Unmindful of the Roses" ... ... Coleridge Taylor.
"Norwegian Song" ... ... Aspinalar.
Mrs. Gilbert Badnall.

Viola Solos:
"Cavatina" ... ... Raff.
"Morceau" ... ... Raff.
Eric Bray.

Songs:
"Summer's Night" ... ... Thomas.
"The Wind Mill" ... ... Milton.
Walter Applewhite.

Suite from "Merchant of Venice" ... ... Rosse.

9.0 **News Service** (English).

9.5 **Talk on "Phonetics," by Dr. J. B. Pienaar,** M.A., Ph.D. (Acting Professor of Old English and German Philology at Stellenbosch University).

9.20 "Adagio and Farandole" from "L'Arlesienne" ... ... Bizet.
Selection: "The Country Girl" ... ... Monckton.

Songs:
"The Arrow and the Song" ... ... Balte.
"To Music" ... ... Schubert.
Mrs. Gilbert Badnall.

Piano Solos:
"Evening" ... ... Schumann.
"Why?" ... ... Schumann.
"Soaring" ... ... Schumann.
Geoffrey Miller.

10.0 **News Service** (Afrikaans).

10.5 Songs:
"Border Ballad" ... ... Wallace.
"She is far from the Land" ... ... Lambert.
Walter Applewhite.

Selection: "Princess Charming" ... ... Friml.
Characteristic: "The Nigger's Birthday" ... ... Lincke.

10.30 Close down.

WEDNESDAY, MARCH 28th, 1928.

LUNCH-HOUR SESSION.

12.45 Suite: "Keltic" ... ... Foulds.
(a) The Call. (b) Keltic Lament. (c) Gathering of the Clans.
Song: "Little Cattle, Little Care" ... ... ——
Norman Albin.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Selection: "Memories of Tschaikowsky.
J. H. Squire's Celeste Octette.
Songs (a) Silent Noon." (b) Peace."
J. Dale Smith.
Piano Solo: "Ballade in A Flat" ... ... Chopin.
William Murdock.
(a) "Some Other Bird Whistled a Tune."
(b) "Honeymoon Waltz."
Whistled by **Sybil Sanderson Fagan.**

Part Songs:
(a) "Monotonously Rings the Little Bell."
(b) "Song of the Volga Boatmen."
Don Cossacks' Choir.

Violin Solos:
(a) "Moment Musicale" ... ... Schubert.
(b) "Chanson Triste" ... ... Tschaikowsky.
Overture: "Carnival" ... ... Dvorak.
Hallé Orchestra.

12.45 Close down.

AFTERNOON SESSION.

4.30 Excerpts from "The Charlot Show."
(a) "Silly Little Hill."
Jessie Matthews and Henry Lytton, Junr.
(b) "The Whimsical Pedlar."
Dick Francis.
(c) "The Good Little Girl and the Bad Little Girl."
Jessie Matthews.
(d) "When the Hansom Cabs were Lined upon the Ranks."
Herbert Mundin.
(e) "The Elevator Belle."
Herbert Mundin and Hazel Wynne.
(f) "Friendly Ghosts."
Jessie Matthews.
(g) "Ukulele Liza Brown."
Henry Lytton, Junr.
(h) "Journey's End."
Jessie Matthews and Company.

5.0 **Time Signal.**
Afternoon Topics: Radio Matters.
Teens': A Great Spaniard: Saavedra Cervantes (1547-1616).

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Thousand-an-One Nights" ... ... Strauss.
Selection: "Pearl Girl" ... ... Talbot.
"Andante Cantabile" ... ... Tschaikowsky.
"Humouresque" ... ... Dvorak.
Suite: "Four Cinderella Dances" ... ... Lohr.
'Cello Solo (Selected).
"Aubade Printaniere ... ... Lacome.

7.45 **Records:—**
Song: "When the King went forth to War."
Norman Allin.

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Piano Solo: "Elle Danse."

Friedman.

Duet: "You Didn't Ask me First."

Lily Elsie and F. Margetson.

Violin Solo: "Liebesleid."

Prahka.

RECITAL PROGRAMME:

8.15 Tenor:

(a) "Madelina" ... ... James.
(b) "Questa and Guella," from "Rigoletto" ... . Verdi.
(c) "My Dreams" ... ... Tosti.
(d) "Mountain Lovers" ... ... Squire.

Arthur Selby.

8.30 Piano:

(a) "Etude in A Flat" ... ... Chopin.
(b) "Prelude in C Minor" ... ... Chopin.
(c) "Nocturne in C Sharp Minor" ... ... Chopin.
(d) "Last Movement of Suite" ... ... Dvorak.

Hilda Schwalbe.

8.45 Soprano:

(a) "Deh! vieni, non, tardar" ("Figaro") ... ... Mozart.
(b) "Who is Sylvia?" ... ... Schubert.
(c) "April Morn" ... ... Batten.
(d) "Nightingales of Lincoln's Inn" ... ... Oliver.
(e) "There are Fairies at the Bottom of our Garden" —Lehmann.

9.0 **News Service** (English).

PRIZES £10 10s. POLLIACK'S COMPETITION.

Listen Carefully to the following Records:

(a) 3897: "Baby's Sweetheart."

Jean Lensen and His Orchestra.

(b) 4672: "C'est vous" (It's you).

Layton and Johnstone.

(c) D1527: Violin Solo: "Minuet in C Major" ... Beethoven.

Joseph Szigeti.

(d) 4654: Waltz: "Diane."

Kit Cat Band, with Organ Solo.

(e) "L2039: Duet from "Aida": "O Terea Addis" ... Verdi.

(f) Soprano: "Charmaine."

Florence Oldham.

(g) Mixed Voices: "A Russian Barcarolle."

The Chauve Souris.

What YOU have to do.

These Records will be played in the above order. When you are satisfied as to which you liked best, put the figure "1" alongside. Then think which was the one you liked **second** best, an put the figure "2" next to that one, and so on.

When you have gone through the lot and have marked them off from "1" to "7," put the result in an envelope marked "Competition," and address to "Broadcasting," Radio House, Loop Street.

Messrs. Polliack's, of Adderley Street, Capetown, have kindly offered three prizes of £5 5s., £3 3s. and £2 2s. to the competitors whose selections come nearest to the majority votes.

In the event of two or more competitors tying the prize money will be divided.

This Competition is open to all sections of the public, and we would ask all listeners to invite their friends to take part.

Get them to listen-in with you on Wednesday, 28th, at 9 p.m.

9.30 **Cleghorn's Cafe Orchestra.** Leader, **Percy Rees.**

(1) For Trot.
(2) Song Waltz: "Dawn of To-morrow."
(3) Overture: "William Tell."
(4) Fox Trot: "Ice Cream."
(5) Quick Step: "Persian Rosebud."

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

THURSDAY, MARCH 29th, 1928.

Lunch-Hour Session.

12.45 Overture: "Fidelio" ... ... Beethoven.

Band of the Garde Republicaine.

Songs:

"Impatience" ... ... Schubert.
"The Lotus Flower" ... ... Schumann.

Richard Tauber.

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

(a) "Napoli" ... ... Scarperia.
(b) "The Road to Loch Lomond" ... ... Evans.

J. H. Squire Celeste Octette.

Piano Solos:

(a) "Black Keys Study" ... ... Chopin.
(b) "Butterfly Study" ... ... Chopin.
(c) "Prelude" ... ... Rachmaninoff.

Leopold Godowsky.

1.15 **Organ Recital** by **Alban Hamer,** relayed from St. George's Cathedral.

1.50 Close down.

Afternoon Session.

4.30 "1927 Song Hits."

New Regent Orchestra.

Songs:

"E Lucevan le Stelle" from "La Tosca" ... ... Puccini.
"Recondita Armonia."

Pertile.

'Cello Solos:

"Nobody knows the trouble I've Seen" ... ... Brown.
"I will walk with my Love" ... ... Hughes.

W. H. Squire.

"Just another day wasted Away."
"One Summer Night."

Layton and Johnstone.

Selection: "Plantation Songs" ... ... Clutsam.

Grenadier Guard's Band.

5.0 **Time Signal.**

Short Story: "Carlton's Drive."

Children: "The Sacred Cat," and music.

Evening Session.

7.0 **Time Signal.**

Dinner Hour Music by the **Studio Trio.**

Valse: "Le Rose Noire" ... ... Aubry.
"Chanson de Matin" ... ... Elgar.
"Chanson de Nuit" ... ... Elgar.
Selection: "Peggy Ann" ... ... Rogers.
"The Walnut Tree" ... ...Diver.
Suite: "Fireflies" ... ... Ewing.
Intermazzo: "Little Miss Butterfly" ... ... Cussans.

7.45 **Records.**

Duet: "Tired Hands."

Layton and Johnstone.

Piano Solo: "Me and My Shadow."

Henderson.

Song: "Oh! how I love my Boatman."

Vaughan de Leath.

'Cello: "Columbine and Harlequin."

Squire.

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Classical Concert by Capetown Orchestra,** relayed from the City Hall. Conductor, **W. J. Pickerill.**

Overture: "Manfred" ... ... Schumann.
Symphony No. 4, in B Flat.

9.0 **News Service** (English).

Intro. and Allegro for Quartet and Strings ... ... Elgar.
(First performance in South Africa.)
Suite in F ... ... Handel Kirley.

10.0 **News Service** (Afrikaans).

10.5 **Waldorf Orchestra.** Musical Director, **Isidor Fisher.**

Fox Trot: "I call you Sugar."
Fox Trot: "Miss Annabelle Lee."
Waltz: "Shady Tree."
Tango: "How would you feel dear?" (Isidor Fisher) (By special request).

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Novelty: "Nola Intermezzo."
Vocal Humoresque: "Ice Cream."
10.30 Close down.

FRIDAY, MARCH 30th, 1928.

LUNCH-HOUR SESSION.

Parlophone Records.

12.45 Selection: "The Vagabond King" ... ... Friml.

Edith Lorand and Orchestra.

"Ay! Ay! Ay."

Erinbio Vendros.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Overture: "Zampa" ... ... Herold.

Symphony Orchestra.

Violin Solos:
(a) "Schor Rosmarin" ... ... Kreisler.
(b) "Tower of old St. Stephen" ... ... Traditional.
(c) "Minuet in G" ... ... Beethoven

Edith Lorand.

"Spinning Chorus" from "Flying Dutchman" ... Wagner.
"Bridal Chorus" from "Lohengrin" ... ... Wagner.

Irmler Choir.

Two Fantasies:
(a) Russian.
(b) Oriental.

Major Bela Orchestra.

Songs:
"Drake's Drums" ... ... Stanford.
"The Old Superb."

Reginald Whitehead.

Intro. to 3rd Act. "Lohengrin" ... ... Wagner.

Berlin State Opera Orchestra.

AFTERNOON SESSION.

Schubert Song Cycle, "The Winter Journey." Sung, Richard Tauber. (Parlophone Records.)
(a) "The Linden Tree."
(b) "Stormy Morning."
(c) "Wayside Inn."
(d) "The Guide Post."
(e) "Courage."
(f) "The Post."
(g) "The Organ Player."

5.0 **Time Signal.**

Afternoon Session: Short Song Recital.

Children: Something you were promised sometime ago.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the **Studio Trio.**

Valse: "Rose of Yesterday" ... ... Lehrmann
Entracte: "At Twilight" ... ... Forster.
Selection: "Madame Butterfly" ... ... Puccini.
Intermezzo: "La Petite Coryfee" ... ... Tracy.
Piano Solo: (Selected) **Max Miller.**
"Keltic Lament" ... ... Foulds.
Suite: "Three Dances" ... ... Ketelby.

7.45 **Records:**
"Clap your Hands" ... ... Columbia.
"Carnation Flower" ... ... Columbia.
"Shenandoah" ... ... Regal
Folk Dance: "The Merry Merry Milkmaid" ... Columbia.

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 Prologue from "Pagliacci" ... ... Leoncavallo.

Harold Williams.

"Swing Along." **The Salisbury Singers.**
"Two Black Crows" (Parts 5 and 6). **Moran and Mack.**

8.30 Orchestra Item: **Alhambra Orchestra.**

8.35 **Programme of Dance Music.**

Foxtrots:
(a) "Rain."
(b) "Soliloquy."
(c) "Baby's Blue."
(d) "My Blue Heaven."

Dan Voorhees and His Orchestra.

Waltzes:
(a) "By the Waterfall."
(b) "If I could look into your Eyes."

Foxtrots:
(a) "Barbara."
(b) "Music and Moonlight."
(c) "She don't Wanna."
(d) "When the Day is Done."

The Kit-Kat Club Band. (Columbia Records.)

9.0 **News Service** (English).

9.5 Orchestra Item: **Alhambra Orchestra.**

Songs: "Sea Chanties." **Raymond Newell.**

9.15 Foxtrots:
(a) "A Lane in Spain."
(b) "Just a Memory."
(c) "Someday you'll say O.K."
(d) "I'll just go Along."

Vincent Lopez and His Casa Lopez Orchestra.

Blues:
(a) "Mean Dog Blues."
(b) "Washboard Blues."

Red Nichols and His Five Pennies.

Waltzes:
(a) "Homeward Bound."
(b) "The Sweetheart of Sigina Chi."

The Regent Club Orchestra.

Foxtrots:
(a) "It's a happy old World."
(b) "I Love you, but I don't know Why."
(c) "You can't cry over my Shoulder."
(d) "If tears could bring you back to Me."

Park Lane Orchestra.

Foxtrots:
(a) "Swanee Shore."
(b) "One o'clock Baby."

Ben Bernie and His Roosevelt Orchestra.

(Brunswick Records.)

10.0 **Time Signal.**

News Service (Afrikaans).

10.5 Dance numbers requested will be played during this last hour.

Please 'phone your requests early.

11.0 Close down.

SATURDAY, MARCH 31st, 1928.

LUNCH-HOUR SESSION.

12.45 **Records:—**

March: "Le Regiment de Sambre et Meuse" ... ... Turlet.

Scots Guards Band.

Overture: "A Night's Camp in Granada" ... ... Theuzer.

Orchestra of State Opera House, Berlin.

Song: "Spring" ... ... Hildach.

Richard Tauber.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

"Rhapsody in Blue" ... ... Gershwin.

Julian Fick's Symphony Orchestra.

Songs:
(a) "Drake's Drum" ... ... Stanford.
(b) "The Old Superb" ... ... Stanford.

Robert Watson.

Piano Solo: "Hungarian Rhapsody No. 12" ... ... Liszt.

Karol Szetu.

(a) Witches Dance from "Le Ville" ... ... Puccini.
(b) "Concert Waltz" ... ... Glazounov.

B.B.C. Wireless Orchestra.

Duet: "Bella Fighia dell-amore," from "Rigoleto" ... ... Verdi.
Quartette: "V'ho inganato.

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A Pertile: G. Frigosi.
Wanda Bardone: "Irene Minghini" ... ... Cattaneo.
Selection: "Cavalleria Rusticana" ... ... Mascagni.

Edith Lorand Orchestra.

1.30 **Programme of Afternoon Sports.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour.** We Entertain Ourselves.

EVENING SESSION.

7.0 **Dinner Hour Music by the Studio Trio:—**
Overture: "Gabrielle" ... ... Rosse.
Valse: "Love Sparks" ... ... Holzmann.
Barcarolle: "Tales of Hoffmann" ... ... Offenbach.
Selection: "San Toy" ... ... Jones.
Intermezzo: "Pearl o' Mine" ... ... Fletcher.
Suite: "Trianon" ... ... Lachaume.
Valse: "Blue Danube" ... ... Strauss.

7.45 **Records:—**
Song: "John." **Dora Labbette.**
Band: "The Fire Fighters." **Grenadier Guards.**
Song: "Company Sergeant-Major." **Harold Williams.**
Chorus: "Sing." **Singing Sophonores.**

8.0 **Time Signal. Weather Forecast, Market Report.**

8.15 **"Midsummer-Night's Dream."** Produced by **Alfred Holtzer,** in conjunction with the **Capetown Orchestra.** Conductor, **W. J. Pickerill.** Music by Mendelssohn. Dramatics Personal:—
Theseus, Duke of Athens ... ... W. Bremner.
Egeus, father to Hermia ... ... J. Gordon.
Lysander, in love with Hermia. ———
Demetrius ... ... J. Rutherford.
Philostrate, Master of Revels to Theseus ... ... J. Dryburgh.
Quince, a carpenter ... ... K. Young.
Snug, a joiner... ... ... E. T. A. Crisp.
Bottom, a weaver ... ... H. Batchelor-Smith.
Flute, a bellows-mender ... ... C. Eglen.
Snout, a tinker ... ... ———
Starveling, a tailor ... ... E. Lewis.
Hippolita, Queen of Amazons, betrothed to Theseus —Pauline de Wet.
Hermia, in love with Lysander ... ... Fridjon.
Helena, in love with Demetrius ... ... Dorothy Teubes.
Oberon, King of the Fairies ... ... Joan Bradley.
Titania, Queen of the Fairies ... ... Doreen Michau.
Puck ... ... L. de Smidt.
Cobweb, Pear-Blossom, Cobweb, Moth, Mustard-Seed } Fairies ... ... Pupils of Miss Haywood.
Chief Fairy ... ... D. Lomax.
Pyramus, Thisbe, Wall, Moonshine, Lion } Characters in the Interlude performed by the Chorus.

Scene: Athens, and a wood not far from it.

Act I.—Scene 1: A Room in Theseus' Palace; Theseus, Hippolyta, Philostrate, Egeus, Hermia, Lysander, Demetrius, Helena, Scene 2: Room in a Cottage; Quince, Snug, Bottom, Flute, Snout and Starveling.

Act II.—Scene 1: A Wood; Fairy and Puck. Scene 2: The same; Oberon, Titania, Attendants, Demitrius, Helena and Puck. Scene 3: Another part of the Wood; Titania, Fairies, Oberon Lysander, Hermia, Puck, Demetrius and Helena.

Act III.—Scene 1: Wood (Titania lying asleep); Quince, Snug, Bottom, Flute, Snout, Starveling, Pear-blossom, Cobweb, Moth, Mustard Seed. Scene 2: Another part of Wood; Oberon, Puck, Demetrius, Hermia, Lysander and Helena.

Act IV.—Scene 1: Wood; Titania, Bottom, Fairies, Oberon (in hiding), Puck, Theseus, Hippolyta, Egeus, Lysander, Demetrius, Hermia, Helena.

Act IV.—Scene 1: Athens; Room in Theseus' Palace; Theseus, Hippolyta, Philostratae, Characters in Interlude, Lysander, Demetrius.

Helen Deason will sing "Where the Bee Sucks," from "The Tempest."

News Service (English) during Interval.

News Service (Dutch) at end of performance.

Fletcher and Cartwright's Orchestra. Leader, **V. Latronico**
Fox Trot: "I Scream, you Scream."
Fox Trot: "We ain't got nothin' to lose."
Waltz: That Saxophone Waltz."
Morceau: "Le Cygne."
Fox Trot: "The Calinda."
Fox Trot: "Dainty Miss."

10.0 Close down.

SUNDAY, APRIL 1st, 1928.

7.0 **Time Signal.**
Divine Service will be relayed from the **Evangelical Lutheran Church,** Strand Street. Preacher, **Rev. F. J. Retief.** Hymn Book in use, "Church Praise."

1. Sanctus.
2. Prayer of Invocation.
3. Hymn 317, "Behold the Amazing Gift of Love."
4. Apostles' Creed.
5. Doxology. "Glory be to God the Father,
   Glory be to God the Son,
   Hymn 2:1. Glory be to God the Spirit
   Great Jehovah, Three in One!
   Glory, Glory,
   While eternal ages run."
6. Reading of Scripture.
7. Anthem by Choir:
   "Behold the Lamb of God" with "He was despised and Rejected" ... ... Messiah.

Mrs. Archie Low (soloist).

8. Hymn 229, "Lift up your heads, ye gates of Brass."
9. Prayer.
10. Offertory—solo by **Mr. W. Williams.**
    "Thy Rebuke hath broken His Heart" ... ... Messiah.
11. Hymn 311, "Just as I am without one Plea."
12. Sermon.
13. The Lord's Prayer.
14. Anthem by Choir: "See what Love" ... ... Mendelssohn.
15. Hymn 71, "When I survey the wondrous Cross."
16. Announcements.
17. Benediction.
18. Sevenfold Amen by Choir.

8.30 **Orchestra Programme by Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from Pier.)
March: "Le Prophete" ... ... Meyerbeer.
Overture: "The Caliph of Bagdad" ... ... Boieldien.
Waltz: "Toujours on Jamais" ... ... Waldteufel.
"Cavatina" ... ...Raff.
Two Persian Sketches:
(a) "Bal Masque."
(b) "Demoiselle Chic."
"Hungarian Rhapsody, No. 2" ... ... Liszt.

Capetown Orchestra.

9.0 (Records) Songs:
"Little White Rose" ... ... Lehmann.
"The Sea Gull."

Hubert Ensdell.

Songs:
"I will sing the songs of Gladness."
"Shepherd's Cradle Song."

Muriel Brunskell.

9.10 Selection: "Tom Jones" ... ... German.
"In an old world Garden" ... ... Fletcher.
"Humoreske" ... ... Dvorak.
Intermazzo: "The Glow Worm" ... ... Lincke.
Suite: "My Lady Dragon Fly" ... ... Finck.
(a) "The Call of Sun."
(b) "Dance of the Silver Pool."
(c) "Last Dance of Summer."

10.0 Close down.

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Items from the Durban Studio.

Visitors.

Much logic has appeared in these notes lately for the benefit of visitors to our transmitting plant. It has amused us to write this, we hope it has amused you. By the way, one of the most welcome callers at the Town Hall is our esteemed friend, "Bookworm," whose literary talks on Wednesday evenings have proved of such interest. Though not addicted to "strong drink," he is very fond of a cup of tea, so much so, in fact, that he considers our programme should run thuswise:—

BROADCASTING PROGRAMMES.

10.30 a.m. Time for tea. *Close down.*
12.0 p.m. Time for more tea. *Again close down.*
2.0 p.m. Just finished lunch and a cup of tea. *Better close down.*
4.0 p.m. Tea time. *Hurrah, close down.*
7.0 p.m. Dinner time. *Yes, close down.*
8.0 p.m. "Bookworm" will argue with the "Man in the Street" on "Should tea . . . ." *Oh dear, close down.*
10.0 p.m. Tea time and a cigarette. *Close down.*
12.0 p.m. (Midnight.) Bed time. *Clothes Off!*

. . . . . and thus "Bookworm" in lighter vein. Now for something serious. Whilst we are always pleased to see our listeners at the Studio or the Station, we have been so inundated with visitors lately that it has been essential for us to draw up a schedule of visiting hours when those interested in the working of the Station are permitted to call on us. This set out in detail is as follows:—

Visitors are only permitted to inspect the Studio and transmitting plant at the following times, and then only by permit issued by the Branch Manager.

Studio: Mondays, Tuesdays, Thursdays, Fridays; 3.0 p.m. to 3.45 p.m.

Station: Wednesdays, Sundays, North Ridge Road; 4.0 p.m. to 5.30 p.m.

These times are subject to withdrawal at the discretion of the management. We trust listeners will assist us in our endeavours to carry out these instructions.

A New Artist.

Monday evening brings to your loud speakers a new artist in the person of Miss Anne Maynard (elocution). Miss Maynard, who recently arrived from England, has for a short period been associated with Mr. Grogan Caney's College of Music. Unfortunately this lady returns home at no distant date, and we are pleased to announce that she will be heard over the ether before her departure from Durban.

Thursday's Classical Programme.

Mr. Huddle's selection of music for the classical programme on Thursday evening is again an admirable one. This will be relayed from the Pavilion and includes:—

"Symphony No. 2 in D Major" ... ... Beethoven.

The second Symphony appears to have been completed by the close of the year 1802, and is thus separated from the first by an inconsiderable interval.

Having once broken the ice, Beethoven advanced rapidly on the new current. It is interesting to observe, in these great masters, when once they have tasted the sweets of orchestral composition, how eagerly they rush into that great career.

The second Symphony is a great advance on the first. In the first place it is longer. Compared with the first Symphony, the introduction is thirty-three bars long instead of twelve, and the Allegro con Brio 328 instead of 286; the Larghetto is one of the longest of Beethoven's slow movements—and so on.

This Symphony is, in fact, the culminating point of the old pre-Revolution World, the World of Haydn and Mozart; it was the farthest point to which Beethoven could go before he burst into that wonderful new region into which no man had before penetrated, of which no man had ever dreamed, but which is now one of our dearest possessions, and will always be known by his immortal name.

"Poeme Symphonique" "Le Chasseur Maudit"
(The Accursed Hunter) ... ... Cesar Franck.

At this period it is interesting to remember that Cesar Franck was born at Liege, a district which has contributed so much to art. The Symphonic Poeme to be played was inspired by Burger's gruesome Ballad. "Le Chasseur Maudit," the emotional aspects of which it was the composer's aim to illustrate.

The hero of the ballad is a ruthless count, who, in pursuit of his favourite pastime, rides through a band of Pilgrims. He is warned of dire consequences if he persists in his callous selfishness, but he takes no heed. One day whilst hunting he finds himself deserted by his party, and his horse is exhausted. He endeavours to blow his horn but cannot emit a sound. Presently a mysterious voice pronounces the count's doom. "Sacriligious one, be thou eternally hounder through hell!"

Immediately flames spring up on either side of the count. His horse, maddened with fear, plunged forward. Hosts of demons spring after him. The hunter becomes the hunted, and so by day and night he flies, ceaselessly persued.

Such a subject is sufficiently stirring to the imagination to make technical analysis unnecessary, but the student will learn much by a study of the score.

Talking about Bells."

"Ah, Giles," said a curate to an old rustic whom he met on his way to church one Sunday morning, "how beautiful it is to hear those silver tones pealing out from the belfry!"

"Eh?" replied Giles, who was deaf. "I say how beautiful it is to hear those silver tones pealing out from the belfry!"

"Eh?" repeated Giles, putting his hand to his ear. "I say how beautiful it is," shouted the curate, "to hear those silver tones pealing out from the belfry!"

"I can't hear a word you say," said Giles, "them blessed bells be making such a terrible din!"

H.E.D.

J.B. Studio Notes.

During the week ending March 18th, we were treated to many features of real entertainment.

"JB" introduced an innovation in the way of a series of legal talks, the first of which was on "The Jury System," and was ably given by Mr. Advocate A. O. Thompson. These talks on legal matters will in future be given alternately in English and Afrikaans, and we have been fortunate in securing the services of a number of the leading barristers in Johannesburg. Already we have had favourable comments on this new feature.

A feature in the programme during the past week was the number of excellent talks which were given.

On Tuesday evening our radio audiences heard Mr. H. G. Moore, a well-known lecturer from the United States, who is at present visiting the Union as official lecturer to the American and Canadian tourists on the S.S. "Empress of France." Mr. Moore gave his talk on impressions of South Africa from an American point of view, and his entire talk radiated the conviction that the future of our country is pregnant with great possibilities.

Another "bright" and "delightful" chat was given by Mr. A. H. Tatlow, editor of *The South African Railways and Harbours Magazine*, who had many interesting things to tell us in regard to "The Humour of Dickens."

On Friday, 16th instant, "JB" arranged a Grand Irish Programme in connection with the local St. Patrick's Day celebrations. Our programme which was an all Irish programme, featured such well-known singers of Irish songs as Miss Phyllis Heatley and Mr. W. Gainsford. Both rendered a number of characteristic songs of old Ireland, and Mr. Lago Clifford, in his own inimitable style, interpreted a number of old Irish Ballads.

The programme for the week commencing March 26th is a capital one.

On the Monday evening the first radio talk on the all important subject of "Television," will be given by Miss E. J. Brown, B.A., and the soloists for the evening are Miss F. J. Palvie and J. Kennedy Oliver.

The musical programme for Tuesday evening will be provided by Miss Dorothy Joel and Mr. Leslie Buckingham. Miss Maidie Hoy will entertain listeners with several new recitations.

On Wednesday evening a prominent authority, Dr. E. J. Brookes, will appear for the first time before the microphone in South Africa. He will entertain our "JB" audience with some first-hand impressions of the last Assembly of the League of Nations at Geneva. The Melodians, great favourites with our "JB" radio audience will be the artists for the evening.

Mr. Advocate J. G. N. Strauss, will give the second of the series of "Legal Talks" (in Afrikaans) on Thursday evening, and will be supported by the well-known Johannesburg tenor, Mr. Cornie Oliver, in addition to Mrs. David Mann.

The artists to broadcast on Friday evening will consist of Miss D. K. Chapman and Mr. R. West.

On Saturday our usual dance programme and auction bridge game will be broadcast. The "JB" radio auction bridge game on Saturday evenings is proving to be a very popular innovation.

On Sunday afternoon there will be the usual gramophone recital from 3.30 to 5.0, and the Irene Dutch Reformed Church service will be relayed in the evening, to be followed by the usual Sunday evening Studio concert, with Miss Lilian Abbott as the artist.

The first anniversary of "JB," under the aegis of the African Broadcasting Co., Ltd., will be celebrated on Wednesday evening, April 4th, at the Carlton Hotel, when an elaborate broadcast programme, abounding in novelties and new features will be provided for the special benefit of listeners-in. In next weeks' notes we hope to tell you all about it.

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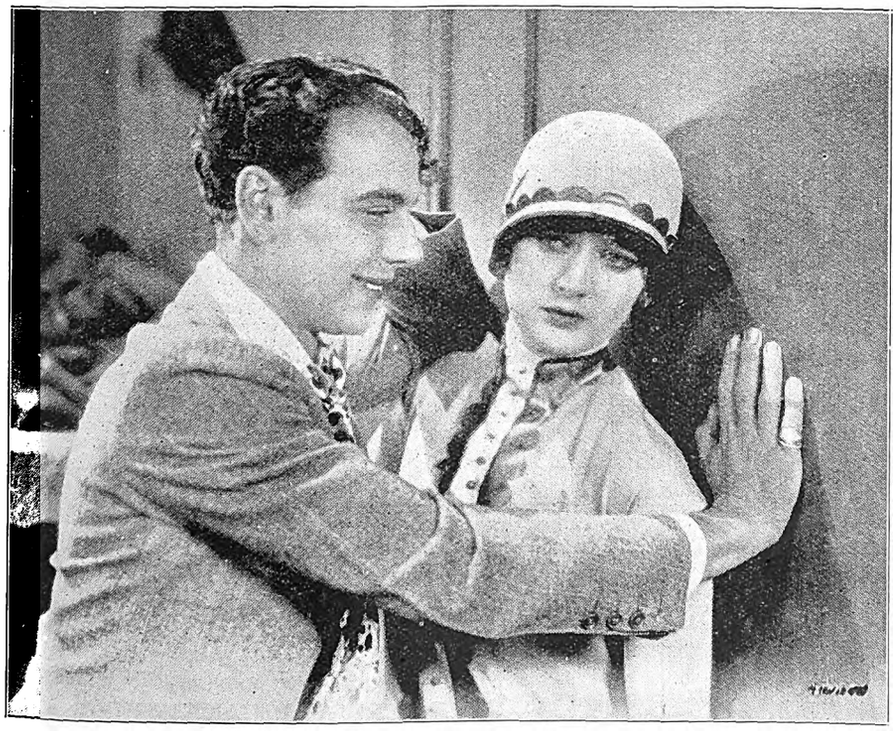
Dorothy Minto and Lawrence Grossmith as they appear in "Good Morning, Bill!" the successful P. G. Wodehouse comedy at the Duke of York's Theatre. [Photo: Stage Photo Co.



Dolores Costello in "The College Widow," to be screened at the Grand, Capetown, on March 29th.

Lee Kohlmar.

It is wonderful to see Lee Kohlmar among beautiful things, particularly among beautiful china. Old and rare china is his great delight, and he is himself a collector of old porcelain. He will take up a delicate Chinese vase and handle it as tenderly as a woman handles a baby. One can see that his very fingers love the texture and the delicate shape of the porcelain. He possesses rare pieces from every dynasty, and is constantly on the look-out for bargains in antiques.

In addition to this, when he is not busy producing the plays of Harry Green Company and acting in them himself, he paints in oils. Landscape is his favourite theme, and he has brought back from the ends of the earth pictures painted in many lands.

"Shakespeare," said Lee Kohlmar, discussing the theatre of to-day, "remains the merriest of all playwrights, both from the actor's and the audience's point of view. No modern dramatist gives the actor such fine chances as Shakespeare gave the Elizabethan player, and still gives to modern players." "It is my opinion that Shakespeare gives the modern actor the only chance of real acting, for he cannot be merely himself in an Elizabethan play. He has to deck himself out, to begin with, in different kinds of clothes. He has to assume a personality which is entirely different from his own time. He must be familiar with the thought of another age. All these things give an actor his chance, for to be natural is not to be an actor. Versatility is the only test; therefore, when young would-be artists come to me for advice, I say to them, 'Play Shakespeare, and when you have done that, play more Shakespeare, and after that, go into musical comedy or do a season in revue. Then you will get the balance, the poise which only extremes can give."

"And then, when I have told them all this, I tell them that there is one thing greater that they must do, and that is—work. They must never stop working. Everything that they see or do must contribute something to their powers of acting. They must observe others, in order to be able to reproduce characteristics foreign to themselves in the parts they are called upon to play. Watch and work; these, I think, are the sure passwords to success. Acting gifts, in my opinion, are not so important, for if a gifted actor will not observe and will not work, then there is no question of his name ever being seen in electric lights on Broadway or in Shaftesbury Avenue."

Lee Kohlman is Harry Green's leading man on his South African tour, and is a personality well worth cultivating.

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Imojene Robertson in "A Girl of Paris."

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Tivoli, Capetown.—(Opening Wednesday, March 28th) Rich and Adair, Olga Zita, McLoughlin Sisters, Ted Waite, Fynch and Payne, Daisy Taylor and Her Highlander.

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Orpheum, Johannesburg.—Bob Barlow, Stella and Partner.

Grand, Pretoria.—Deathy-defying Demetris, Dudley Dale.

Criterion, Benoni.—Carlton and Rosslyn, Key and Keyworth.

Rinko, Maritzburg.—Stella Carol Quartette.

Criterion, Durban.—Angel Brothers, Bromley Carter.

Vaudette, Bloemfontein.—Shishtl's Marionettes, Grace and Keats, Meazza and Adrienne.

Apollo, Germiston.—Stevens and Gould, J. J. Collins.

Empire, Brakpan.—(Friday and Saturday, March 30th and 31st) Wright and Hartley.

Vaudette, East London.—(Opening Tuesday, March 27th) Cabaret Kittens.

His Majesty's Theatre, Johannesburg.—Harry Green and Company in "Give and Take."

Palace Theatre, Bulawayo.—(March 27th) Phyllis Neilson-Terry and Co.

Opera House, Pretoria.—(March 27th) "Puss in Boots."

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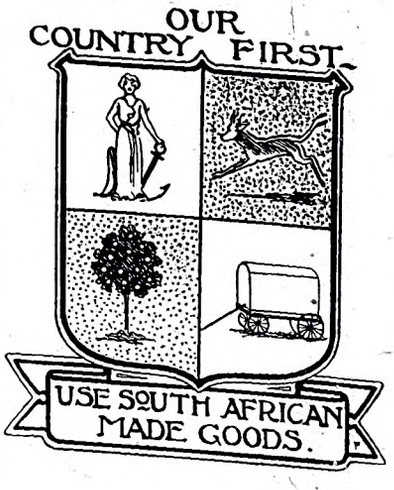

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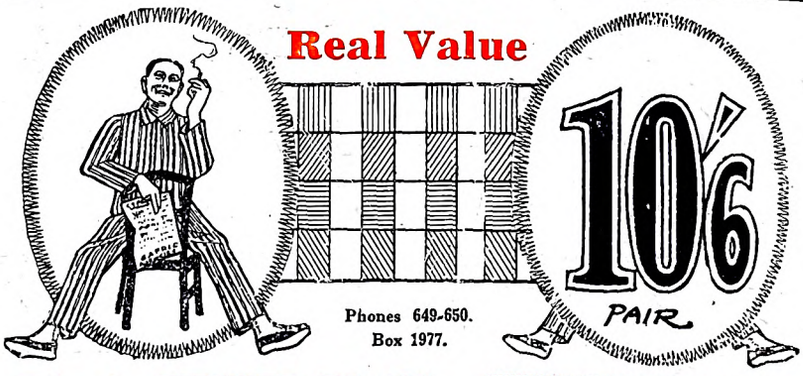

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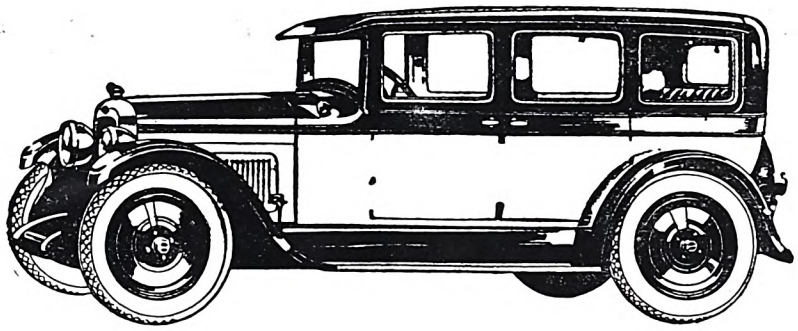

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A scene from the film, "Miss Nobody."

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"Give and Take."

"The spirit of co-operation, that's the thing!" says one of the characters in "Give and Take," Aaron Hoffman's comedy, and co-operation there certainly was on Monday evening when it was performed for the first time in South Africa at His Majesty's Theatre; on the stage, where the actors co-operated in splendid team work; in the audience, where everyone co-operated to give Harry Green and his company the welcome they deserved. It was a very wonderful first night, peals upon peals of laughter rang through the theatre; the action of the play was held up time after time while a packed house rocked in their seats. If laughter be a tonic, then Harry Green deserves the title of physician, for everyone must have gone away thoroughly toned up, and, going into the vestibule after the performance, one heard chuckles from the departing people wending their way home. "Give and Take" is *the* laughter play.

So it was in the happiest of surroundings that Mr. Green made his debut and, at the fall of the curtain, in answer to insistent calls, expressed his gratitude at the way Johannesburg had received him. Mr. Kohlmar added a few racy words and, as we mentioned just now, everyone was in the highest good humour.

Harry Green is a fine actor, a great actor, his very naturalness makes you forget it is all a play as you follow closely the fortunes of "John Bauer, sen."—laugh with him, cry with him. Mr. Green plays on the emotions of his audience as a harpist on his beloved instrument: he has a personality that grips everyone from the top of the gallery to the footlights. Johannesburg is the richer for his visit—the visit of a celebrated actor, the visit of the irascible, bull-headed "John Bauer," with his ready wit, his sometimes child-like faith, and his pride in his boy.

He is splendidly supported by Lee Kohlmar; such a combination has never been seen on a South African stage. Mr. Kohlmar came to this country with a big name, and will go away with even his reputation enhanced. As the lovable old "We," the foreman treading the dangerous paths of Democracy, the seeker after the truth of "Pharaoh and the Pyramids," he is a figure never to be forgotten in the annals of theatrical history.

Charles Stone take the rôle of "Thomas Craig," millionaire, with the right touch of pompous flamboyancy, and did much to assist the play. He gave an excellent performance.

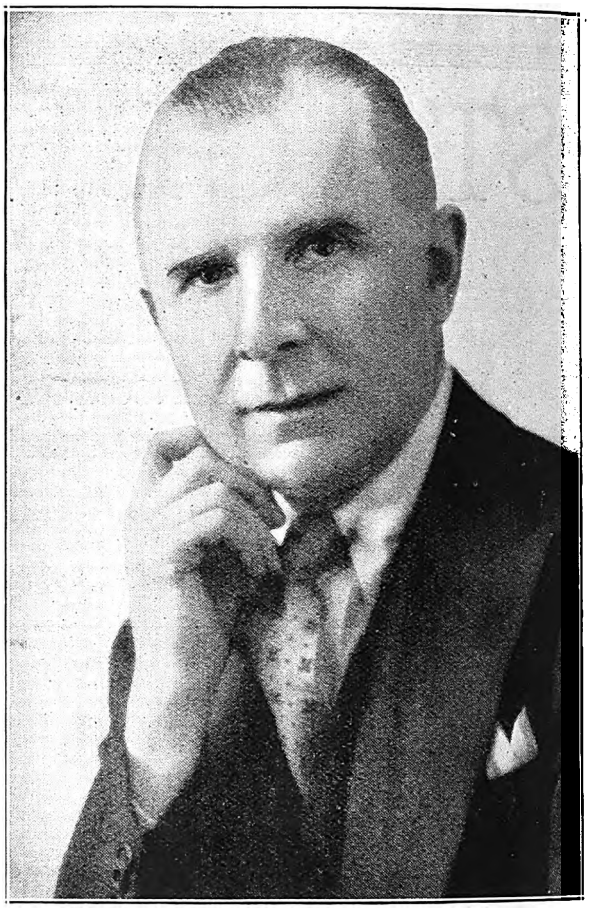
Luther Adler, as "Jack Bauer," had a difficult task to impersonate the earnest son, fresh from college, eager to reform, but he acquitted himself well and gave a sincere rendering that well deserve special mention.

Edward Forbes is "Daniel Drum," a deaf (save the mark!) old banker and gives a good character study.

The only female part in the show is taken by Louise Huntington, and she presents a delightful performance as the dainty "Marion Kruger." Miss Huntington looks extremely well on the stage and lightens up the prosaic surroundings of the factory office with her presence.

May we be forgiven for somewhat altering the lines of the popular song and end by writing, "If your face wants to laugh, why go and see 'Give and Take.'"

C.R.



Charles Stone, who takes the part of the millionaire. [*Photo: Jane Plotz.*

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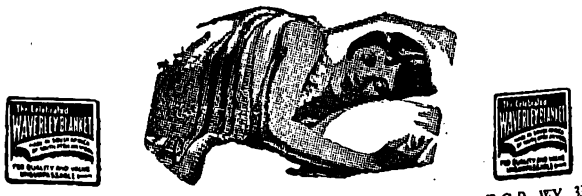

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Thelma Todd in "Vamping Venus."

Nellie Turner, one of the principals in the "Queen High" company.

Marquis Demetris, the Italian ace, who is presenting an extremely thrilling "stunt" on the vaudeville stage in South Africa.

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HARRY GREEN.

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LONDON THEATRES.

And still the controversy over "Dawn" goes on! It has been suggested by a cartoonist that the name of the film be changed to "Doorn," in order to gratify our German neighbours. In the meantime the producer and the actors in the film are anxiously awaiting developments. It seems a pity that all these months of work should go for nothing, not to mention the great amount of money that has been spent upon the production. It also seems strange that the producers did not first satisfy themselves that the picture would be well received in diplomatic circles before embarking upon it.

Paul Cavanagh.

Last Monday, the 27th of February, was a great day in the theatrical world, when Dame Ellen Terry, aunt of Phyllis Neilson-Terry, our most famous actress, celebrated her eightieth birthday. It had been hoped that she would have been able to broadcast a message to her ever-adoring public, but an attack of bronchitis made this impossible.

She spent her birthday in a lovely country home, in a room filled with daffodils and primroses and all the other promises of spring. Among a pile of telegrams was one from the King and Queen, which must have pleased Dame Ellen enormously. Her daughter, Edith Craig, broadcasted her mother's speech by proxy.

So far this week we have had four new plays, with two more promised us for to-night and to-morrow night. The first one was "A Man with Red Hair," a thriller adapted from Hugh Walpole's novel of the same name. Charles Laughton, as the red-haired man, went through the whole gamut of inhuman ferocity with infinite subtlety and cleverness. His performance was excellent, and it again proves my contention that this young actor is going to be famous in a very short time.

The plot of the play is a gruesome one, and tells the story of a madman with red hair who lives in a lonely house on the shores of Cornwall and takes a fiendish delight in human suffering. It is rather reminiscent of the old Grand Guignol plays, and in these days, when melodrama is coming back into its own with a vengeance, it is likely to lure many people to the Little Theatre.

Gillian Lind was good as a young bride imprisoned in the madman's house, and Ion Swinley, who at length rescues her, gave an excellent performance.

The second play on my list is "Mr. Pim Passes By," who was tried out upon Golders Green last night. He passed by that suburb with great success. How could he help doing so, with Marie Tempest and Grahame Browne in the cast and Horace Hodges in the name part?

The part of "Olivia" was created eight years ago by Irene Vanbrugh, and it is interesting to be able to see our two greatest comediennes in the same rôle. Their readings

Dora Maughan. [Photo: S. Georges.

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of it are amazingly different, but I am inclined to think that I like Marie Tempest's best.

Then came "The Snare of the Fowler" at the Savoy Theatre, a rather dull, giggling little play, which, although it made its audience laugh, did not win an enormous amount of applause. Norah Blaney, who has been on the music hall stage for some time, and who partnered Gwen Farrar, the South African actress, in a variety act of considerable excellence, has gravitated to the legitimate stage and plays the leading part in this harmless but not very engaging comedy.

Like a child, who demolishes all the pastry of a cream puff before embarking on the cream, I am keeping the best play to the last. The best in the matter of news, I mean, and not in relation to the excellence of the play. Our fourth first night was given up to "Blackmail," yet another crime melodrama, written by a young actor of 28, called Charles Bennett.

The play is principally notable for Tallulah Bankhead's return to the London stage after an absence of a few months. It was a riotous evening. People had waited for hours in the queue outside the Globe Theatre, people to whom Tallulah is as a goddess and who worship her as the Greeks worshipped Diana. At length, when the doors were opened, the late-comers at the back of the queue rushed the entrance and managed to oust the early arrivals from their places in the vanguard. Police were called in to settle matters and, in clearing the pavement, unluckily managed to send the late comers up the stairs to the booking office, and those who had been waiting for hours were sent empty away.

Net result—an infuriated, seething mass!

While the first act was going on, the admirers were alternately cheering their favourites and booing the members of the gallery and pit who had got in under false pretences, and then, to add insult to injury, came the remainder of the outraged first-nighters in a body to the foyer, demanding justice. Speeches were made to the management, but these speeches were so numerous that those in authority were forced to call in the police again. The interrupters had to be forcibly ejected from the building which housed their darling, and I can imagine that in many houses last night there were muttered threats and plans for vengeance.

But now to return to the play itself. The story dealt with a mannequin who killed an artist in self-defence in a Chelsea studio. Somehow a blackmailer is suspected of the crime, and is hunted down by a detective who is the lover of the mannequin. Eventually the detective, in trying to save the girl he loves, gives himself up.

This all sounds very tangled, but, as all crime plays must do, it sorts itself out in the end, and the blame for the matter, unlike happenings in real life, is not laid at anybody's door. If only human beings could do murder with as much impunity as stage folk do murder, there would be a wholesale slaughter all over the world, I feel sure.

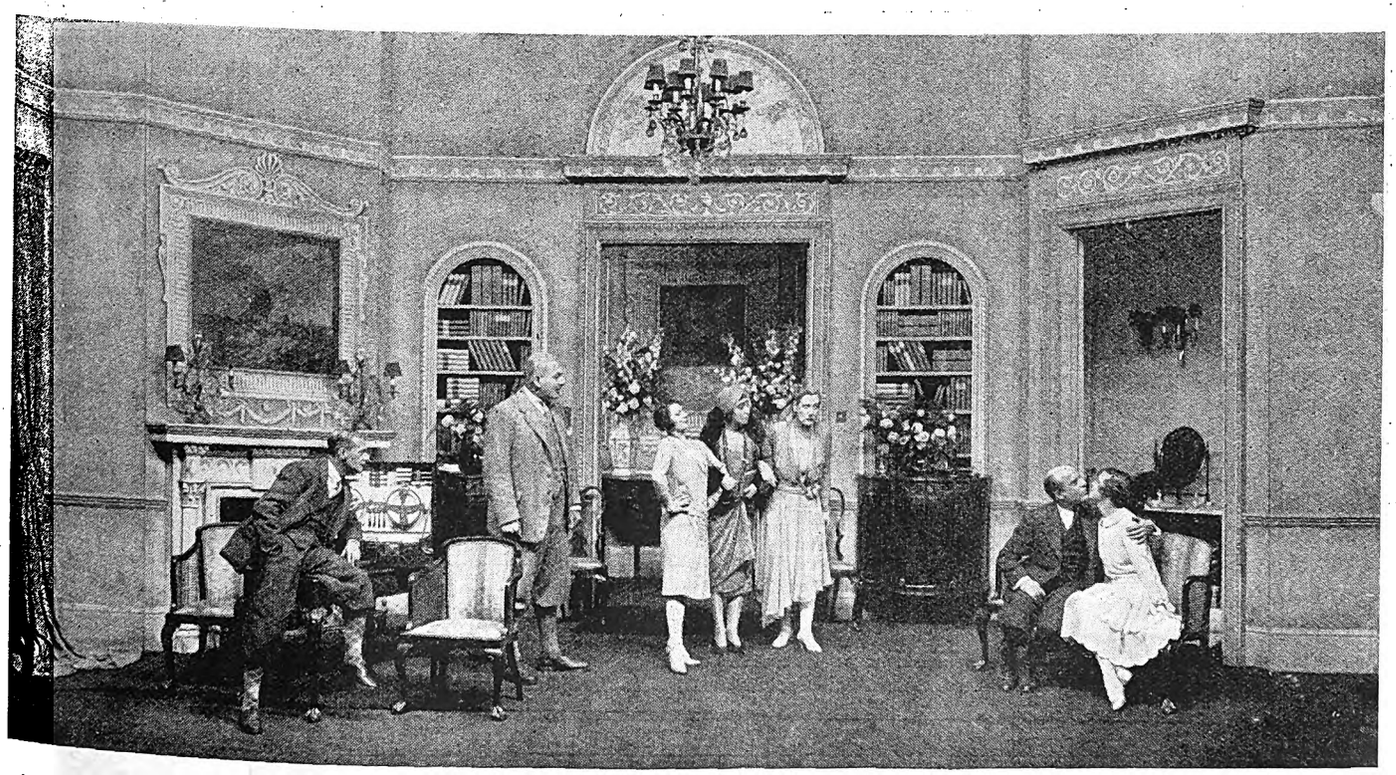
Miss Tallulah Bankhead was her own inimitable self in the part of the mannequin, and the supporting company included James Rennie and Frank Vesper, who were excellent.

After writing to you last week, "Lady Mary" was produced, and so I give you a brief summary of it here.

It is rather a new kind of musical comedy, and comes from the pen of Frederick Lonsdale and John Hastings Turner. Several members of the legitimate stage gravitated to musical comedy for the purpose of acting in it, and Mr. Paul Cavanagh was the hero. The story is quite good, and deals with the love affairs of an earl, who renounces a fortune to get the woman he loves, and who eventually, with that extraordinary fairness which is so admirably demonstrated in musical comedy, at last gets both the fortune and the lady.

The music was perhaps the weakest thing in the show, but Helen Gilliland's singing made up for the poorness of the songs she sang. Mr. George Grossmith was as clever as ever, and Mr. Herbert Mundin proved once again that he is one of our best actors.

At the moment everybody in the theatrical world is on tiptoe with expectation, because there are three important occasions at hand. One of these is the production of "The Fourth Wall," Mr. A. A. Milne's new play, at the Haymarket to-night. The next is the Royal Variety performance at the Coliseum to-morrow, and the third is the pro



In the centre of this picture you see Iris Hoey, Helen Haye and Nancy Price, the three grass widows who are the cause of all the trouble in "Sauce for the Gander." The three ganders themselves may be seen tastefully arranged in different parts of the room. "Sauce for the Gander" is playing to big houses in London.

[Photo: Stage Photo Co.

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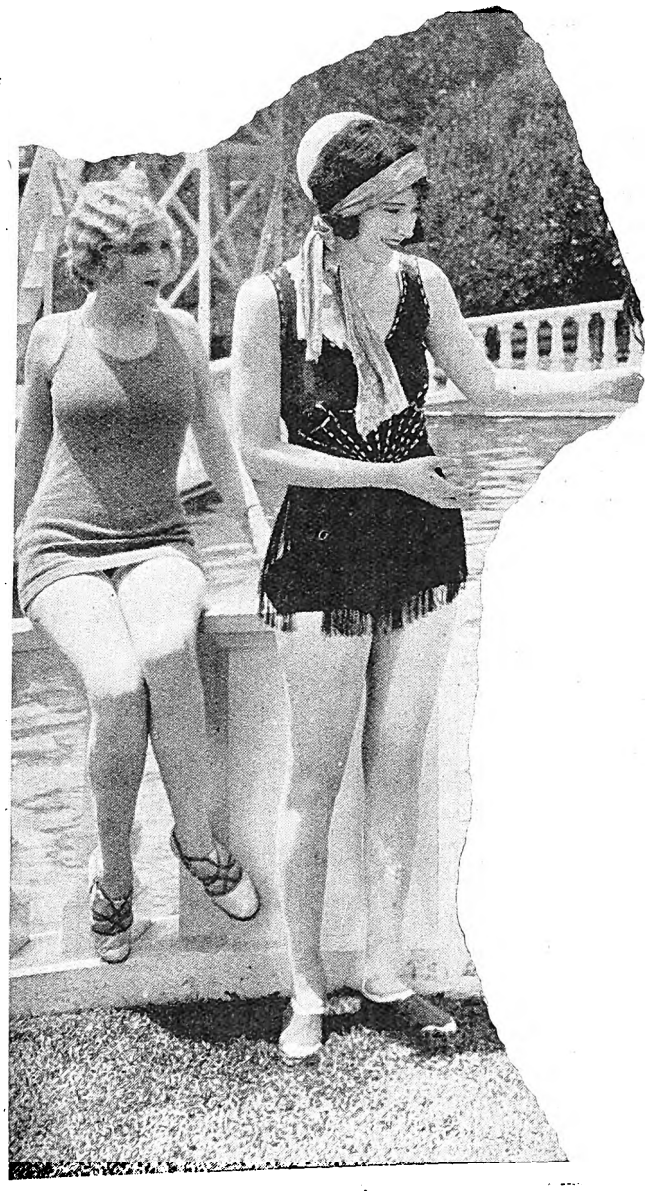

At the pool.

duction of "The Spider" at the Winter Garden. Could anyone hope for a better feast of theatrical entertainment.

Rehearsals for "The Spider" have been in full swing for some time, and the property men have been busy making all the mechanical devices necessary to the mysterious magic of Chatrand, the great wizard.

In other parts of London rehearsals have also been going earnestly ahead. Every artist who is taking part in to-morrow night's Royal show is busy putting his final touches to his act. Last night I saw Larry Kemble presenting the self-same act which he will perform before the King and Queen. He rides on a bicycle about nine feet high, a bicycle which has, moreover, only one wheel and no handlebars. Indeed, perhaps I am wrong in calling it a bicycle at all—it is more a fantastic creation of wire and rubber.

The accompanying photograph shows you Dora Maughan, the American variety star, who has recently

George Gee shows the terrified Clifford Mallison his Sheriff's badge, in "The Girl Friend," at the Palace Theatre, London.

[Photo: Stage Photo Co.

created a stir in the English music hall world. She is a diseuse and singer, and has a most remarkably infectious personality.

Sir Harry Lauder—have you heard?—has become a film star, and has had a triumphant début on the silver screen, in "Huntingtower." It is very interesting to be able to observe closely the humorous and pathetic expressions of this man who has for so long been known as the greatest of Scots comedians. His face is amazingly mobile, and reflects in itself every emotion of which the human heart is capable. It is a great moment when one sees Sir Harry Lauder shovelling half-crowns into the open palms of a regiment of boy scouts, whose exploits are prominent in this film.

"Huntingtower" is based upon a story of Colonel John Buchan, of "Greenmantle" fame. It has a fairly light touch about it, for it tells the tale of a knightly grocer who leaves his till and his scales to rescue a beauteous princess imprisoned in a lonely castle. Needless to say, the knightly grocer achieves what he sets out to do.

It is a good little film, but I still think that the best part of it is the sight of Sir Harry giving away half-crowns without a qualm. Perhaps, however, they are only property half-crowns!

Pamela Travers.

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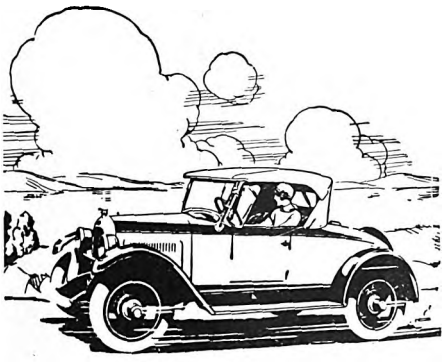

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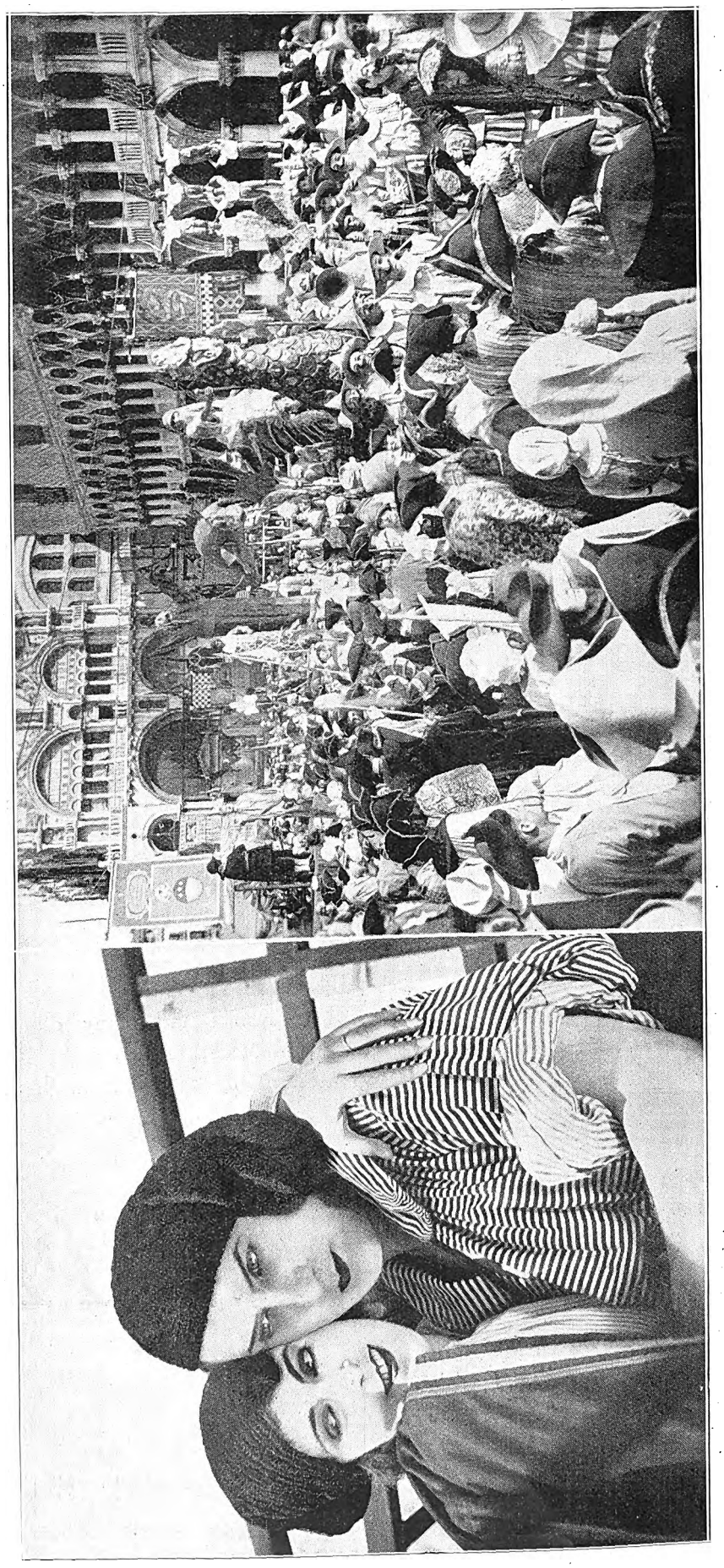

"The Prince of Adventurers" will be screened at the Bijou, Johannesburg, on April 2nd.

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Les Jardy's.

A bamboo pole, which was probably cut some time ago from a Japanese bamboo forest, is one of the most important things in the act of Les Jardy's, a pair of Continental acrobats who will shortly be seen in South Africa.

During the early part of its life, the only weight imposed upon the bamboo bough was the burden of those long, light, papery leaves. When it was cut down, however, it had to serve as a balancing perch for Madame Jardy's, who, though one could not say with any truth that she is as light as bamboo leaves, is a small and fairy-like person whose weight is very easily borne by the slender shaft of bamboo.

Her partner, Jardy, balances it with infinite precision. Every movement he makes is perfectly timed, and the final trick, in which he whirls his partner round and round while she only has a foothold on the top of the perch, is most sensational. If you have never felt your heart leap into your mouth with that delicious thrill of mingled pleasure and fear, you will experience these sensations when you see Les Jardy's.

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Photo of Miss M. Little after her hair grew.

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(Signed) MARY LITTLE.

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(Signed) Mrs. M. O'NEILL.

Photo of Mrs. O'Neill after her hair grew.

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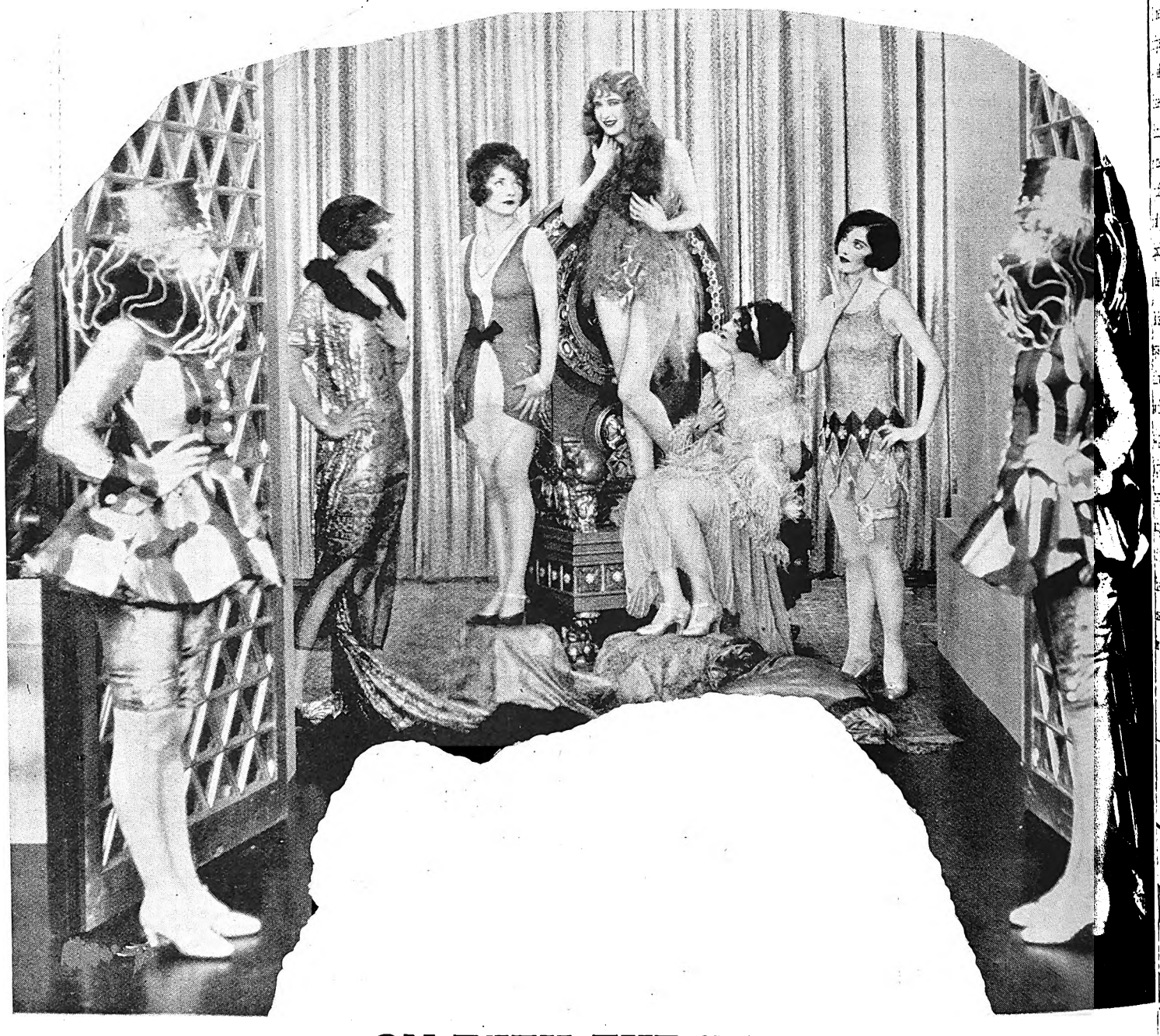

ON WITH THE DANCE.

Of all the faults to which dancers are prone, none is more aggravating, I think, than the perfectly diabolical habit in which some girls indulge of trying to usurp their partner's privilege of leading. Such a dancer I struck the other night (not physically, you'll understand, though I should like to have done so), and I still shudder to recall the agonies I went through. The crashes and bumps and kicks are still poignant in my memory, while the horror of our rhythmless progress round the room remains fresh in my mind.

Girls should really understand that their job in dancing is to follow, not to lead. That is the man's part, and, however badly he may do it, she has no right to try to take it over. It is true that she may, perhaps assist an uncertain partner by anticipating his rather doubtful movements, and by falling into them without giving him the additional strain of having to guide her into them, but even this is rather dangerous, as "anticipation" in dancing is often the cause of much discomfort. But more of that later.

The girl I danced with the other night has most of the characteristics of a good dancer, but her unfortunate habit of trying to lead and follow at the same time makes dancing with her anything but a pleasure. Her fault is the result of over-enthusiasm, always a dangerous quality, and she does not in the least realise that in attempting to lead her partner she is making herself extremely irritating. In fact, I believe that she thinks she is making things easier for her partner by thus taking over his principal duty, and she would be amazed if anyone told her she was making an unmitigated nuisance of herself.

But that is the truth of the matter, and though I hadn't the courage to tell her so to her face, it is my earnest hope that she will read these lines and benefit therefrom. For her custom of trying to make her partner conform to her fads and fancies in the matter of steps and movements by pulling, pushing or swinging him into them are more than enough to keep the most enthusiastic dancer off the floor.

That hers is an extreme case I will admit, but I have frequently danced with girls in South Africa suffering in varying degrees from the same complaint. It cannot be too strongly emphasised that leading on the ballroom floor has nothing whatever to do with the girl, however much it may elsewhere. Many girls who frequently indulge in the practice would be surprised and indignant if they were taxed with it, for it is an insidious habit, and one that grows upon its victims almost unknown to them. Usually it starts with petty offences, such as trying to induce a partner to indulge in a favourite step more frequently than he would ordinarily do, but this soon leads to worse things, until the once-innocent girl becomes a hardened ballroom criminal like my partner of the other evening.

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I referred earlier in the article to the fault of "anticipating" one's partner. This is really only another phase of the "leading evil," though not quite so abandoned. At the same time it is a most annoying trait in a dancer, and one liable to cause a girl's partner many bitter moments. I do not, of course, refer to mental anticipation, an excellent trait in a dancer, but to the fault of physical anticipation—that is to say, the error of anticipating with the limbs and body the step or movement that the partner will next take.

It is, perhaps, the most fundamental of all ballroom precepts that the man's function is to lead and the girl's to follow. Very well then, let the man lead and then follow that lead. But don't for goodness sake anticipate it and perform the step you think he's going to do before he's given a proper indication that he's going to do it. In many cases he probably hasn't the slightest intention of doing the step you have anticipated, and he is flung all out of his bearings by finding you doing it when he himself has something entirely different in mind. It is often the case that several movements in a dance may be very similar in their early stages, and it is only by a definite lead being given by the man that his partner is able to know which of these movements he is going to perform. For this reason it is essential that a girl should not begin to follow a step or movement until her partner has begun to execute it. The synchronisation of their movements should be that they move as one, not that she gets off ahead of him in the movement he is supposed to be leading.

The good dancer takes nothing for granted in this matter, and endeavours in following her partner to interpret his lead at once so that her execution of the movement may be simultaneous with his. Correct interpretation of his lead is the thing she endeavours to do, not correct anticipation, for even if this can be achieved (which is very rarely, incorrect anticipation being by far the more usual thing) it is not a habit that will commend itself to her partner, who will find that he has to hurry his own movements to keep pace with her. And anticipation, correct or otherwise, is one of the chief factors that leads to the unfortunate practice of leading by those whose function it is to follow. And if for this reason alone it should be ruthlessly cut out.

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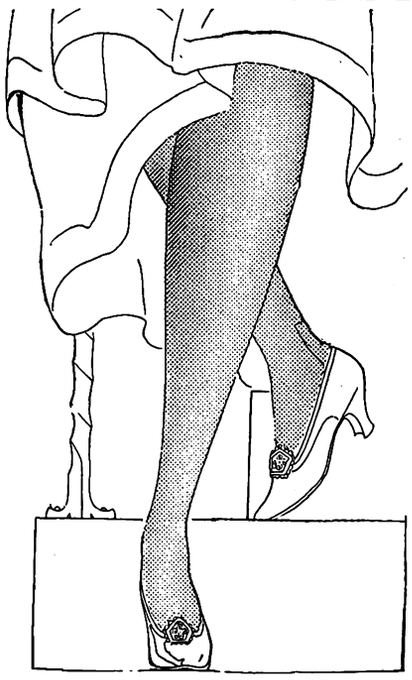

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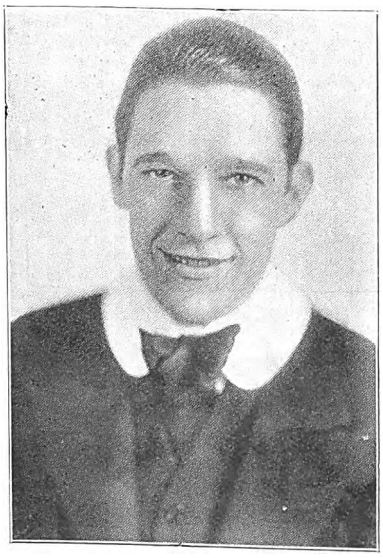
VAUDEVILLE.

Betty Grace.

Albert Keats.



Hart.

Albert Keats and Betty Grace are to open on April 4th at the Tivoli, Capetown. They arrive from Australia, where they have had a wonderful success One has only to look at Albert's jolly face and at the daintiness of Betty to realize that they will repeat their triumphs in South Africa.

Since the days of town criers are over and we have nobody to walk our streets ringing a bell and preceding the dissemination of news with the famous "O yez, O yez, O yez," we must be content merely to announce the arrival of Hart, Pender and O'Neill, through the medium of print. They open at the Criterion, Durban, on April 2nd. Now, these three people comprise an act which is entirely different from anything else that has ever been seen on the stage. It is a comedy dancing act, in which two men and a woman present ancient and modern dances delicately and subtly caricatured. Burlesque is too strong and heavy a word for the dainty work of these three dancers; caricature comes nearer to it. Hart, in a skin-tight black suit, admirably demonstrates the toe-dancing vogue and delicately suggests its accompanying absurdities. It was not until I saw this enchanting performance of Hart's that I realised that toe-dancing had the elements of absurdity and comedy within it. Far from lessening the value of toe dancing, this element, I think, increases it, and Hart is as nimble on the tips of his toes as any member of the Russian Ballet. As for O'Neill, he is more conventionally garbed in a dark dress suit and performs an amazing series of acrobatic dances. His somersaults are marvels of ingenuity and—if I may coin a word—"india-rubberness." He is an admirable foil to the dancing of Hart. Now we come to Pender, the feminine portion of the act. It is she who adds the element of step-dancing and quick foot dancing to their excellent combination. Clad in a series of short skirts, her nimble limbs give the impression of quick waves dancing on the shore. Her dancing is full of gaiety and vigour and her singing is as sweet as she is herself. She is a member of the old and famous Pender family, whose name has been a by-word in the theatrical profession for a couple of hundred years. Our grandfathers remembers the days when Pender's giants were the most famous of all attractions. These giants, I am told, were just mere men on stiltes. They could dance and leap and perform acrobatic tricks on there long wooden legs, and to certain childish eyes Pender's giants became snyonymous with that enormous creature whom the hero of "Jack and the Beanstalk" killed. Is it any wonder, then, that to Pender, of Hart, Pender and O'Neill, the scion of this famous race, dancing is as easy as A B C. These gifts of hers round off one of the most excellent dancing acts we have had in South Africa.

O'Neill.

Doris Pender.

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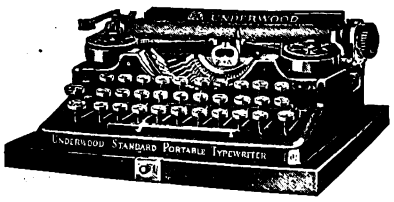

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Samehtini.

You can tell by his name that Samehtini is a Dutchman, and he has all the Dutchman's happy-go-lucky, laughing view of life. He always sees the funny side of things and only becomes serious when the subject of his conversation is music. That, for him, is the most serious and important thing in the world, and it is only when there is no musical instrument in the room and no chance of talking about music that he gives himself up to the ordinary things and the little laughters of life.

He told me with great gusto and with very evident enjoyment of the time when he was conducting an orchestra in a North-country town.

"It was a very small town," said Samehtini, "and therefore, you understand, a very small orchestra. In the daytime the chief drummer was a plumber, and the first violinist a grocer. The plumber was my particular enemy, for when I started to rehearse I suddenly discovered that his tympanies were out of tune. I sat forward and said to the plumber drummer, 'Give me your A.' He stared at me blankly, so I repeated my request. 'A?' he said. 'Wot A?' It was then that I discovered that the man could not read music, and did not know A from G. Still less was he aware that tympanies had to be tuned. But do you think he accepted my assurance with good grace? Not a bit of it. He lost his temper and thought I was merely playing a joke on him.

"That orchestra was the most difficult one I ever conducted, for the violinist, who, you remember, was a grocer in the daytime, was in the habit of calling in at the Three Jolly Farmers before he came to the theatre. One night, the Three Jolly Farmers' good ale proved too much for him, and he arrived in such a merry, unbalanced condition that when he started to play he could not keep up with my 'cello. So there, in front of an enormous audience, he stood up and called me—well, I would hate to tell you some of the names he called me and, besides, it would take me quite ten minutes to reel off the whole string! After that, as if to accentuate his remarks, he threw down his violin and walked off!

"That taught me a lesson and made me determined to have in my orchestra only people who devoted their whole time to music and did not—how you say it?—groce and plumb in the daytime."

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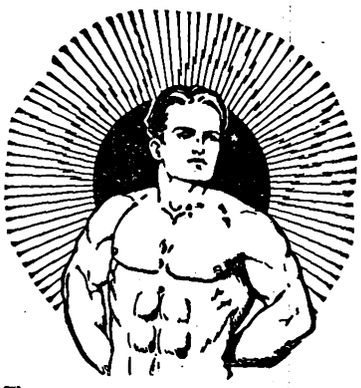

Throw your half-filled bottles of dope and poison into the garbage tin—they'll do less harm than in your stomach. Get back to Nature; consider how she cures, and give her the proper assistance. Nature needs strength and nourishment. Drugs are poisons, and poisons don't give that.

If you are nervous you can quiet your nerves with poison, but just as soon as the stupor wears off the trouble returns worse than ever. Works like whisky. A man will fill up on liquor because it makes him feel good, puts false energy into him for a while, but when the alcohol stops working, his nerves torture him far more. Like whisky, every dose of drugs calls for another. Dosing weak nerves, weak stomach, liver or kidneys with drugs won't restore them to proper working order. Nature must have new energy, and you can get that only from Electricity.

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Harry Green.

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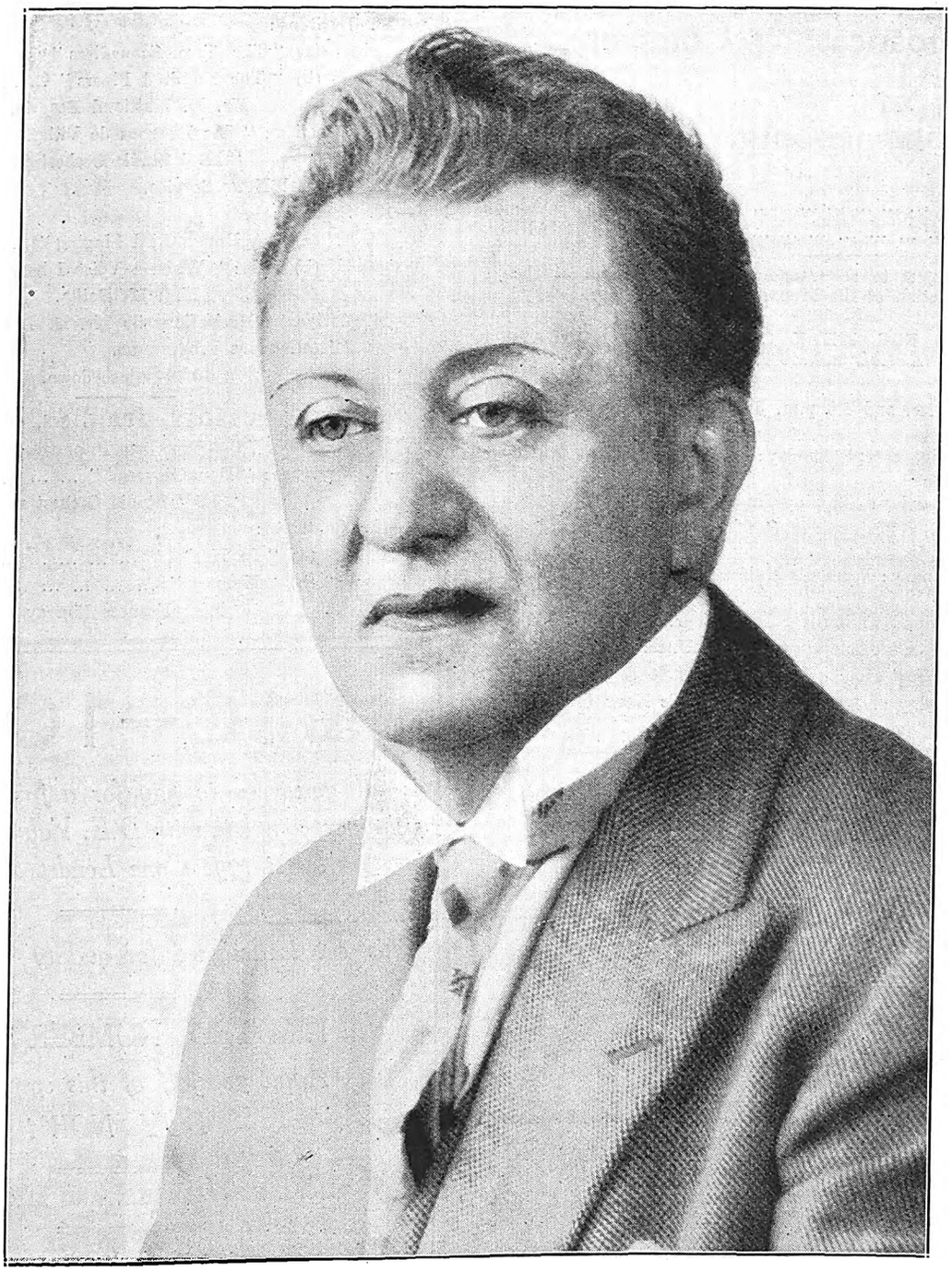

Lee Kohlmar.

[*Photos: Jane Plotz.*

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Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, APRIL 2nd, 1928.

12.0 noon, 4.0 p.m., 7 p.m. and 8.0 p.m. daily except Sunday: Time Signal.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Karel).**

4.0 p.m. daily, except Sunday: Women's Half Hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half Hour.

5.0 p.m., Monday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**

6.0 p.m. daily, except Sunday: Market, Stock Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture) in English and Afrikaans).

6.30 p.m. daily, except Sunday: Close down.

8.50 p.m., Tuesday and Wednesday: General News Service.

9.0 p.m., Monday, Thursday and Friday: General News Service.

8.0 p.m., Saturday: General News Service .

MONDAY, APRIL 2nd, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Oberon" ... ... Weber.
"JB" Studio Orchestra.

7.10— 2. Baritone:
(a) "Even Bravest Hearts" ("Faust") ... Gounod.
(b) "The Sands o' Dee" ... ... Clay.
Mr. D. Maitland Beagrie.

7.20— 3. Weekly Sports Talk: "South Africa in World Sport," by **Mr. W. D. Powell.**

7.35— 4. Soprano:
(a) "A Blackbird's Song" ... ... Sanderson.
(b) "Afrikaans Wiegeliedjie" ... ... Hullebroeck.
(c) "Wag-Hondjes" ... ... Wierts.
(d) "I've been Roaming" ... ... Horn.
Mrs. M. Botha.

7.45— 5. "A Memory Group of Songs."
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Orpheum Orchestra,** relayed from Orpheum Theatre.

8.10— 8. Talk No. 2 on "Television," by **Miss E. J. Brown, B.A.**

8.25— 9. Suite: "Albanaise" ... ... Pouget.
"JB" Studio Orchestra.

8.35—10. Baritone:
(a) "The Two Grenadiers" ... ... Schumann.
(b) "The Hundred Pipers" ... ... Baroness Nairne.
Mr. D. Maitland Beagrie.

8.45—11. Selection: "Les Dragons de Villars" ... ... Maillart.
"JB" Studio Orchestra.

9.0 —12. **General News Service.**

9.5 —13. Soprano:
(a) "A Brown Bird Singing" ... ... Wood.
(b) Aria: "When a Voice I heard but now" ...Rossini.
Mrs. M. Botha.

9.15—14. Afrikaans Recitations by **Mr. D. J. Smal.**

9.30— **Miscellaneous Programme.**

10.30—Close down.

TUESDAY, APRIL 3rd, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Don Giovanni" ... ... Mozart.
"JB" Studio Orchestra.

7.10— 2. Contralto:
(a) "In Herbst" ... ... Franz Schumann.
(b) "Memory" ... ... Adolf Free.
Miss Frances Murray.

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7.20— 3. Waltz: "Les Patineurs" ... ... Waldteufel.
"JB" Studio Orchestra.

7.30— 4. "Great Moments in South African History," No. 1, by **Mr. Eugene van Wijk.**

7.45— 5. Jazz: **"JB" Studio Orchestra.**

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Fortnightly Talk on Literature by **Mrs. Drennan.**

8.25— 9. Cornet Solo:
Mr. T. Jones.

8.30—10. Banjo:
(a) "Fun in Dahomey."
(b) "A Mixed Grill."
(c) "Campdown Carnival."
Mr. J. M. Martin.

8.40—11. Selection: "Les Saltimbanques" ... ... Ganne.
"JB" Studio Orchestra.

8.52—12. **General News Service**

9.0 —13. Jazz: **"JB" Studio Orchestra.**

RELAYED TO DURBAN:

9.10—14. Contralto:
(a) "Give" ... ... Hermann Lohr.
(b) "Rest Thee, Sad Heart" ... ... del Riego.
Miss Frances Murray.

9.20—15. Banjo Solos:
(a) "Springbok Parade."
(b) "Alabama Rose."
(c) "Kennedy's Gallop."
Mr. J. M. Martin.

9.30—16. Suite: "On Jhelum River" ... ... A. Woodforde Finden.
"JB" Studio Orchestra.

9.40—17. **Wright and Hartley,** Vocalists, relayed from Orpheum Theatre.

9.55— **Miscellaneous Programme.**

10.30—Close down.

WEDNESDAY, APRIL 4th, 1928.

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GRAND CONCERT IN THE CARLTON HOTEL.

7.0—EVENING PROGRAMME.

7.0—8.15. Dinner Music by **"JB" Studio Orchestra.**

8.15— 1. **Speeches.**

8.30— 2. Contralto:
(a) "Annie Laurie" ... ... ———
(b) "The Plane Tree" ... ... Handel.
(c) "The Enchanted Glade" ... ... Barker.
Miss Susie Everett.

8.40— 3. **The Carlton Hotel Orchestra.**

8.45— 4. Bass: **Mr. A. W. Hutchings.**

8.55— 5. **The Carlton Hotel Orchestra.**

9.0 — 6. **General News Service. Announcements.**

9.5 — 7. Duets:
(a) "Watchman, what of the Night?"
(b) "Tenor and Baritone."
Messrs. Gordon Kinghorn and William Matthews.

9.12— 8. **The Carlton Hotel Orchestra.**

9.20— 9. **Entertainer.**

9.30—10. **The Carlton Hotel Orchestra.**

9.35—11. Contralto:
(a) "Mountain Lovers" ... ... Squire.
(b) "Curly Headed Babby" ... ... Clutsam.
Miss Florence Ellis.

9.45—12. Violin Solo: "On Wings of Song" ... Mendelssohn-Achron.
Mr. J. Schulman.

9.50—13. **The Carlton Hotel Orchestra.**

10.0 —14. Baritone: **Mr. William Matthews.**

10.5 —15. Entr'acte: **"JB" Studio Orchestra.**

10.10—16. Contralto:
(a) "Eriskay Love Lilt" ... ... Fraser.
(b) "Bird Songs at Eventide" ... ... Coates.
Miss Ivy Lewis.

10.20—17. **The Carlton Hotel Orchestra.**

10.25—18. Tenor "Jean" ... ... Burleigh.
Mr. Gordon Kinghorn.

10.30—19. Selection: "Faust" ... ... Gounod.

10.40—20. **The Carlton Hotel Orchestra.**

10.45—Close down.

THURSDAY, APRIL 5th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "A May Day" ... ... Haydn Wood.
"JB" Studio Orchestra.

7.10— 2. Soprano:
(a) "Damon" ... ... Max Strange.
(b) "The Lass with the Delicate Air" ... ... Arne.
(c) "I've been Roaming" ... ... Horn.
Miss Rae Lavine.

7.20— 3. Jazz: **"JB" Studio Orchestra.**

7.30— 4. Talks on Business, No. 5, by **Mr. Arnold Smith.**

7.45— 5. Selection: "Le Chateau Feodal" ... ... Messier.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Baritone:
(a) "Hear me, ye Winds and Waves" ... ... Handel.
(b) "When the Anvil Rings" ... ... Russell.
(c) "I will not Grieve" ... ... Schumann.
Mr. E. L. Sessell.

8.20— 9. Suite: "Country Side" ... ... Coates.
"JB" Studio Orchestra.

8.30—10. Weekly Wireless Talk: "The Requirements for Short Wave Work," by **Mr. H. E. Griffiths.**

8.45—11. Saxophone Solo:
Mr. G. E. Spencer.

8.50—12. Waltz: "Casino Dance" ... ... Gung'l.
"JB" Studio Orchestra.

9.0 —13. **General News Service.**

9.5 —14. Soprano:
Three Bird Songs ... ... Lehmann.
(a) "The Wood Pigeon. (b) The Wren."
(c) "The Owl."
Miss Rae Lavine.

9.15—15. Jazz: **"JB" Studio Orchestra.**

9.25—16. Baritone:
(a) "From Rushy Beds of Silver Nile" ... ... Balfe.
(b) "Vittoria Vittoria" ... ... Carissimi.
(c) "Be a Man!" ... ... Pether.
Mr. E. L. Sessell.

9.35—17. **Empire Theatre Orchestra,** relayed from Empire Theatre.

9.40— **Miscellaneous Programme.**

10.30—Close down.

FRIDAY, APRIL 6th, 1928.

GOOD FRIDAY.

FIRST SESSION.

3.30 p.m. **Gramophone Recital: "The Messiah."**

5.0 p.m.—Close down.

SECOND SESSION.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Mignon" ... ... A. Thomas.
"JB" Studio Orchestra.

7.10— 2. Soprano:
(a) "Into Thy Hands" ... ... Bach.
(b) "Abide with Me" ... ... Liddle.
Miss Phyllis Heatley.

7.20— 3. Selection: "Cavalleria Rusticana" ... ... Mascagni.
"JB" Studio Orchestra.

7.35— 4. Bass:
Mr. R. Ellenberger.

7.45— 5. Suite: "Rococo" ... ... Borowski.
"JB" Studio Orchestra.

7.48— 6. **Weather Forecast.**

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8.0 — 7. **Orpheum Orchestra,** relayed from Orpheum Theatre.
8.10— 8. 'Cello Solo: **Mr. E. Levitz.**
8.15— 9. Five Minutes' Talk by **Rev. W. H. Doke,** President, S.A. National Sunday School Association.
8.20—10. Contralto:
Mrs. Harold Fraser.
8.30—11. Selection: "The Gipsy Princess" ... ... Kalman.
"JB" Studio Orchestra.
8.40—12. Recitation: "Judas Iscariot," **Mr. Lago Clifford.**
8.52—13. Soprano:
(a) "Ombra mai fu" ... ... Handel.
(b) "God Sends the Day" ... ... Drummond.
(c) "Beyond the Dawn" ... ... Grantham.
Miss Phyllis Heatley.
9.0 —14. **General News Service.**
9.6 —15. Bass:
Mr. R. Ellenberger.
9.16—16. **Miss Marie Lawton,** Harpist, relayed from Empire Theatre.
9.30—17. Contralto:
Miss Harold Fraser.
9.40— **Miscellaneous Programme.**
10.30—Close down.

SATURDAY, APRIL 7th, 1928.
7.0 —1. Dinner Hour Music by **"JB" Studio Orchestra.**
8.0 —2. **Weather Forecast, General News Service, Announcements.**
8.15—3. **Radio Auction Bridge.**
Bijou Orchestra, relayed from Bijou Theatre.
8.30—4. **Dance Programme,** relayed from the Carlton Hotel.
11.45 p.m.—Close down.
N.B.—The Programme between 9.0 and 10.0 p.m. will be relayed to Durban.

SUNDAY, APRIL 8th, 1928.
EASTER SUNDAY.
3.30 p.m. **Gramophone Recital.**
5.0 p.m.—Close down.

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If you could comb the air around you, you would have many delightful surprises . . . sweet music, interesting topics, useful reports . . . all there waiting. No, that's wrong—they do not wait—they just pass you by. Why? Because you cannot tune-in without having a reliable wireless set. Here are a few makes that do not disappoint you: Igranic, C.A.V., Burndept, B.S.A and Western Electric

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7.30 p.m. Relay of Service from **St. Mary's Cathedral.**
Hymn: "Jesus Christ is Risen To-day."
Psalms: 113 and 114.
Anthem: "Let all the World in Every Corner Sing," from Vaughan Williams' "Mystic Songs."
Hymn: "The Strife is O'er."
Sermon by the **Right Reverend the Lord Bishop of Zululand (Dr. Yyvyan).**
Hymn: "Jesus Lives."
Hymn: "Alleluia, Alleluia."
The Band of St. George's Home will play for twenty minutes before the Service and for twenty minutes after the close of the Service.

8.45.—EVENING PROGRAMME.
8.45—1. Overture: "Saul" ... ... Bazzini.
"JB" Studio Orchestra.
8.55—2. Contralto: **Miss Hilda Roles.**
9.5 —3. Selection: "Hamlet" ... ... A. Thomas.
"JB" Studio Orchestra.
9.20—4. Clarinet Solo: **Mr. G. E. Spencer.**
9.25—5. Suite: "Scenes Rustiques" ... ... H. Mouton.
"JB" Studio Orchestra.
9.35—6. Contralto: **Miss Hilda Roles.**
9.45—7. Selection: "Hansel and Gretel" ... ... Humperdinck.
"JB" Studio Orchestra.
10.0 p.m.—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.
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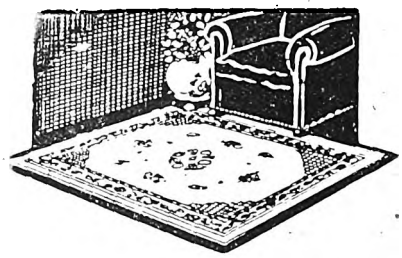

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MONDAY, APRIL 2nd, 1928.

12.30 **Lunch Hour Session:—**

Mezzo:

(a) "Still wie de Nacht" ... ... Bohm.

(b) "Come for it's June" ... ... Forster.

Miss Grace Brewer.

Muriel Clark (Pianoforte).

Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A Group of South African Children, from Portraits by Olive Schreiner, Pauline Smith and Ethelreda Lewis, told by **Aunt Janet** of the Library. Piano Solos from **Uncle Fred** and a Chat with **Aunt Isobel.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in Afrikaans).
Light Music.

7.30 **Dinner Hour Session:** The Wireless Orchestra:—
March: "National Emblem" ... ... Bagley.
Selection: "The Girl Friend" ... ... Rodgers.
"Minuet" ... ... Boccherini.
Serenade: "Amina" ... ... Lincke.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 **Natural History Talk, No. 6:** "The Companions and Slaves of Ants," by **Mr. E. C. Chubb.**

"A POPULAR PROGRAMME."

8.25 Intermezzo: "Silver Lamps" ... ... Witcomb.
Romance: "Hobomoko" ... ... Reeves.

The Wireless Orchestra.

8.35 Soprano:—

(a) "The Moon and I" ("Mikado") ... ... Sullivan.

(b) "The Lass with the Delicate Air" ... ... Arne.

Miss Dorothy Archer.

8.45 **General and Local News.**

8.55 "Cinderella Dances" ... ... Lohr.

The Wireless Orchestra.

9.5 **Jenny Isaacson** ('Cello).

9.10 **Harold Cleverley and Jack Kempner** with their Ukelele.

9.20 Country Suite: "The Village Green" ... ... Zapril.

The Wireless Orchestra.

9.30 Soprano:—

(a) "You are my Darling" ... ... Russian Gypsy Melody.

(b) "The Last Rose of Summer" ... ... Old English Air.

Miss Dorothy Archer.

9.40 **Harold Cleverley and Jack Kempner:—**

(a) "Coon Impersonation and Bone Solo."

(b) "Italian Burlesque with Guitar."

9.50 Pianoforte: "Humoreske" ... ... York Bowen.

Miss Muriel Clark.

9.55 **Jazz Item.**

10.0 Close down.

TUESDAY, APRIL 3rd, 1928.

12.30 **Lunch Hour Session:—**

Mezzo:

(a) "Elegie" ... ... Massenet.

(b) "Love's Garden of Roses" ... ... Haydn Wood.

Miss Peggy Edwards.

Contralto:

(a) "Sunshine and Rain" ... ... Blumenthal.

(b) "Sink Red Sun" ... ... Del Riego.

Miss Thelma Edwards.

The "Pruchner" Player Piano.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

5.0 **Children's Corner:** Story, "What the Heart can do," told by **Ernest Rose** (a Wireless Cousin). Recitations and Songs by Members of the Family. Birthday Greetings and a News Bulletin.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:—**

Violin:

(a) "Czardas" ... ... Monti.

(b) "Cradle Song" ... ... Pechotsh.

(c) "Red Gauntlet" ... ... Murdoch.

(d) "Serenata" ... ... Moszkowski.

Mr. Charlie Crichton.

"Special Request" Gramophone Records.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 Mezzo:—

(a) "The Love Pipes of June" ... ... Day.

(b) "Beloved," Roger Asham (City Organist of Port Elizabeth).

Miss Ivy Espitalier.

8.15 "Liebestraume" ... ... Liszt.

J. H. Squire Octet.

8.20 Baritone:—

(a) "Eleanore" ... ... Coleridge Taylor.

(b) "O Mistress Mine" ... ... Quilter.

Mr. Eric Dalton.

8.30 **A Domestic Trifle:** "Just Like a Woman," by **Sewell Collins.** Characters: "Edith van Rypen," Miss Isobel Niven; "Frederick van Rypen," Mr. George R. Montford.

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Mind Picture: The scene represents the dressing-room of Mr. and Mrs. Frederick van Rypen in their London flat—a well-furnished room with the atmosphere of well-to-do people.

There is a centre opening at the back, leading to corridor and "Frederick's" room. Portieres hang undraped on this opening. Up stage, in R. wall, is a door leading to "Edith's" room. Down stage, in L. wall, is a door which opens from hall. In back wall, and to R. of C., is a mantel and fire-place. Clock on mantel. Against back wall, and L. of C. opening, is a chest of drawers containing "Frederick's" linen, etc. Down C. is a small table with books, magazines and telephone. At the R. side of stage and down is "Edith's" dressing-table against wall. This is furnished with dainty cover, brushes, toilet articles, etc. In the drawers of this are gloves, veils, etc. Down L. is a couch with several cushions. A large chair up R.C. Small chair at either side of table C., and small chair by dressing-table R.

At the rise of curtain, the stage is vacant for a moment, then "Edith" enters from her room E.R. She is dressed in a elaborate dressing-gown, and her hair is dressed for evening. She wears slippers.

She enters quickly, looks around the room impatiently, then turns to clock on mantel, looks at it, and utters an exclamation of impatience: "Oh, dear!"

As she looks at clock, "Frederick" enters D.L. He is dressed in lounge or morning suit and carries an evening newspaper and a bunch of flowers. He exclaims on seeing her.

8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

WEDNESDAY, APRIL 4th, 1928.

12.30 **Lunch Hour Session:—**
Soprano:
(a) "Damon" ... ... Max Stange.
(b) "The Pixie Piper Man" ... ... Leslie Elliott.
Miss Stella Talbert.
Muriel Clark (Pianoforte).
Light Music.
2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner:** A Chat with **Uncle Monty.**
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** Recital of Brunswick Records (supplied by Brunswick (S.A.), Ltd., of 434, West Street).
7.13 Soprano:—
(a) "O Lovely Night" ... ... Landon Ronald.
(b) "Mignon" ... ... Guy d'Hardelot.
Miss Natalie Hope.
7.31 **Radio Talk:** "Out-of-Date Radio," by **Mr. G. N. P. Allaway.**
7.50 Soprano:—
(a) "Since I have loved Thee" ... ... Johnson.
(b) "Robin Adair" ... ... Cantor.
Miss Natalie Hope.
8.0 **Time Signal.**
Some "By-the-Way" Chat, by **"The Man in the Street."**
8.10 **Light Music.**
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "Liberty Bell" ... ... Sousa.
Selection: "Tannhauser" ... ... Wagner.
Mezzo: "A May Morning" ... ... Denza.
Miss V. Brooks.
Morceau: "Calling me back to You" ... ... Seaver.
8.50 **General and Local News.**
Cheerio, "JB."
9.0 **Relay from "JB."**
10.0 Close down.

THURSDAY, APRIL 5th, 1928.

12.30 **Lunch Hour Session:—**
Mezzo Soprano:
(a) "Ombra mai fu" ("Largo") ... ... Handel.
(b) "Soul of Mine" ... ... Barnes.
Peggy Preston.
Soprano:
(a) "Piper June" ... ... Carew.
(b) "The Night has a Thousand Eyes" ... ... Lambert.
Miss Cissy Mackay.
The "Pruchner" Player Piano.
1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**
1.45 **Light Music.**

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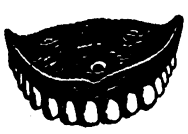

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2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner: Aunt Janet** of the Library will tell you about a Bushman. More Sound Pictures on the Piano, by **Uncle Fred.** A Chat with **Uncle Beverley.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes," Recital of "His Master's Voice" Records (supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**

Soprano (in Studio):—

(a) "O tell me Nightingale" ... ... Liza Lehman.

(b) "April" ... ... Graham Peel.

(c) "I think of you my Sweet" ... ... Hadyn Wood.

Miss Muriel Clark, L.R.A.M.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion. Conductor, **Mr. T. H. Huddle.**

"A CLASSICAL PROGRAMME."

Overture: "The Bartered Bride" ... ... Smetana.

"Concerto in D Minor for two Violins" ... ... Bach.

Miss Constance Watt and Master Dennis Erwin.

"Four Hungarian Dances" ... ... Brahms.

9.0 (approx.) **General and Local News.**

Soprano (in Studio): "De-puis le Jour" ("Louise") —Charpentier.

Miss Muriel Clark, L.R.A.M.

"Symphony No. 5 in E Minor," from "The New World" —Dvorak.

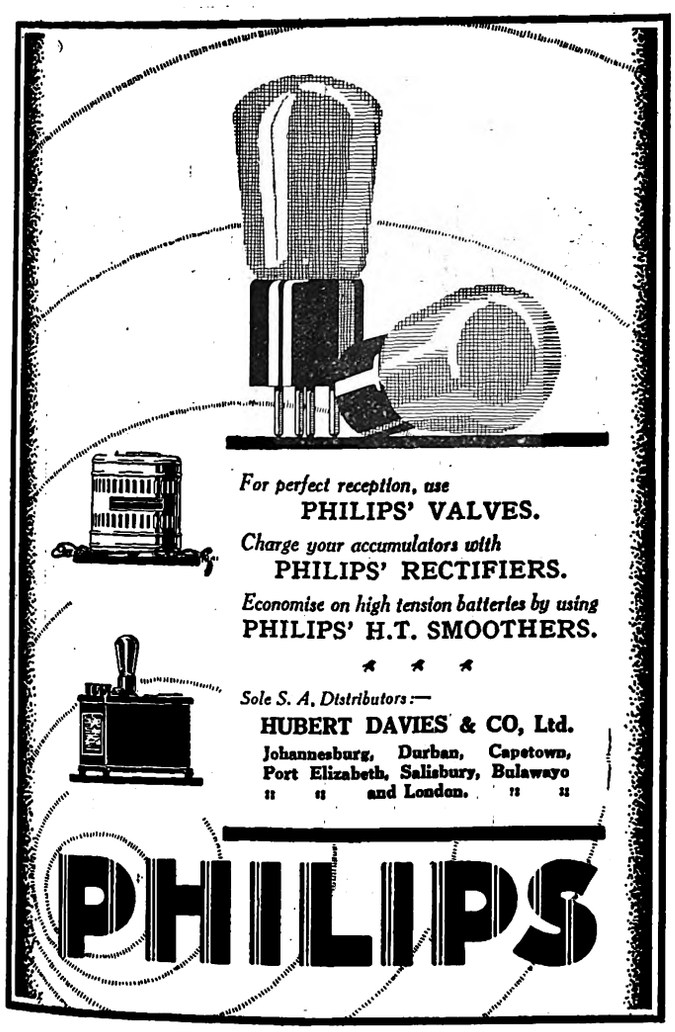
(a) "Adagio—allegro molto."

(b) "Largo."

(c) "Scherzo."

(d) "Allegro molto."

10.0 Close down.



FRIDAY, APRIL 6th, 1928.

"GOOD FRIDAY."

Lunch Hour Session Omitted.

3.15 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

Overture: "The Bohemian Girl" ... ... Balfe.

"Spanish Ballet Music" ... ... Desormes.

Entracte: "The Burmah Maid" ... ... Ancliffe.

Piccolo: "The Wren" ... ... Demare.

Mr. C. Horne.

Selection: "The Geisha" ... ... Jones.

"Three Quotations" ... ... Sousa.

(a) "The King of France."

(b) "I, too, was born in Arcadia."

(c) "In darkest Africa."

Valse: "The Merry Widow" ... ... Lehar.

Selection: "The Student Prince" ... ... Romberg.

4.30 **Children's Corner:** "Through Sunny Spain," travel talk No. 11, by **Aunt Isobel,** with musical illustrations. Fun and Frolic for the Family.

5.15 Close down.

7.15 **A Short Good Friday Service,** conducted by the **Rev. Stanley Astbury, M.A.,** of St. Paul's Church, assisted by the Choir.

8.0 **Time Signal.**

Sports Talk, by **"Natalian."**

Light Music.

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

Overture: "Romantique" ... ... Kela Bela.

Selection: "Hit the Deck" ... ... Youmans.

Tenor: "My Dreams" ... ... Tosti.

Mr. Rene de la Rue.

Valse: "The Lilac Domino" ... ... Sullivan.

"March of the Mountain Gnomes" ... ... Eilenberg.

"An Irish Fantasia" ... . Myddleton.

Tenor: "The Last Watch" ... ... Pinsuti.

Mr. Rene de la Rue.

Barcarolle: "Tales of Hoffmann" ... ... Offenbach.

"Selection of W. H. Squire's Songs."

9.30 Mezzo Contralto:—

(a) "Three Fishers went Sailing" ... ... Hullah.

(b) "My Prayer" ... ... Squire.

Miss Ivy Johnson.

9.40 **Ernest Stevens** in three short Character Monologues:—

(a) "His first long Trousers" ... ... Guest.

(b) "Reminiscences of an old Soldier" ... ... Lee.

(c) "The Soliloquy of an old Piano" ... ... Harris.

With **Miss Muriel Clark** at the piano.

9.50 Pianoforte: "Sonata in D" ... ... Scarlatti.

Miss Muriel Clark.

9.55 March: "Officer of the Day," **Sousa's Band.**

10.0 Close down.

SATURDAY, APRIL 7th, 1928.

11.15 **Morning Concert:—**

Ethel Norwood (Contralto).

Muriel Clark (Pianoforte).

Light Music.

12.30 Close down.

7.15 **Reports:** Weather Reports, Shipping Intelligence and Wool Report.

7.20 **Dinner Hour Session:** Recital of Columbia Records (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**

Agricultural Talk (in English).

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

Selection: "The Orchid" ... ... Caryll.

Valse: "The Grenadiers" ... ... Waldteufel.

Polonaise from "Suite III" ... ... Tschaikowsky.

Baritone: "Captain Mac" ... ... Sanderson.

Mr. Gerald Burns.

8.50 **General and Local News and Sporting Results.**

Obtainable only from Mills Hosiery Coy., Hosiery Specialists, Castle Arcade, Durban.

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9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Arthur Vos and his Orchestra,** relayed from the Marine Hotel, Esplanade.

11.0 Close down.

SUNDAY, APRIL 8th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

March: "The Aide-de-camp" ... ... Hume.
Pot Pourri: "A Musical Switch" ... ... Alford.
Graceful Dance: "Henry VIII." ... ... Sullivan.
Euphonium: "Slave Song" ... ... Reigo.
Mr. F. J. Beswick.
Airs from "The Wildflower" ... ... Youmans.
"Polonaise in E" ... ... Liszt.
"Divertissement Espagnole" ... ... Desormes.
Valse: "The Jolly Fellows" ... ... Volstedt.

4.30 **Children's Corner:** A Little Play, "The Innkeeper's Shirt," to be acted by Members of the Family.

5.15 Close down.

6.45 **The Bells of St. Paul's.**

7.0 **Evening Service,** relayed from St. Cyprian's Church. Preacher, **The Rev. Harry Gibbons, M.A.**

8.0 **A "Grand Popular Programme,"** relayed from the Durban Town Hall:—

Overture: "The Flying Dutchman" ... ... Wagner.
Selection: "Iolanthe" ... ... Sullivan.
Mezzo: "Nobil Signor" ... ... Meyerbeer.
Madame Olive Mundy.
Suite: "L'Africane" ... ... Lacome.
(a) "Khacidah."
(b) "La Nouba."
Clog Dance: "Handel in the Strand" ... ... Grainger.
Solo Piano, **Mr. Edgar Heap.**
"Nocturne in E Flat" ... ... Chopin.
(a) "Dreams" ... ... Wagner.
(b) "The Dancing Doll" ... ... Poldini.
Mezzo: "E'en as a Lovely Flower" ... ... Bridge.
Madame Olive Mundy.
Pot Pourri: "All round the World" ... ... Yotomo.
The Durban Municipal Orchestra, under the direction of **Mr. T. H. Huddle.**

10.0 Close down.

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Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

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MONDAY, APRIL 2nd, 1928.

LUNCH-HOUR SESSION.

12.45 **Columbia Records** (New Releases), supplied by Messrs. H. Polliack & Co., Adderley Street.

Overture: "Ruy Blas" ... ... Mendelssohn.
B.B.C. Wireless Orchestra.
Songs:
(a) "The Grand March."
(b) "To my First Love."
(c) "You'd better ask me."
W. F. Watt.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

1.5 "Dance of the Hours," from "Gioconda" ... ... Ponchielli.
Court Symphony Orchestra.
Duet from "Barber of Seville: "Dare I Believe Thee"...Rossini.
Miriam Licette and Dennis Noble.
Piano Solo: "Hungarian Rhapsody No. 12" ... ... Liszt.
William Murdock.
Laughing Songs:
(a) "The Army Laughs."
(b) "The Village Laugh Smith."
William Penrose.
Organ Solos:
(a) "In Arcadia" ... ... Sellars.
(b) "The Storm" ... ... Sellars.
Gatty Sellars.
Male Quintette:
(a) "Sweet Marie."
(b) "Just like the Butterfly."
The Singing Sophomores.
Foxtrot: "Fifty Million Frenchmen."
Ted Lewis and his Orchestra.

1.45 Close down.

AFTERNOON SESSION.

Half-hour of Vocal Excerpts from Musical Comedy:—
(1) "The Quaker Girl" ... ... Monckton.
(2) "The Lilac Domino" ... ...

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(3) "The Lady of the Rose" ... ... Gilbert.
(4) "Chu Chin Chow" ... ... Norton.

5.0 **Time Signal.**

Afternoon Topics: "All that is Greatest and Noblest in the World of the Stage."

Teens': Stirring Tales of Old.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Manolo" ... ... Waldteufel.
Intermezzo: "Cinderella's Bridal Procession" ... ...———
Suite: "St. Agnes' Eve" ... ... Coleridge Taylor.
"Elegie" ... ... Massenet.
Selection: "The Geisha" ... ... Jones.
Piano Solo (selected): **Max Miller.**
Entracte: "Little Sabots" ... ... Reeves.

7.45 **Weekly Talk to Farmers:** No. 5. "Die werk van die afdeling Landbouw-onderwys en uitbreiding in die Departement van Landbou."

8.0 **Time Signal, Weather Forecast, Market Report.**

"VARIETY" PROGRAMME.

8.15 **Alhambra Orchestra.**

Songs:
(a) "Down in the Forest" ... ... Ronald.
(b) "Salaam" ... ... Lang.

Mrs. Alec Forbes.

Cornet Solos. Three Irish Songs.
(a) "The Last Rose of Summer."
(b) "Believe me, if all those Endearing Young Charms."
(c) "Dear Little Shamrock."

Bernard Hand.

Piano Solo: "Rhapsodies" ... ... Liszt.

Edna Stanton.

Songs:
(a) "Melisande in the Wood" ... ... Goetz.
(b) "O Lovely Night" ... ... Ronald.

Harold Ritch.

Violin Solos:
(a) "Romanzo Andaluza" ... ... Sarasate.
(b) "Minuet" ... ... Beethoven.

Harry Terhardt.

9.0 **News Service** (English).

9.5 **Wireless Willie from 2LO,** who tells Funny Yarns and sings Funny Songs.

Alhambra Orchestra.

Songs:
(a) "The Sweetest Flower that Blows" ... ... Hawley.
(b) "Mountain Lovers" ... ... Squire.

Mrs. Alec Forbes.

Cornet Solos: "Songs of Long Ago." **Barnard Hand.**

Songs:
(a) "A Request" ... ... Woodford-Finden.
(b) "Sheila" ... ... Bamford.

Harold Ritch.

Violin Solos:
(a) "Minuet" ... ... Porpora-Kreisler.
(b) "Tambourin" ... ... Leclair Kreisler.

Harry Terhardt.

10.0 **News Service** (Afrikaans).

10.5 **Item relayed from Tivoli.**

10.30 Close down.

TUESDAY, APRIL 3rd, 1928.

LUNCH-HOUR SESSION.

12.45 **Parlophone Records:—**

Selection: "Rigoletto" ... ... Verdi.

Edith Lorand Orchestra.

Song: "A Wandering Minstrel I," from "Mikado," Sullivan.

Hardy Williamson.

"O Sole Mio." **Major Bela Orchestra.**

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times"),

Overture: "The Barber of Bagdad" ... ... Cornelius.

Berlin State Opera House Orchestra.

(a) "At the End of an Irish Moonbeam."
(b) "Sing to me of Ould Ireland."

The Singing Serenaders.

1.15 Organ Recital by **Mr. N. R. Ingleby, F.R.C.O.** Relayed from City Hall.

1.50 Close down.

AFTERNOON SESSION.

4.30 Overture: "Mignon" ... ... Thomas.

Berlin State Opera House Orchestra.

(a) "A Perfect Day."
(b) "Love's Old Sweet Song."

The Peerless Four.

Xylophone Solos:
(a) "Go Lightly." (b) Happy Days."
"Invitation to the Waltz" ... ... Weber.

5.0 **Time Signal.**

Afternoon Topics: A Mystery Tale.

Children: "Stories, Songs and Fun.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Orchestra:—

Overture: "A May Day" ... ... Wood.
Valse: "Wine, Women and Song" ... ... Strauss.
Two Pieces ... ... Tschaikowsky.
Suite: "Miniature" ... ... Coates.
"Un peu d'Amour" ... ... Silesu.
Fantasie: "Coppelia" ... ... Delibes.
Entracte: "Pleading" ... ... Wood.

7.45 **Records. "The Desert Song."**

Song and Chorus: "It." **Gene Gerard and Chorus.**
Song: "The Sabre Song." **Edith Day.**
Violin: "The Desert Song." **Teddy Bryan.**
Song and Chorus: "The Romance." **Edith Day and Chorus.**

8.0 **Time Signal, Weather Report, Market Report.**

8.15 **Orchestral Concert by Capetown Orchestra.** Conductor: **W. J. Pickerill:—**

Overture: "Carneval Ramaine" ... ... Berlioz.
Two Intermezzi:
(a) "Salut d'Amour" ... ... Elgar.
(b) "The Mill in the Forest" ... ... Eilenberg.

The Orchestra.

Songs:
(a) "Hadeld Bells" ... ... Easthorpe Martin.
(b) "Sairlop Friday" ... ... Easthorpe Martin.
(c) "The Last Fairing" ... ... Easthorpe Martin.

Norman Lister.

'Cello Solos:
(a) "Andantino" ... ... Martini Kreisler.
(b) "Allegro Sipitoso" ... ... Senaille-Salmon.

Granville Britton.

Songs:
(a) "Fain would I Change that Note" ... Tobias Hume (1605).
(b) "When Laura Smiles" ... Philip Rosseter (1601).

Margaret Roux.

Selection: "Our Miss Gibbs" ... ... Monckton.

The Orchestra.

9.0 **News Service** (English).

9.5 Talk: "The Story of the Great Oxford Dictionary," by **Mr. Eric C. Parnwell.**

9.20 Selection: "La Boheme" ... ... Puccini.

Strings:
(a) "Irish Tune from County Derry" ... ... Grainger.
(b) "Les Vendredis" ... ... Glazounov.

The Orchestra.

Songs:
(a) "There Sits a Bird" ... ... Keel.
(b) "The Countryman" ... ... Warlock.

Margaret Roux.

DRINK RED DAISY TEA—IT IS THE BEST.

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Violin Solos:
(a) Andante from "Violin Concerto" ... ... Mendelssohn.
(b) "Scherzo Tarantelle" ... ... Wieniawsky.
Alfred Gibbs.

10.0 **News Service** (Afrikaans)

10.5 Songs:
(a) "All the Fun of the Fair" ... ... Easthorpe Martin.
(b) "Crown of the Year" ... ... Easthorpe Martin.
(c) "Speed the Plough" ... ... Easthorpe Martin.
Norman Lister.

Selection: "The Maid of the Mountains" ... ... Fraser Simson.

10.30 Close down.

WEDNESDAY, APRIL 4th, 1928.

Lunch-Hour Session.

12.45 **Columbia Records,** supplied by Messrs. Polliack & Co., Adderley Street:—
Overture: "Anacreon" ... ... Cherubini.
Song: "Devotion." **Roy Henderson.**

1.0 **Time Signal**
News Summary (by courtesy of "Cape Times").

1.5 Waltz: "Voices of Spring" ... ... Strauss.
Conducted by **Johan Strauss.**

Songs:
(a) "The Mighty Deep."
(b) "Song of the Volga Boatmen."
Malcolm McEachern.

Violin Solos:
(a) "My Heart Stood Still."
(b) "The Desert Song."
Teddy Bryan.

"Songs with Variations" ... ... Proch.
Guelielmetti.

Folk Dances:
(a) "The Merry, Merry Milkmaid."
(b) "The Old Mole."
The English Orchestra.

Medley by **Layton and Johnstone.**
Guitar Solos: Melodies from "The Girl Friend." **Len Fillis.**
Foxtrot: "Music and Moonlight."

Afternoon Session.

4.30 Overture: "Semiramide" ... ... Puccini.
Songs:
(a) "Where're you Walk" ... ... Handel.
(b) "Onaway Awake, Beloved" ... ... Taylor.
Hubert Eisdell.

'Cello Solos:
(a) "The Swan" ... ... Saint Saens.
(b) "Londonderry Air" ... ... Trachlionas.
W. H. Squire.

Selection: "Il Trovatore" ... ... Verdi.

5.0 **Afternoon Topics:** "A Cameo."
Teens': To Tell you Something about the Immortal Socrates.

Evening Session.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Entracte: "Cafe Chantant" ... ... Fletcher.
Selection: "Betty" ... ... Rubens.
'Cello Solo (selected).
Valse: "Just a Little Lady" ... ... Ogg.
Suite: "Rustic Revels" ... ... Fletcher.
Gavotte: "Tendre" ... ... Ganne.
"A Day in Naples" ... ... Byng.

7.45 **Records:—**
Piano: "Viennese Dance" ... ... Gaernter.
Friedman.
'Cello: "Allegretto" ... ... Boccherini-Kreisler.
Antoni Sala.
Song: "I am a Roamer" ... ... Mendelssohn.
Robert Easton.
Violin: "Serenade" ... ... Arensky.
Arthur Catteral.

8.0 **Time Signal, Weather Forecast, Market Report.**

8.15 **Song Recital by Monica Drew:—**
(a) "Morning" ... ... Oley Speaks.
(b) "O, Western Wind" ... ... May H. Brahe.
(c) "Moon Dasies" ... ... Eric Coates.
(d) "Sing, Red Sun" ... ... Teresa del Riego.
(e) "Now Sleeps the Crimson Petal" ... ... Roger Quilter.

8.30 **Programme of Dance Music:—**
Foxtrots:
(a) "Hurricane."
(b) "Imagination."
(c) "Davenport Blues."
(d) "Feelin' no Pain."
Miff Mole and His Molers.
(Parlophone Records.)

Foxtrots:
(a) "Muddy Waters."
(b) "Clementine."
(c) "The Whisper Song."
(d) "I Left my Sugar Standing in the Rain."
The Goofus Washboards.
(Parlophone Records.)

Waltzes:
(a) "Worryin'."
(b) "Cheerie, Bessie, Be."
Royal Music Makers.
(Parlophone Records.)

9.0 **News Service** (English).

9.5 **Item by Alhambra Orchestra.**

9.10 **Dance Music:—**
Foxtrots:
(a) "Highways are Happy Ways."
(b) "Soliloquy."
(c) "When the Morning Glories wake up in the Morning."
(d) "Rain"
Don Voorhees and His Orchestra.
(Columbia Records.)

Blues:
(a) "Baby Blue."
(b) "My Blue Heaven."
Don Voorhees and His Orchestra.
(Columbia Records.)

9.30 **Dance Music by Cleghorn's Cafe Orchestra.** Leader: **Percy Rees.**
(a) Foxtrot: "It was only a Sunshower."
(b) Waltz: "Janette."
(c) Foxtrot: "Tale of a Tamarind Tree."
(d) Yale Blues: "Never Stop Raining."
(e) Foxtrot: "Is she my Girl Friend?"
(f) Waltz: "Broken Dreams."

10.0 **News Service** (Afrikaans).

10.5 **Dance Numbers** requested will be played till

11.0 Close down.

THURSDAY, APRIL 5th, 1928.

Lunch-Hour Session.

12.45 **Parlophone Records.**
March: "Colonel Bogey" ... ... Alford.
Band of H.M. Irish Guards.
Selection: "Chu Chin Chow" ... ... Norton.
Frank Westfield's Orchestra.
"I have a song to sing," from "Yeomen of the Guard" —Sullivan.
Robert Howe.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").

1.5 Potpourri: "Vienna" ... ... Komzak.
Edith Lorand Orchestra.

1.15 **Organ Recital,** by **Alban Hamer, F.R.C.O.,** relayed from St. George's Cathedral.

1.50 Close down.

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Afternoon Session.

4.30 "Four Indian Love Lurics."
(a) "Temple Bells."
(b) "Less than the Dust."
(c) "Kashmiri Love Song."
(d) "Till I Awake."

Frank Westfield's Orchestra.

Songs:
(a) "Ting-a-ling."
(b) "Under the Clover Moon."

Frederick Bishop.

"Songe d'Amour Apres le Bal" ... ... Czibulka.

Major Bela Orchestra.

Fox Trot: "We and my Shadow," **The Gotham Troubadours.**

5.0 **Our Monthly Scout Hour.**

Evening Session.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio.
Valse: "Wiener Blut" ... ... Strauss.
Selection: "To-night's the Night" ... ... Rubens.
Gavotte: "Lisselotte" ... ... Adams.
Three Dances: "Henry the Eighth" ... ... German.
"Pensees d'Amour" ... ... Bucalossi.
Valse: "Love's last Day" ... ... Bernotsky.
"An Arcadian Festival" ... ... Brockett.

7.45 **Records:—**
Duet: "Move into my House" ... ... Wright.

Flotsam and Jetsam.

Xylophone: "Dancing Tambourine" ... ... Polia.

Rudy Starita.

Song: "You remind me of a naughty Springtime Cuckoo" —Sarony.

Helen Morgan.

Chorus: "Where's that Rainbow" ... ... Harl

Singing Sophomores.

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Classical Concert by the Capetown Orchestra.** Conductor, **W. J. Pickerill:**
Good Friday Music from "Parsifal" ... ... Wagner.
"Symphony No. 1 in G Minor" ... ... Kalinikov.

9.0 **News Service** (English).

9.15 "Violin Concerto" ... ... St. Saens.

Dorothy MacPherson.

Symphonic Poem: "Don Juan" ... ... Strauss.

10.0 **News Service** (Afrikaans).

10.5 **Relay from Waldorf.** Musical Director, **Isidor Fisher:—**
Foxtrot: "Did you mean it?" ... ... Lyman.
Foxtrot: "Underneath the Wabash Moon" ... ... Stamper.
Waltz: "The Shady Tree" ... ... Berlin.
Foxtrot de Luxe: "Chopinata" ... ... Doucet.
Valse Intermezzo: "Janette" ... ... Nicholls.
Foxtrot: "Tamarind Tree" ... ... Nicholls.

10.30 Close down.

FRIDAY, APRIL 6th, 1928.

No Lunch-Hour Session.

No Afternoon Session.

Evening Session

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio.
Valse: "Geschichten aus dem Weiner Wald" ... ... Strauss.
Entracte: "Demoselle Chic" ... ... Fletcher.
"Three Dances from Tom Jones" ... ... German.
Selection: "Miss Hook of Holland" ... ... Rubens.
Piano Solo: Selected.
Valse: "A Dream of You" ... ... Hate
"Czardas, No. 1" ... ... Michaels

"GOOD FRIDAY."

(St. John) "The Messiah" ... ... Handel.

This Production has been specially prepared for Broadcasting in the hope that the effect on the Listener will be an uninterrupted and devout rendering of Handel's Great Oratorio.

Soloists: Dora Labbette (Soprano), Muriel Brunskill (Contralto), Hubert Eisdell (Tenor), Harold Williams (Baritone).

Choir: "The B.B.C. Choir," conducted by **Sir Thomas Beecham.**

Sir Thomas Beecham's interpretation of "The Messiah" was first given in London early in 1927 and was the most dramatic representation of the famous Oratorio ever heard.

Previously, it had never been sung in any but the traditional style familiar to all.

This interpretation was instinct new life; it breathed and glowed with a dramatic fire that thrilled it's hearer beyond belief—a production that gave the masterpiece a new force, vivid, spirited, its exaltation heightened its glory intensified . . . Such is the performance Sir Thomas Beecham has given in this the first recording by "Columbia" of "The Messiah" in its complete form.

Overture:
(a) "Comfort ye my people."
(b) "Every Valley."
(c) "And the Glory of the Lord."

Hubert Eisdell.

Recitation: "This saith the Lord."
Aria: "But who may abide the Day of His Coming."

Harold Williams.

"And He shall Purify."

B.B.C. Choir.

Recitation: "Behold a Virgin shall Conceive."
Aria: "O Thou that tellest."

Muriel Brunskill.

Recitation: "For Behold the Darkness."
Aria: "The People that walked in Darkness."

Harold Williams.

"For unto us a Child is Born."

B.B.C. Choir.

Recitations:
(a) "There were Shepherds."
(b) "And Lo the Angel."
(c) "And the Angel said."
(d) "And Suddenly."
Chorus: "Glory to God."

Dora Labbette and B.B.C. Choir.

"Rejoice Greatly, O Daughter of Zion."

Dora Labbette.

Recitation: "Then shall the Eyes."
Aria: "He shall feed his Flock."

Muriel Brunskill.

"Come unto Him."

Dora Labbette.

"His Yoke is easy."
"Behold the Lamb of God."

B.B.C. Choir.

"He was despised and rejected."

Muriel Brunskill.

"Surely he hath borne our Griefs."
"And with his stripes we are healed."
"All we like sheep have gone astray."

B.B.C. Choir.

Recitation: "All they that see Him."
Chorus: "He trusted in God."

Hubert Eisdell and B.B.C. Choir.

Recitation: "Thy Rebuke hath broken his heart."
Aria: "Behold and See."
Recitation: "He was cut off."
Aria: "But thou dids't not."

Hubert Eisdell.

"Lift up your Heads."

B.B.C. Choir.

"How beautiful are the feet."

Dora Labbette.

Aria: "Why do the Nations."
Chorus: "Let us break their bonds."

Harold Williams and B.B.C. Choir.

Recitation: "He that dwelleth in Heaven."
Aria: "Thou shalt break them."

Hubert Eisdell.

"The Hallelujah Chorus."

B.B.C. Choir.

"I know that my Redeemer liveth."

Dora Labbette.

(a) Quartette: "Since by Man."
(b) Chorus: "By Man Also."
(c) Quartette: "For as in Adam."
(d) "Even so in Christ."

Dora Labbette, Nellie Walker, Hubert Eisdell, Harold Williams and B.B.C. Choir.

Recitation: "Behold I tell you a mystery."
Aria: "The Trumpet shall sound."

Harold Williams.

Chorus: "Worthy is the Lamb."

B.B.C. Choir.

10.0 Close down.

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SATURDAY, MARCH 7th, 1928.

LUNCH-HOUR SESSION.

12.45 **Columbia Records** (supplied by Messrs. Polliack & Co., Adderley Street) :—

Prelude to "Lohengrin" ... ... Wagner.

Concert Gebouw Orchestra.

Song: "O, Lovely Night" ... ... Ronald.

Doris Vane.

Piano Solo: "Chopinata." **Clement Doucet.**

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

(a) "Valse Caprice" ... ... Rubenstein.

(b) "Perpetum Mobile" ... ... Weber.

Squire Celeste Octet.

Humourous: "Ogul Mogul." **Billy Bennett.**

Billy Bennett.

'Cello Solos:

(a) "Largo" ... ... Handel.

(b) "Danse Espagnol."

Gaspar Casado.

"The Zulu Wail." **Hamilton Sisters and Fordyce.**

Organ Solo: "Light Cavalry" ... ... Suppe.

Oventen McLean.

"With Verdure Clad" ... ... Haydn.

John Bonner.

(a) "Russian Lullaby... (b) "Diane." **Layton and Johnstone.**

Foxtrot: "I left my Sugar Standing in the Rain."

The Massed London Dance Bands.

AFTERNOON SESSION.

5.0 **The Family in the Studio.**

6.0 Close down.

EVENING SESSION.

7.0 **Dinner Hour Music by the Studio Trio:—**

Valse: "Sontiago" ... ... Corbin.

"An Autumn Song" ... ... Wood.

Four Dances from "The Rebel Maid" ... ... Phillips.

"Dance of the Raindrops" ... ... Adams.

Selection: "The Girl in the Taxi" ... ... Gilbert.

"Andante Religioso" ... ... Thome.

"The Wedding of the Rose" ... ... Jessel.

7.45 **Records:—**

Song: "For you Alone" ... ... Geehl.

Rex Palmer.

Piano: "Polichinelle" ... ... Rachmaninoff.

Pouishnoff.

Chorus: "Anvil Chorus" ... ... Verdi.

La Scala Chorus.

'Cello: "Vivace" ... ... Sammartini.

Antoni Sala.

8.0 **Time Signal, Weather Forecast, Market Report.**

8.15 **Popular Programme by the Capetown Orchestra.** Conductor: **W. J. Pickerill.** (Relayed from City Hall.)

(Details will be announced.)

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 **Relay from Fletcher & Cartwright's.** Leader: **V. Latronico.**

SUNDAY, MARCH 8th, 1928.

7.0 **Time Signal.**

Die Diens sal uitgesaai word vanuit die **Groote Kerk**, Adderley Straat. Predikant: **Ds. Geo. Malan.** Organist: **Die Heer N. R. Ingleby, F.R.C.O.**

1. Votum en afkondigingen.
2. Gesang door de gemeente.
3. Lezen van Godswoord.
4. Gesang door de gemeente.
5. Gebed.
6. Koorzang.
7. Predikatie.
8. Gebed.
9. Koorzang (collecte).
10. Gezang door de gemeente.
11. Zegen.

8.30 **Orchestral Concert by the Capetown Orchestra.** Conductor: **W. J. Pickerill.** (Relayed from Pier, weather permitting; otherwise, from Studio.)

(Details will be announced.)

J.B. Studio Notes.

Bridge.

It is indeed encouraging to note through our correspondence the interest with which listeners-in have taken in the games of bridge which are radioed.

At the same time, we would like it clearly understood that JB does not in anyway pose as a bridge expert, and we can only give the play and reasons, therefore, as conveyed by the players who are playing the game broadcast.

Any other little points must be argued out amongst your own bridge friends.

Requests.

Would listeners-in who wish any number to be played as a request kindly understand that it is almost impossible to do so on the day of the request—our programmes are all set out and arranged the day before in the Studio—so that there shall be no waits or hitches. Therefore, all requests will, as far as possible, be played the following day.

Now our programme commencing on Monday, the 2nd April, ought to be a memorable one, as the African Broadcasting's first birthday falls on the 4th April, when a very special programme will be given from the Carlton Hotel. The entire Studio Orchestra and appurtenances will be transferred there and a miniature studio will be built up. The programme will begin with Dinner Music played by the JB Orchestra, from 7 to 8.15.

At 8.15 various speeches will be made, and the correspondence and telegrams read and then a special concert will take place. Some of the artistes who have been so popular during the past year are taking part.

The Carlton Hotel Orchestra will play various items during the evening, and at 10.45 we switch off the air and those who visit can remain for a dance till 2 a.m. Some evening, what! Do not forget the date, Wednesday, April 4th.

Further announcements will be made over the air re facilities for booking tables for the Dinner and Cabaret on that evening.

Good Friday.

There will be no morning session from 12 till 2 and no children's hour. Instead, a complete rendering of the "Messiah," Handel's famous oratorio, will be given as a gramophone recital from the very latest Columbia records—recorded as a performance in the Central Hall, Westminster—with the British Broadcasting Corporation Choir conducted by Sir Thomas Beecham.

Such well-known singers as Mesdames Brunskill, Dora Labette, Nellie Walker and Messrs. Hubert Eisdell and Harold Williams will be taking part. This will make a very noteworthy feature in our gramophone recitals. The announcer will give brief descriptive introductions when necessary.

In the evening we shall have our usual programmes, when Mrs. Harold Fraser, Miss Phyllis Healtey and Mr. Ellenberger will be the singers. Mr. Levitz will play a 'cello solo, and Mr. Lago Clifford will recite, by request, Robert Buchanan's dramatic poem, "The Body of Judas Iscariot" founded on an old legend.

On Saturday, 7th, we will deal you out a new bridge hand so that you can play it yourselves, and the following Saturday we shall play the hands as played by the experts.

On Easter Sunday a special gramophone recital will be given at 3.30 till 5 p.m.; at 7.30 the service at St. Mary's Cathedral will be relayed, and at 8.45 our Studio programme will be given, when Miss Hilda Roels will sings and Mr. G. Spencer will play a clarinet solo.

Uncle Joe's Letter.

Hullo! hullo! hullo!

Cheerio, boys and girls, I think, perhaps, Mr. Printer can find just a little space for a few words.

We want to wish all listeners-in of the little Jay Bees many happy returns of our birthday. As there will be no children's hour on Friday, being Good Friday, our prize day will take place on the following Friday, the 11th. This is the riddle or rather the Brain Test. "Why is the 4th of July?" If I tell you that why is the 3rd of May, it may help you get your brain boxes to work.

On Thursday afternoon, the 5th, Uncle Joe and Auntie Alice will have a little reception in the Studio at 4.30, when we will cut our birthday cake and have a cheerio. Shall us and lets.

Cheerio,
Your old
UNCLE JOE.

P.S.—Will some one send me a little bit of pink ribbon and a little bit of pale blue also, to tie up George and Mary—they are growing quite long and curly, and will look smart in those bows for our birthday.

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Items from the Durban Studio.

Programme.

Our programme for the week begins on Monday evening with entertainment of the light order. The artists include Miss Dorothy Archer (soprano), our old friends, Harold Cleverly and Jack Kempner, and Miss Muriel Clark (pianoforte), who relieves Miss Elvia Rayner during her short vacation. Mr. E. C. Chubb, who, later in the week is leaving for a trip to the homeland, is to broadcast the last of his series of natural history talks, "The Companions and Slaves of Ants."

Tuesday's lunch hour session will be the last occasion for some time on which we shall hear the Misses Peggy and Thelma Edwards, who have so often given pleasure to our listeners. These young ladies sail on the 9th inst. for England for a six months' trip. Incidently, they will undertake some further vocal study while in London. During the evening, we shall have the pleasure of listening to Miss Ivy Espitalier (mezzo), and Mr. Eric Dalton (baritone). The sketch chosen is one by Sewell Collins, entitled "Just Like a Woman," and is termed "A Domestic Trifle." It would appear, however, to be a most important trifle, as it bears the inscription, "Played by Miss Moffat and Mr. Yorke Stevens more than four hundred times in the music halls, and by Royal Command at Sandringham before their Majesties the King and Queen."

Wednesday evening brings us to the first anniversary of the A.B.C.'s birthday. This has particular reference to the "JB" station, which was the first of the three South African stations to come under the control of Mr. I. W. Schlesinger.

"Well, cheerio "JB"! How are you up there. All merry and bright? That's the idea! Congratulations "JB."

At 8.0 o'clock we are to have some more humorous "by the way" chat by "The Man in the Street." Miss V. Brooks (mezzo) will sing at the Summer Palace during the relay.

Thursday's Classical Programme.

On Thursday evening we will again have the opportunity of hearing Dvorak's great symphony in E Minor (The New World).

This Symphony is one of the several experiments made by Dvorak in the direction of founding a school of American Music on the basis of negro traditional melodies. The so-called "Negro Quartette" is the best known of the other works composed with the same object.

Overture: "The Bartered Bride" ... ... Smetana.

The composer of this overture was the first man who caused the outside world to take notice of the music of Bohemia (or Czecho-Slovakia, as we now know that country). Two years ago his countrymen celebrated the centenary of his birth by holding a great Smetana Festival at Prague. His "Bartered Bride" overture, one of the most exhilarating ever written, gives us the spirit of open air merry-making, and adds a few touches of tenderness as relief.

An item that should arouse a good deal of local interest is the Concerto in D Minor for two violins of Bach, to be played by Miss Constance Watt and Master Dennis Erwin. The Durban Orchestra will as usual be under the capable direction of Mr. T. H. Huddle. To sing in the Studio at 8.0 o'clock is Miss Muriel Clark, L.R.A.M., whose appearance before the microphone is always a source of pleasure to listeners.

Friday of this week is Good Friday. In response to numerous request and with kind co-operation of the Rev. Stanley Astbury, M.A., of St. Paul's Church, we are to broadcast a short religious service from the Studio at 7.15 p.m. This we feel sure will be much appreciated by listeners in the country who are unable to attend Holy Worship. The choir of St. Paul's will be in attendance. Following the relay from the Summer Palace, where Mr. de la Rue (tenor) will sing, we are to have half an hour of broadcast fare from the Studio. The artists who co-operate in this portion of our entertainment are Miss Ivy Johnson (mezzo contralto), who possesses a voice of excellent broadcasting quality. Mr. Ernest Stevens (monologues) and Miss Muriel Clark (pianoforte).

By request, Mr. Gerald Burns (baritone) will sing "Captain Mac" (Sanderson) during the relay from the Summer Palace on Saturday evening.

After a period of some few weeks the concerts on Sunday evenings are again to take place in the Durban Town Hall. Workmen have been busy lately repainting the interior of the main hall, and its snowy whiteness should prove an added charm to the excellent programme of music which has been arranged. Madame Olive Mundy (mezzo) is the vocalist on the occasion. Her singing is always a delight, and listeners may look forward to a most interesting evening.

H.E.D.

In and Out the Capetown Studio.

"Wireless Willie" of the B.B.C.

The pleasure of entertaining and being entertained by the other famous "Wireless Willie" in our Studio on Monday night, will be something of an occasion. Fame travels quickly through the air, and the world at the receiving end of Radio is very quick to sense the celebrities. It sensed Willie Rouse the moment his voice was caught up by the 2LO microphone. Instantly he became a notability and soon after a wireless personality hence "Wireless Willie," known from one end of the British Isles to the other, not to mention thousands of listening-in points the world over.

Mr. Rouse is late programme adviser in humorous matters to the British Broadcasting Company. He was called in on behalf of the humorists who, he tells me, were being badly boycotted by the authors and composers, who refused to broadcast. With tact and determination he attacked the opposition, and the result is that to-day every humorist of note appears before the microphone.

For 35 years Mr. Rouse has appeared before the public in every form of entertainment. His first appearance was at the age of eleven, and when fifteen he was deputy organist at St. Luke's, London. One of Mr. Rouse's proudest memories is his long association of twenty years as Musical Director to the Masonic Festivals, not to mention being past deputy grand organist of England in Freemasonry.

Listen in at 9.5 to the one and only "Wireless Willie."

Variety Programme.

Variety is the theme of the Monday programme, and with the big B.B.C. star as the main attraction, the other items ought to fit into a pleasing mosaic of entertainment.

Edna Stanton, Harry Terhardt and Bernard Hand, are the instrumentalists, Miss Stanton plays the piano with an arresting finish and Harry Terhardt is still in the making but is, nevertheless, a refreshing and talented young violinist.

The cornet is an old favourite on the radio and Bernard Hand a popular player.

Mrs. Alec Forbes was not able to keep her last engagement, but will sing on this programme as will Harold Ritch.

The Greatest Dictionary in the World.

Mr. Eric C. Parnwell, who has come from London on a visit to South Africa, is to speak at nine o'clock on Tuesday, 3rd April, on "The Story of the great Oxford Dictionary," Oxford Bibles, Prayer Books, educational works, and other publications of the Oxford University Press are known the world over. Probably its finest achievement and its best service to English speaking peoples lies in the publication of the Oxford English Dictionary, which is just completed; compilation of this work was begun in 1858, printing started in 1882, and from first to last the outlay has been some £300,000. Mr. Parnwell will explain how the dictionary owes its existence to the voluntary help of thousands of contributors throughout the world, and to the life labours of at least four of the greatest scholars of the past century.

An Excellent Concert.

This will, as usual, be the Tuesday programme. The Capetown Orchestra is submitting a delightful programme, and we are again to be treated to the leader and principal 'cellist performing solo items on the same evening. Alfred Gibbs and Granville Britton are easily in the first ten of super radio favourites.

Margaret Roux is a singer from Johannesburg whom we are anticipating with keen pleasure. The other vocalist is Norman Lister, who seems to be going from strength to strength these days.

Dance Night on Wednesday.

This has been changed out of regard to our many dancing listeners, who would otherwise be deprived of their weekly deluge of foxtrots and blues owing to April 5 being Good Friday.

Song Recital.

A short song recital by Monica Drew will preceed the dance programme, at 8.15 on Wednesday.

Miss Drew has just come out from England with her husband, Mr. Parnwell, whose talk the evening before is sure to rouse considerable interest.

In spite of the alterations in the programme, we are not to be deprived of our weekly half-hour of Cleghorn's Café Orchestra. They will come on the air at the usual time, 9.30 p.m.

Symphony by Kalinikov.

A strange mystery surrounds the name of Kalinikov, a mystery which my most persistent efforts cannot probe, but no doubt his Symphony No. 1 in G Minor will broadcast none the worse for it on Thursday night.

Dorothy McPherson is playing the Saint Saens Violin Concerto; always a great draw.

The programme starts beautifully with the Good Friday music from "Parsifal," and ends with Strauss's magnificent Symphonic Poem, "Don Juan."

"The Messiah."

As mentioned in the programme proper, this production has been prepared for broadcasting so that the listener may have the benefit of a continuous performance. Every effort has been made to preserve an artistic unity which will conform the best and most revered traditions of Handel's famous oratio.

The performance will begin at 7.30 p.m. on Good Friday.

Gladys Dickson.

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PROGRAMME OF CONCERT

IN THE

TOWN HALL, on SUNDAY, April 1st.

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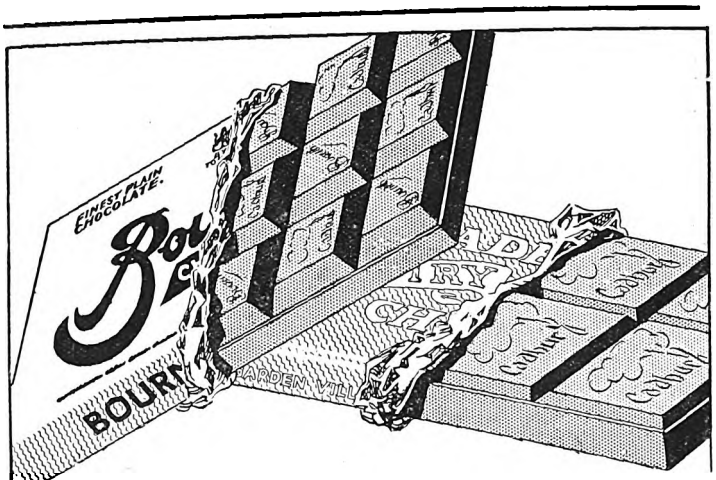
1. Incidental Music to "Rosamunde" ... ... *Schubert.*
   FESTIVAL ORCHESTRA.
2. Song: "Am Meer" ... ... *Schubert.*
   RICHARD LILIENFELD.
3. First Movement Pianoforte Concerto ... ... *Martucci.*
   ALBERTO SCIARRETTI.
4. Aria: "Salut! demeure chaste et pure (Faust) *Gounod.*
   JOSEPH HISLOP.
5. Unfinished Symphony.... ... ... *Schubert.*
   FESTIVAL ORCHESTRA.
6. Aria: Prize song—"Die Meistersinger" ... ... *Wagner.*
   JOSEPH HISLOP.
7. Aria: "Gretchen am Spinnrade" ... ... *Schubert.*
   HILDA HARRIES.
8. Selection from "Lilac Time" ... *Schubert Melodies.*
   FESTIVAL ORCHESTRA.



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It is always a fascinating occupation going round the shops and looking in at the windows at the lovely things, but it is even more fascinating when we can go inside and buy what we fancy. You are able to do this at Messrs. Geen & Richards "Once a Year Sale"—they are at 126, Market Street, Johannesburg, you know—for everything is so reasonably priced. The most gorgeous of colourings and the most exquisite of designs greet you, and you have the pleasure, too, of expert advice to guide you. They give a generous reduction off furniture, carpets and fabrics, as well as other departments; in fact, everything is reduced, except Forrest Model stoves. You will see that they have made values more tempting than the few examples in the window show, but when you've seen the wonderful variety of new designs and the great extent of the stocks, you will realise as you have never realised before that, whatever the purpose, carpets can not be purchased to such advantage elsewhere. Although only just unpacked, and typical of the very latest productions, they have marked down all all the new stock for sale. Plain centres and borders, with intermittent motifs, medallion centres and all-over floral designs, in quite new tones of blue, rose, fawn, and a charming new shade of green, as well as black. Their lino squares, artistic cretonnes, silk rep and the most graceful taffetas for furnishing new curtains. You should certainly get your estimate right away, for never before have you seen such wonderful stuffs. There is always something different about Geen & Richards' furniture. It is just the thing for you.

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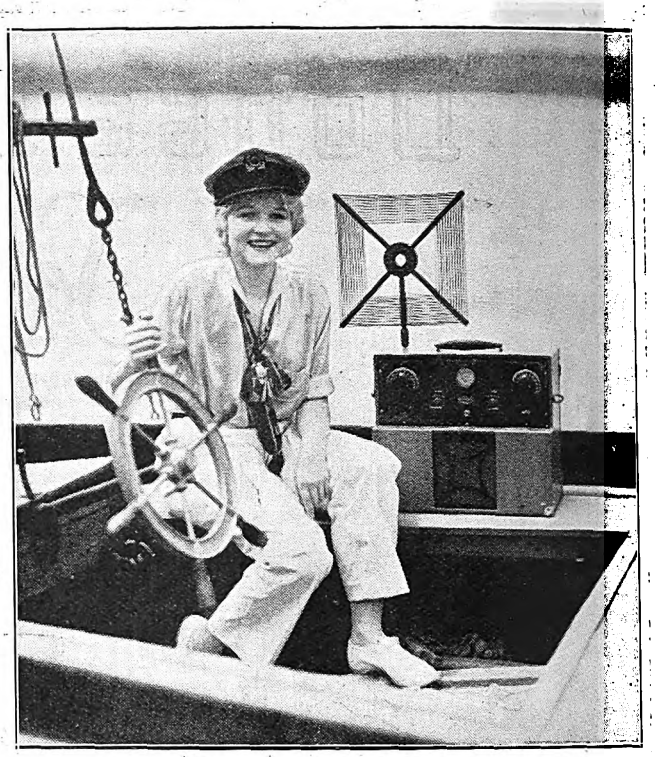
Vine and Carr.

It has been said over and over again that folk behind the footlights who have to send critics to bed feeling happy, know best how to please an audience.

Proof of this is to be found in the act of Douglas Vine and Marion Carr. Vine is a vocalist of very high order, and Marion Carr is a pretty, brown-haired creature who belives firmly that "rythm is the thing," and who plays on the piano with an art that is little short of wizardry.

Marion Carr is too young to have had time to have a very long public career. Her first appearance was in cabaret, and it was here that Douglas Vine first saw her. He admired her singing and dancing very much, and, turning to a man beside him, remarked: "That girl is very clever. She is just the kind of person I would like to have in my act."



"Comfort," says Allene Ray, "is the one main requisite of sporting clothes." Her only feminine touch to this otherwise mannish yachting outfit is the light silk tie matching in colour the leather belt.

A ridiculous situation in "Dance Madness," at the Grand Bioscope, Capetown, on April 5th, 6th and 7th.

The man said he knew the girl slightly, and would introduce them. Therefore, after the show, Douglas Vine was taken behind the scenes and introduced to Marion Carr. He noticed that the man who introduced them seemed to be on intimate terms with the girl, and remarked on it.

"Well, you see," was the surprising answer, "I am her father, and that is why!"

This vivacious little lady admitted to me that she had a passion for the films, and that some day she hopes that her brown eyes and vivid features will be seen on the silver sheet. Ronald Colman and Bebe Daniels are the two favourites of this little film fan who partners Douglas Vine in his act, "Songs, Grave and Gay."

She plays golf in her spare time, but wishes it to be understood that she does not play it well. I believe that somewhere Marion Carr has a lurking fear that she will be challenged on a South African course.

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STAGE, CINEMA & LISTENER-IN

With which is Incorporated the South African Pictorial

VOL. XX., No. 662] JOHANNESBURG, APRIL 4TH, 1928. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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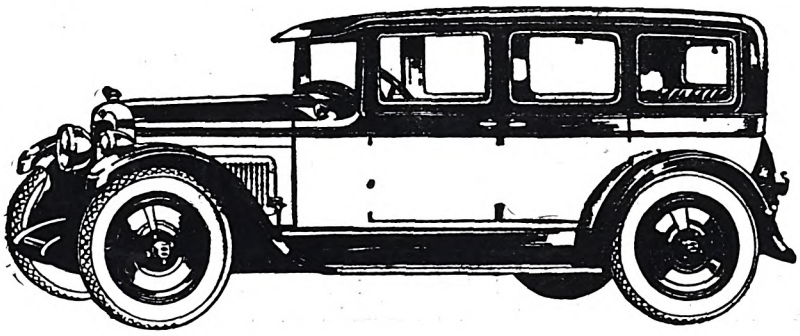

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WITH WHICH IS INCORPORATED THE SOUTH AFRICAN PICTORIAL.

VOL. XX. No. 662. WEDNESDAY, APRIL 4TH, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Renee Hamilton, the leading lady of "Queen High," opening at the Empire, Johannesburg, on April 9th.

[*Photo: Hana London.*

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"Give and Take."

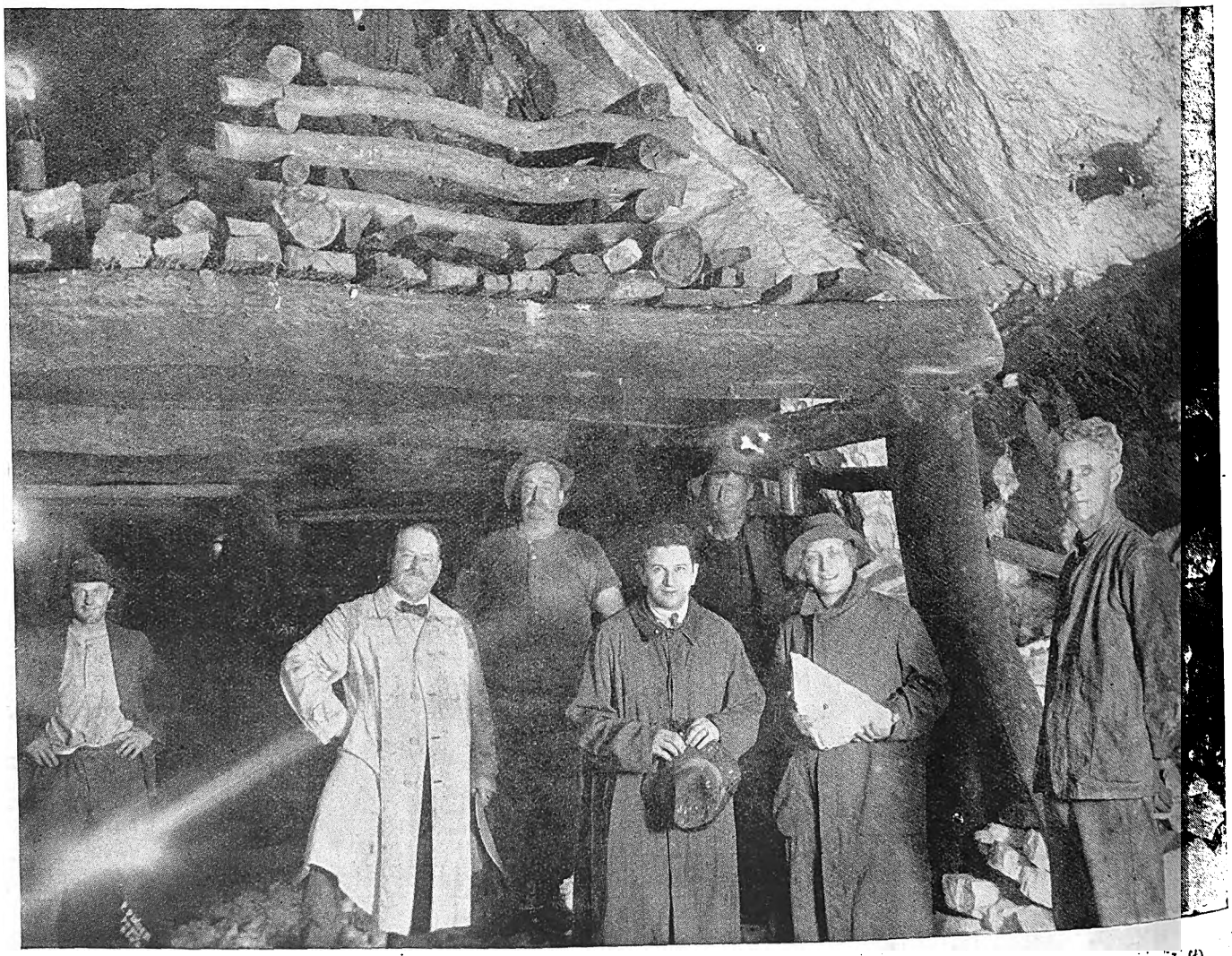
It is a wonderful tonic to go into His Majesty's Theatre, Johannesburg, any evening and just sit down and listen to the peals of laughter that sometimes threaten to lift the roof off the staid old building. "John Bauer, senior," has become a part of Johannesburg, and he and "his old reliable," "Albert Kruger," have become popular personalities.

"Give and Take" is a great amusement, presenting a great actor, Harry Green. He has played in almost every country in the world, tremendous receptions everywhere, and is undoubtedly in the foremost rank of "stars." Mr. Green makes of "John Bauer," an inimitable, warm-hearted old fellow, whom everyone goes away feeling is a friend indeed. Lee Kohlmar is one of the finest actors we have seen on the South African stage, sincere and convincing.

In short, "Give and Take" is the laughter par excellence with a fine cast. It is a play that should not be missed, full of witty lines and the most amusing situations.

As a contribution to the discussion on industrial problems, "Give and Take," of course, must not be taken seriously; though, of course, if you are one of those who regard social experiments with suspicion you might find a grain of argument to back your opinions. Not that the author (Aaron Hoffman) puts it forward at all seriously. He describes it as a farce comedy, and it is certainly a splendid vehicle for Mr. Green's talents.

Jack Bauer comes back to his father's fruit-canning business with his head filled with notions about co-operation. The factory is to be run by a sort of soviet of workers. The constitution of "Industrial Democracy" is drawn up, and Albert Kruger, the foreman, aflame with the spirit of liberty, is induced by the son to present the "constitution" to the astonished father, who is a good-hearted gentleman with no such up-to-date notions. But as the business has been losing money and the mortgage is foreclosing, old Bauer hands over the concern to Democracy and becomes an employee. If you want to laugh, see "Give and Take."



This photograph should be of great interest to South Africans, showing Harry Green (fourth from the left) down the Hercules Gold Mine, Long Gully, Bendigo, 1,320 feet below the surface. Mr. H. M. Leggo, the Chairman of Directors, is wearing a white coat.

HENRY TREISMAN MAKES BEAUTIFUL FAMILY AND WEDDING GROUPS. NEL'S RUST BUILDINGS, JOUBERT STREET.

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LONDON THEATRES.

The most important theatrical event of the week has undoubtedly been the visit of the King and Queen to the Coliseum, where a group of specially chosen artists performed for their Majesties' pleasure.

What a marvellous night it was! Everybody was keyed up to the highest pitch of expectation, for had they not gathered to see their King and Queen enjoying the same pleasures as their subjects. The arrival of the Royal party was the signal for the orchestra to play "God save the King"; the Queen was presented with an enormous bouquet of carnations, and then everybody settled down to a happy evening's entertainment.

The first turn was that of Larry Kemble, an eccentric cyclist. Perhaps I should rather say a super-eccentric cyclist, for he is surely a king in the realms of eccentricity. It is amazing that such a small man should be able to create such an enormous fund of laughter. His bicycle becomes almost human in his magical hands. It assumes a personality of its own, and it is no wonder that the King and Queen laughed at this amazing subject of theirs. Larry Kemble is also a great favourite with the Duke and Duchess of York, and has performed a special trick for them several times lately at a well-known cabaret. He is, by the way, going to South Africa very shortly, I hear.

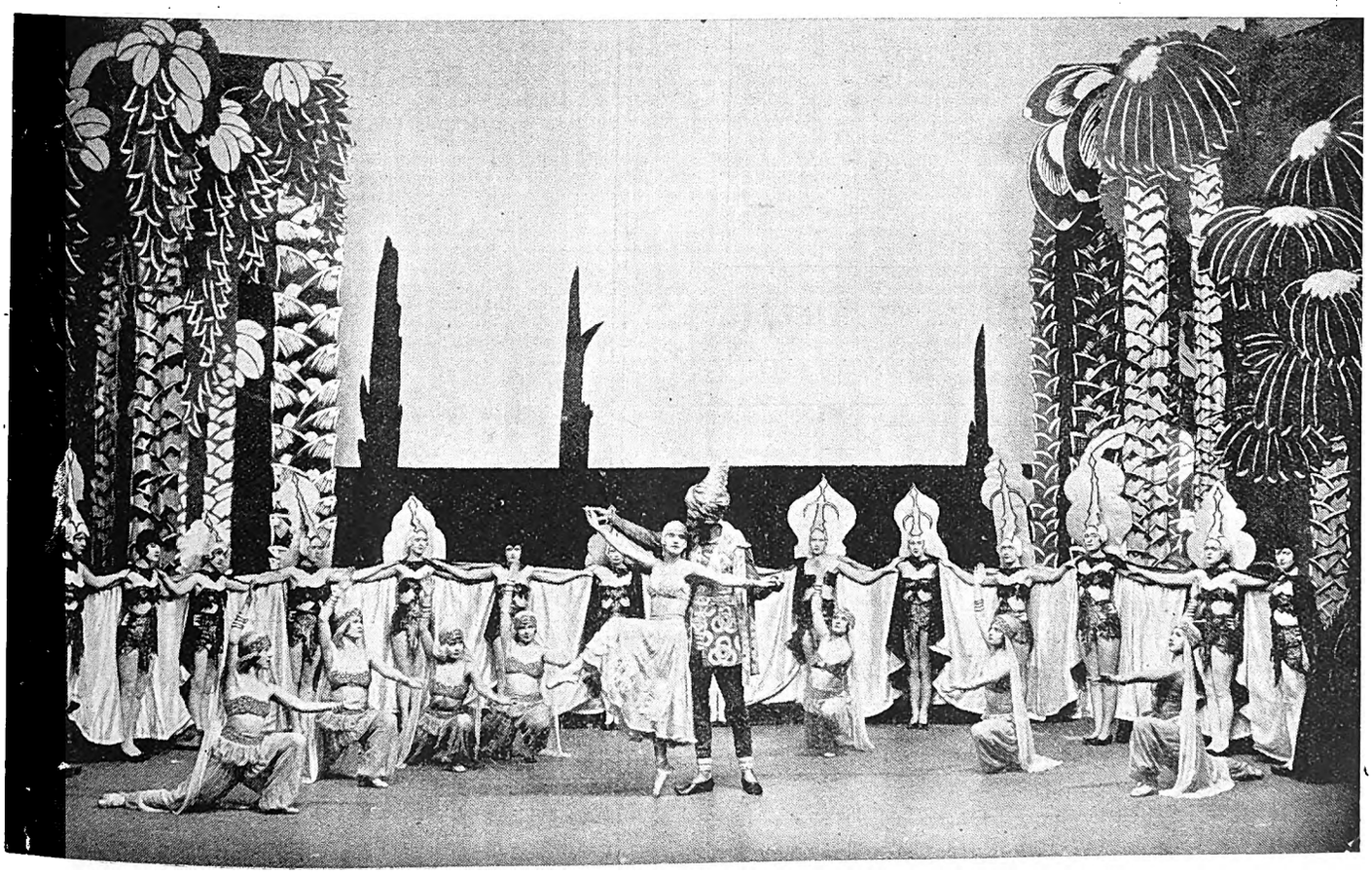
Then there was A. C. Astor, the ventriloquist, who is already in South Africa, having left the day after the Royal performance. His ventriloquial act with Sentimental Mack particularly charmed the King and Queen. There were Jack Hylton and his merry band, and Anton Dolin, the Ballet dancer. Gracie Fields, that inimitable comedienne who is playing the leading part at the moment in Sir Gerald Du Maurier's "S.O.S.," was on the programme. Although she herself is not marked down for South Africa, her brother, Tommy, set sail for the sun a week or two ago. Will Hay enchanted their Majesties with his impressions of a schoolmaster. When, in his glorious burlesque, he asked a pupil, "What do they call you?" and the pupil replied, "Balmy," the Queen chuckled and, leaning over pressed the King's arm to draw his attention to Will Hay's latest absurdity. This comedian is also to sail for the south very shortly.

And last, but not least—one always keeps the best mouthful for the last—comes Noni, with his partner Horace. He was the proudest clown in all the world on the day of the Royal performance. During his act he remarked sadly and lugubriously that no one ever gave him any flowers. Little did he know that the first lady in the world was to give him a floral tribute. After the performance she said to the secretary of the Variety Artists' Benefit Fund: "One of the performers remarked that no one ever sent him any flowers, so will you"—and here she smiled enchantingly—"take a flower from my bouquet and give it to him." One carnation was plucked from the rosy bunch and carried in triumph to Noni. Now Noni can never make that joke again—but does Noni care? He does not.

The performance realised the record amount of £4,400, which proceeds will be devoted to the Variety Benevolent Fund.

I hear now that the King and Queen have commanded a performance by Mr. Fred Terry and Miss Julia Neilson, of "The Scarlet Pimpernel."

Since writing to you last week, "The Spider" has been produced in London. What a play! What a breath-bereaving production! For almost three hours I sat tensely on the extreme edge of my seat, waiting for the identity of the murderer to be discovered. The Winter Garden Theatre became once again the old Middelsex Music Hall, which once stood on the site which the



A scene from "Clowns in Clover," with June and Ivor McLaren in "On the Wings of Love."

[Photo: Stage Photo Co.

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theatre now occupies. Old style programmes were given away, and the play began with a music hall performance.

After the shooting affray the audience was forbidden to leave the theatre. One shivered fearfully. Any one of us might be guilty. Perhaps that man sitting two rows away from me, the one with the glossy white hair, had done the deed. But no, surely not—he looked so benevolent. It must have been the young man with the rather weasel-like face in one of the boxes. And yet he did not look like a person who would do murder. Mystification reigned. Chatrand the wizard, in the person of Leslie Faber, performed his magical sleight of hand and assisted the boy Alexander in his thought reading. Could it have been Alexander who did the murder?

Vera Lennox, the leading lady in "Good Morning, Bill."

[*Photo: Stage Photo Co.*

Could it have been Chatrand himself? We did not know; we could not even guess, and when, at the end of the last act, the identity of the murderer became known, there was a gasp of surprise throughout the theatre. I heard many people say, as we drifted out, still trembling from the exciting experience—"I never guessed—I never dreamt . . .did you?"—and there was a whole chorus of agreeing negatives.

"The Spider," which, I believe, you are also to see in a short time, is one of the best thrillers that have come to us from America.

Yet another crime masterpiece from the States has been produced in London. Last night, "The Trial of Mary Dugan" had great success. It was something the same kind of play as "The Spider," and the Queen's Theatre bore on its portico the words "Supreme Court of New York." The ushers were dressed like policemen of the United States, and even the programme girls wore the uniform of the law. The curtain was raised the whole evening on the court scene where the trial of Mary Dugan took place.

One expects brilliant stage technique to come from the pen of Bayard Veiller, who wrote, you remember, "The Thirteenth Chair," and "Within the Law," and we were not disappointed in this latest fruit of his endeavours. Comedy is intermingled very deftly with tragic and thrilling suspense. The story of the girl who is charged with murdering the rich man who supports her, and is saved from the electric chair by the masterly pleading of her young lawyer brother, is not merely credible but intensely interesting. An American actress, Genevieve Tobin, came frim the States to play the part of the accused girl, and she was supported by a cast of mixed American and English players. This play also will be seen in South Africa during 1928.

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Nothing better in the way of crime plays has come to us, not even from the pen of Mr. Edgar Wallace.

I have often mentioned that famous old East End theatre, the Elephant, in these columns. You remember that "Maria Marten or the Murder in the Red Barn" was produced there some time ago, and, owing to the fact that West End audiences rolled up to the doors of the Elephant in hordes, the play had to be continued long after the time of its usual run.

It has now been replaced by "Sweeney Todd," that lovely, thrilling old melodrama, which no crime play can possibly equal in my affections. It is full of blood and gore and murder. Sweeney Todd, of course, is the demon barber who, when pretending to shave his customers, tips them blithly into a cellar, where they are killed and made into veal and ham pies. There is his wicked accomplice, Mrs. Lovett, who wears the black hat of villainy so dear to the melodramatic stage, and who turns the red of one's blood to white when she lays bare to us the secrets of her dastardly soul. Who could refrain from shivering at the sound of Sweeney Todd's terrible cry: "I'll polish 'em off! I'll polish 'em off!" as he brandishes the gigantic razor which never had the least affinity with such innocent things as shaving paper and lather.

Altogether, one spends a very happy evening at the Elephant, an evening of which the climax does not come until one leaves the theatre and is offered a grisly-looking veal and ham pie by a vendor of such edibles at the corner. One does not buy them, of course, but they give a sense of reality and terror to the whole evening.

I must not forget, in my enthusiasm for Sweeney, to tell you of "The Fourth Wall," Mr. A. A. Milne's latest

Lilian Cavanagh.
[Photo: Raphael.

Zena Dare and Noel Coward in "The Second Man."
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Ivy Tresmand and the Sailor Chorus in "Hit the Deck."
[*Reproduced by special permission of "Theatre World" (England).*

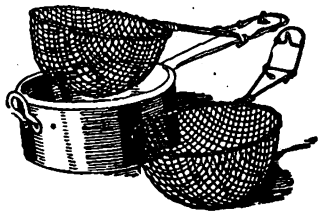
play. It was produced at the Haymarket last week, and is a polished and successful piece of work. It is full of detectives, of course, since detectives and murderers are the fashionable ware for all modern dramas, and the exposure of the villain is conducted with considerable ingenuity. One expects good things, of course, from the author of "Mr. Pim Passes By" and "Belinda," and in "The Fourth Wall" Mr. Milne does not fail us.

"The Wrecker" still continues its fatal train journey every night at the New Theatre. Some people think it is as good as "The Ghost Train"; other think it is better; while a third section of the community is convinced that its does not come up to its predecessor. It is very well acted, anyway. Lilian Cavanagh plays one of the leading parts and is, by the way, a daughter-in-law of the famous Marie Tempest.

Shaw's "Back to Methuselah" is being revived at the Court Theatre. In its enormous length it reminds one of those plays of Japan which are as long, nearly as eternity. They go on for days, weeks and months—sometimes, I believe, even for years. "Back to Methuselah" is not, of course, as long as these, but it is in five parts, two of which are being performed this week. The curtain rises at 6 o'clock, and at half past seven there is a long interval for dinner. Then at 9 commences the second part and one arrives home, replete with all sorts of Shavian philosophy, somewhere about midnight.

The third and fourth parts will be given next week, and the fifth the week after. By that time, as it seems to me, we shall have got back even further than Methuselah, and will be hobnobbing with Noah on the gangway of the Ark.

Pamela Travers.



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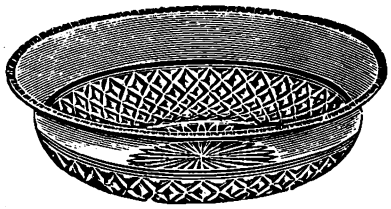

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Droll Stories

Told by Harry Green.

A little Jewish man once called upon an old friend. The little man was hard-up and hungry, and on his friend's table was a big, fat chicken, which made the visitor's mouth water.

"Are you going to eat that chicken alone?" he asked, anxiously regarding the tempting bird.

"Oh, no," the friend replied, "with spinach and potatoes and lots of things."

Making His Fortune.

Anxious to make his fortune, a hard-working Jewish tailor had given up hope of having his desires gratified in business, and turned his attention to the chances of lottery. He tried for twenty years and never won anything. One year he secured the first prize and straightaway bought himself a Ford and a high hat. A friend one day asked him how he had managed to be so successful.

"It really was not my fault" was the reply. "I went to bed and dreamed of number seven. The two following nights I had the same dream. Three times seven are twenty-four, so I went over and took that number in the lottery tickets."

"But," his friend said, puzzled, "three times seven are twenty-one."

"Well," was the reply, "you can keep the education, I got the money."

English as it is Spoke.

In the Jewish quarter of New York queer variations of English are often heard.

For instance, one day a window was thrown open and a mother called to her little daughter, playing in the street below: "Come upstairs."

"No, I ain't," the little girl replied.

"Yes, you did," said the mother.

Joan Nurick in the London production, "Sauce for the Gander."

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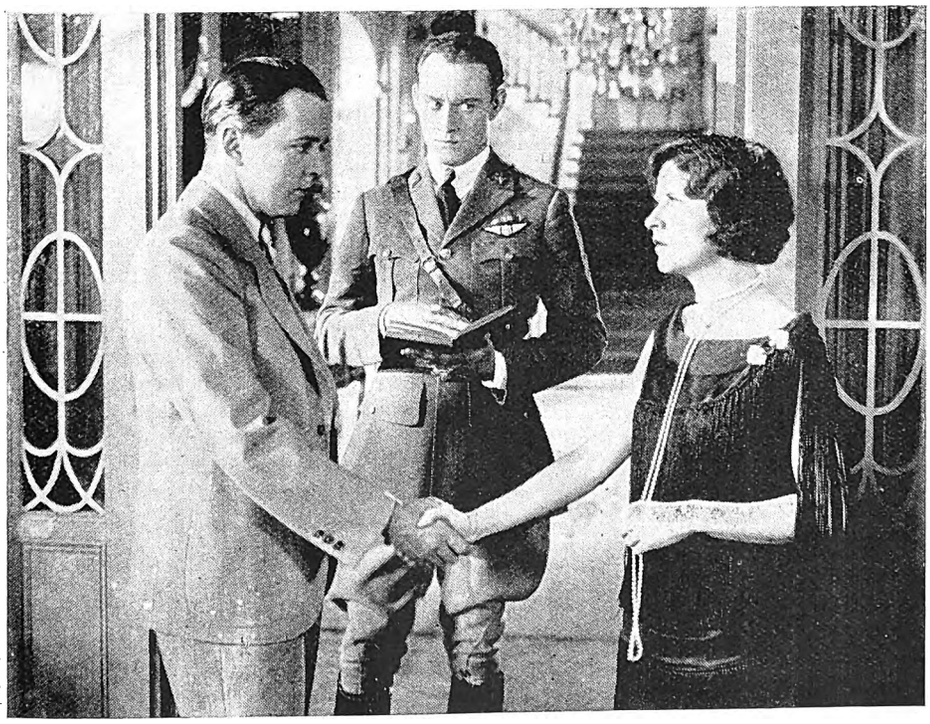

"Slightly Used" is to be screened at the Grand Bioscope, Capetown, on April 9th.

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Luther Adler.

He is, of course, the son of the famous actor and actress, Jacob P. Adler and Madame Sarah Adler, whose names are very well known in America and England.

"My first part?" he said, and I would not attempt to reproduce his accent—you must hear it for yourselves to realise the charm of it. "My first part was in an old melodrama. I was the little child, in fact I was two little children who were the crux of the whole drama. First of all I was a little boy and sang a song in the first act, and then in the third act I was an orphan girl, who carried the whole of the biggest scene in the play on her own shoulders when she cried: 'I won't go to an orphanage! I want my mother!'"

Here, Mr. Adler smiled shyly at me and said, "I hope this doesn't sound very undignified. I do hope you will assure the South African people that I am a very serious and dignified young man."

The seriousness of which Mr. Adler speaks I must question, for if he is indeed as serious as he says he is, why is there always a tricksy sprite of a smile lurking behind his gravity. His early experience was, of course, gained in the well known company of his father and mother, which included Rudolph Schildkraut, Jacob Ben'ani and a name which will be very familiar to South Africans, Maurice Moscovitch. What a galaxy of stars, and how often must the young Luther have stood in the wings, watching the performances of these fine actors.

Luther Adler, son of the famous actor, is appearing in South Africa with Harry Green. He takes the part of "Jack Bauer" in "Give and Take." [*Photo: Jane Plotz.*

His father and mother's artistry descended early upon him, and he was one of the original Provincetown Players. I had regretfully to admit my ignorance as to the aims and the work of this group of people, and Luther Adler raised astonished eyebrows at me. "Why," he said, "they are the most famous people in the United States—theatrically, I mean. They started as a small group of players and acted at first in a converted stable in Greenwich Village. Their purpose always has been to give American artists and producers: Susan Glaspell, Eugene O'Neill, Theodore Dreiser, were three of the many people who got their first chance with the Provincetown Players. Each one of these, as you know, is a very distinguished dramatist. The Provincetown Players do not, however, limit themselves to American plays. All the famous English and Continental plays are produced there, and I have myself many times played Shakesperean parts with them."

Sally O'Neill attends a mannequin parade.

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Ally Ford, one of the comedians to appear in "Queen High."

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On With The Dance.

If it be true that there is no peace for the wicked, then I am afraid that ballroom dancers must be a pretty bad crowd. For there certainly seems to be very little chance of them getting even a small period of peace, that is to say that kind of peace that is understood by a time in which there are few excursions and alarms, innovations and changes. I had hoped, and I think that a great many other dancers hoped the same, that we were in for a quiet spell, uninterrupted by the introduction of new dances and steps, a period that would allow us to develop the Yale Blues and move through it towards a return to the smooth foxtrot, towards which many of us cast longing eyes.

But apparently it is not to be and, much as we should have appreciated a time of calm, we are not to be allowed it. Before our somewhat bewildered gaze is thrust not one, but a series of new dances, each of which has more or less received the hallmark of the approval of the experts in London. Just how popular they are likely to become we cannot guess, but we shall have to make the decision of which (if any) we shall support. The fact that we should have preferred not to have had any cannot, unfortunately, allow us to ignore the newcomers, for if they take on in London they will inevitably find their way out here. At the same time we do not want to waste our time, patience and (perhaps) money in learning of the new dances that is liable to die a speedy death.

The first of the new dances is, in name, as far as South Africa is concerned, an old one. The Heebie-Jeebies was much talked about in this country more than a year ago, and one or two demonstrations of its (supposed) movements were given. Everyone agreed, and rightly, that it was quite "impossible" as a ballroom dance, and most of us thought we had heard the end of it. We were wrong. Heebie Jeebies has blossomed out as the latest London dancing craze and is already occupying a place of some prominence in the fashionable ballrooms there. "Official" demonstrations of the dance have been given by those devotees of "style," Josephine Bradley and Wellesley Smith at the Savoy, The Carlton and at the London Coliseum. Miss Bradley was taught the original "untamed" version of the dance by its inventor, Mr. Floyd Dupont, the famous American producer, and she has now perfected a simplified ballroom version, which is said to preserve the leading characteristics of the original version and is within the range of the good amateur. I learn that the most conspicuous feature of the Ballroom Heebie Jeebies is a species of reverse turn in which one pivots on the right foot.

Whether the Ballroom Heebie Jeebies will find favour in South Africa I should not like to prophecy. It will be interesting to see which of our demonstration couples will be the first to show us the dance in its ballroom form. I should imagine that the majority of dancers would prefer to suspend judgment on the matter until they have had some such opportunity of judging for themselves whether the new dance is worthy of taking up or not.

Another of the batch of newcomers that are clamouring for ballroom recognition is the Baltimore, of which I wrote a few weeks back. So far, this dance has not, I think, found its way to South Africa. This dance seems to be taking on in London better than I anticipated, and it now seems quite probable that we shall be seeing something of it out here before very long. The Baltimore, in its original form, is described by the London *Dancing Times* as a "lively, brilliant dance which every demonstrator should learn." The ballroom version is said to be in some way a step towards the linking up of the slow and fast foxtrots.

I read that the Baltimore is, musically speaking, a two-bar rhythm. In the first bar the accents are placed on the first and third crotchets; the second and fourth beats being either unaccented or omitted. In the second bar the first, fourth, sixth and seventh quavers are accented. The complete rhythm is strongly portrayed in the refrain. The dance should be played at a slow foxtrot tempo of 44-46 bars to the minute. I hope to have more complete details of the Baltimore in the near future.

A dainty dance gown.

Yet another new dance is the Slip Step, originated by Mr. L. H. Urry, of the "Cafe de Paris," London. This dance is really a variation of the foxtrot more than a new dance, and it can be performed to 60th quick and slow foxtrot music. The dance contains a number of movements, each based upon the marking of a syncopated beat by slipping the foot.

Another ballroom novelty is the "Sugar Step," invented by Maxwell Stewart and Pat Sykes, while Monsieur Pierre has come forward with yet another new dance, the "stop-time" foxtrot.

I feel that Mr. Richardson, the famous London dancing expert, has hit the nail on the head when he says that all these new dances indicate a general desire to find something to take the place of the Charleston movement in combination with the slow or fast foxtrot. How they will take on in London, and whether they will ever get as far as South Africa remains to be seen. I sincerely hope that they will all do so.

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A Silent Dance.

A Silent Dance.

A recent dance at the Empress Rooms, Kensington, London, provided plenty of fun for hundreds of merry-makers. The hit of the evening was the Silent Dance, arranged by Professor A. M. Low, the scientist.

Through a loud-speaker an invisible announcer asked the dancers to put on head-phones. A small belt which rested on the shoulders was attached to the 'phones. The dancers were thus completely independent of wires. Music was then broadcasted to them. The spectators heard nothing of the music. The scene was extraordinary, almost uncanny—the scores of dancers gravely foxtrotting in perfect time, but in complete silence, except for the shuffling of their feet on the floor.

When the dancers stopped, they suddenly burst into loud laughter, quite ludicrous to the onlookers, who heard nothing of the cause. The "cause" was the invisible announcer, who urged the girls to "play the man and press your suit."

"There are two million surplus women in England, all waiting to be married. There won't be so many after to-night, though," came the voice of the announcer in the head-phones. "I've just received a message. It's for Phyllis. It says, 'If you haven't proposed to your partner yet, *I'm* going to.' A charming girl just said to me, 'I'm going to propose.' I said, 'I've got my fingers crossed.' She said, 'Let me finish. I was going to say, I propose you take me out to lunch to-morrow!'"

The main secret of the Silent Dance—how we may be dancing in years to come, keeping our noises to ourselves—lay in the "magic circle" under the floor. This enabled the dancers to dispense with receiving sets, aerials and earth wires.

The "magic circle" was virtually an electro-magnet, the largest in this country, the diameter of the magnet being equal to the diameter of the dancing floor. A magnetic field was projected into the ballroom. The apparatus carried by the dancers picked up the fluctuating electric currents which were passed into the huge magnet by means of an electrical attachment.

Lena Lloyd, the chic comedienne.

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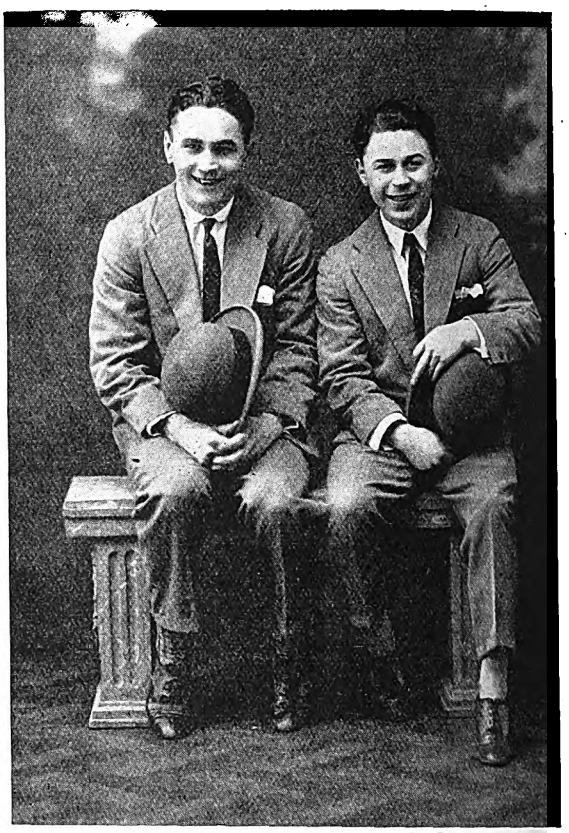
Nellie Turner, of the "Queen High" Company.



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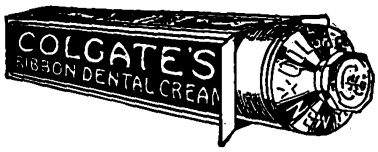

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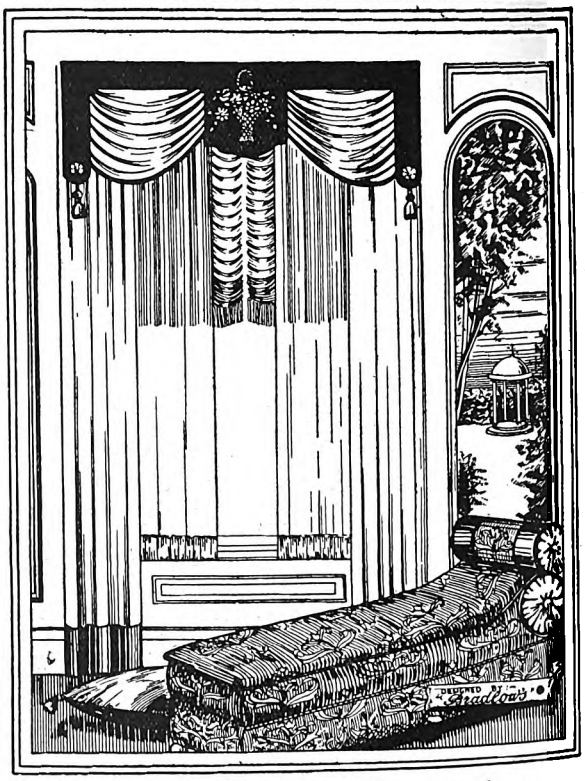

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Edward Forbes is responsible for a fine piece of character acting in "Give and Take" as the old bachelor, "Daniel Drum."

[Photo: Jane Plotz.

Edward Chodorov, stage manager for Harry Green.

[Photo: Jane Plotz.

A Cabaret scene in "The Greater Glory," to be screened at the Bijou, Johannesburg, on April 9th.

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Sheila Macgregor.

Sheila Macgregor, the daughter of Sir William Macgregor, needs no introduction to South Africa, as she is herself a child of our own sunshine. The many people who know her will be interested to hear that she is coming to South Africa with the Sybil Thorndike Company. She will play the part of the young girl in "The Silver Cord," and will understudy Miss Sybil Thorndike in her part of "Saint Joan."

Apropos of this latter piece of news, I must tell you that Shelia Macgregor still has her long, fair hair. Fashion has never swayed her in the matter of having it shingled.

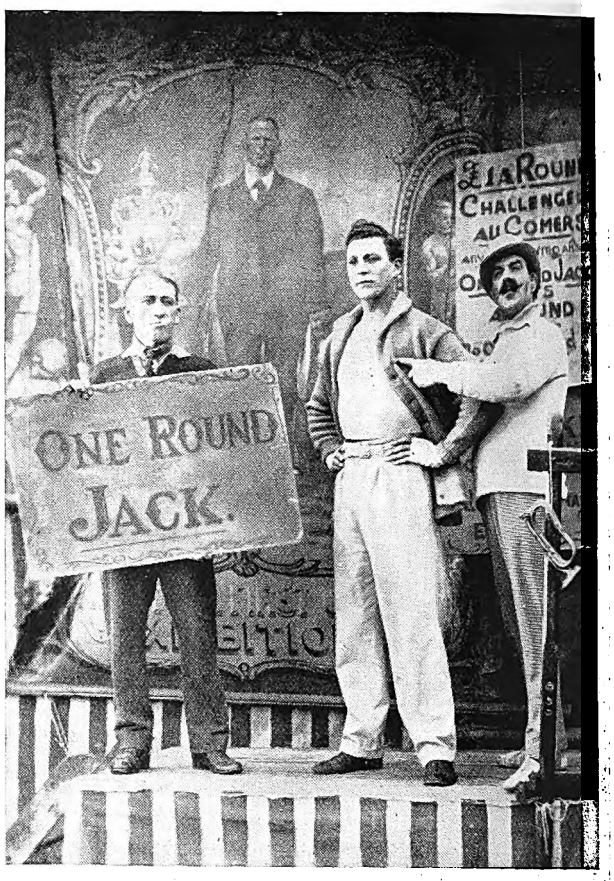
Shcila Macgregor.

When Sybil Thorndike spoke to her about understudying the part of "Saint Joan," the great actress, seeing Sheila Macgregor take off her hat, said, "Oh, but you have got long hair, and 'Joan' has hers bobbed! What shall we do?"

Sheila Macgregor smiled and said to Miss Thorndike, "You have never been known to be off." Sybil Thorndike laughed. "What a dreadful reputation to have!" she said. "How my understudies must hate me."

Perhaps it is possible that understudies do hate great actresses who are never off, but with Sybil Thorndike it is different. Even her understudy would not wish the public to be deprived of Miss Thorndike's great art, even for one performance.

Since her arrival in England, Sheila Macgregor has been playing in "The Happy Husband" with Madge Titheradge.



"The Ring" is a stirring picture, presenting Carl Brisson and Lilian Hall Davis, and comes to the Alhambra, Capetown, on April 9th.

She played a small part and understudied "Ann Trevor." It will be interesting to see what effect the London stage has had upon this young actress, who made herself so well known to the South African stage in such parts as "Sally McBride" in "Daddy Longlegs," and Edna Best's part in "Spring Cleaning."

A scene from "Tramp, tramp, tramp," to be screened at the Orpheum, Johannesburg, on April 9th.

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Barbette, The Flying Acrobat.

South Africans are soon to see a most amazing acrobat and dancer—Barbette—who dances like a thistledown caught on the breeze, balances on tiptoes on a tightrope, and twists and turns on a trapeze with skill almost supernatural.

Twice this year Barbette has come to London from Paris, and at every performance has attracted enthusiastic crowds. At Christmas time, at the circus at Olympia, thousands sat spellbound gazing upwards whilst the pretty acrobat swung from dizzy heights and turned catherine wheels with amazing rapidity. A few months later, Barbette did a fortnight at the Coliseum, and it was after a performance there that I met the artist billed as "The Idol of the Continent."

Barbette is a beautiful creature, tall, slender and graceful, with shapely limbs that many girls will envy. The grace and beauty of a woman and the strength and daring of a man seem to be combined in this lovely form as Barbette swings perilously aloft.

The act is enhanced by the most beautiful clothes, and one gown Barbette wears is composed of more than 800 ostrich feathers forming a long billowy train. When I saw the turn Barbette made a most effective entry on to a stage hung with black drapings, wearing a gown with a jewelled bodice and a skirt of shaded rose ostrich feathers, a long train of gold net and tissue, and a wide picture hat.

Barbette first dances to a stately measure, and then, discarding hat and train in a glittering heap on the stage, springs to the tightrope. I have never before seen a tightrope dancer stand on points, but Barbette does this extremely difficult feat with grace and agility.

This, however, is as nothing compared to the daring figures which Barbette cuts before a facinated audience when the fluffy skirt has been dropped, and the dancer appears as a lithe acrobat in jewelled tights. The trapeze is lowered, and, with a flying motion, Barbette springs to the silver bar and swings in a semi-circle with a radius of 19 feet, revolving like a human silver wheel with the bar as the axle, hanging sometimes by the hands, sometimes by the feet, and always moving at a terrific speed. The flying figure is particularly beautiful, and when Barbette swoops downwards, almost like a bird on the wing, the spectator is alarmed until one little foot catches round the rope and the acrobat is safe.

With a leap Barbette comes to the floor, the trapeze disappears and two ringed ropes are lowered. More stunts follow, each one more intricate than the last until one is at a loss to know whether the performer is a human, a starfish or a bird.

"I do not belong to a theatrical family," Barbette told me, "and I have not had the ordinary training of an acrobat. When I was at school in my hometown in the United States, I am afraid I paid far more attention to dancing and to gymnastics than I did to books, and that of a professional acrobat seemed the natural career for me to follow. I have never liked circus work and am happiest in revue. On the continent now, parts are written for me in revues so that I do more than my musichall act. The theatre has always interested me and all my stagecraft I have learn from observation.

"As to my method of keeping slender and my limbs free from ugly muscles," Barbette went on laughingly in reply to my anxious query, "doubtless the normal life I led as a child saved me from that over-development of the muscles that spoils the figures of so many circus-trained acrobats. As for the rest, it is very simple. I eat very sparingly. Chocolate and milk and toasted scones are my usual diet when I am working. I don't indulge in any of what most people seem to think are the good things of life, but I do not feel in the least self-denying about it. Then, of course, constant exercise keeps me supple. My whole trouble here is this wretched English climate. The cold stiffens the muscles cruelly, and I have to exercise far more strenuously here than I do abroad to keep fit. The sunshine I hear so much about in South Africa is drawing me like a magnet."

Known as "the idol of the continent," Barbette is a favourite in all the principal cities of Europe, and has a great following in Paris. Last year Barbette did a most interesting tour in Spain, and performed before the King and Queen at a special charity matinee in Madrid.

In Barbette's turn the Spaniards scented a mystery. They felt that the beautiful dancer and daring acrobat was trading upon their credulity, and if there is anything that a Spaniard dislikes it is being brought face to face with his own colossal ignorance. Wherever Barbette performed in Spain, there were terrific arguments in the theatre, and these led frequently to free fights which had to be suppressed by armed police.

"Do these demonstrations unnerve you, or are you oblivious as to what is going on in the auditorium?" I asked.

"I am aware of everything that is going on, but nothing affects my performance," Barbette replied. "Nerve is just a matter of practice and of calm confidence. One night I well remember a distracted woman rushing to the orchestra rail in a Leeds theatre and crying 'for mercy's sake, come down lassie. Spare us, if you're not feared for yoursel.' I was sorry for the poor soul, but not in the least disturbed."

In every second of Barbette's performance there is a thrill, but there is more besides; there is a mystery. The observant will begin to wonder half through the act, and the mystified will argue as the Spaniards did—though not, I trust, to the extent of necessitating police intervention. What the nature of the mystery is, it would be unfair of me to disclose. You will enjoy solving it for yourselves. I will admit, however, that it was well past the middle of the act before I realised that the turn was something more than an exceedingly clever and daring performance of a dancer and acrobat.

L.M.B.

Sybil Graham and Joel Myerson, who are appearing at the Tivoli, Capetown.

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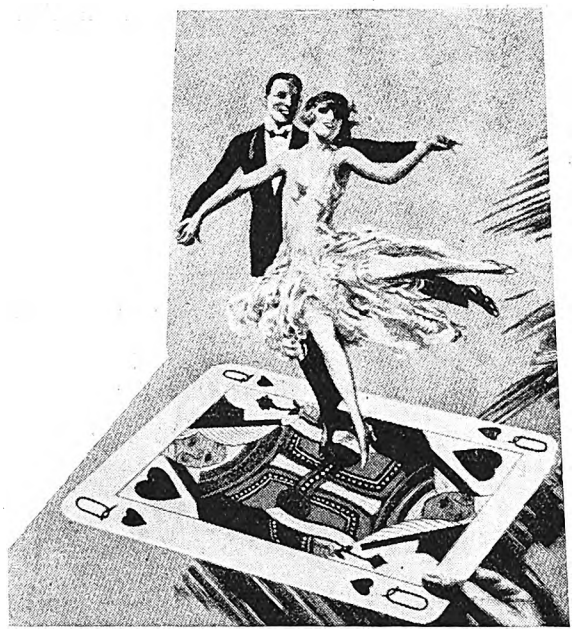


"All the Fun of the Farce."

April 9th is to be a red letter day at the Johannesburg Empire, when the new musical comedy company open in "Queen High," a riotously funny musical play, which is full of bright music and good dancing, and which, moreover, has a story running through it that is sure to interest you.

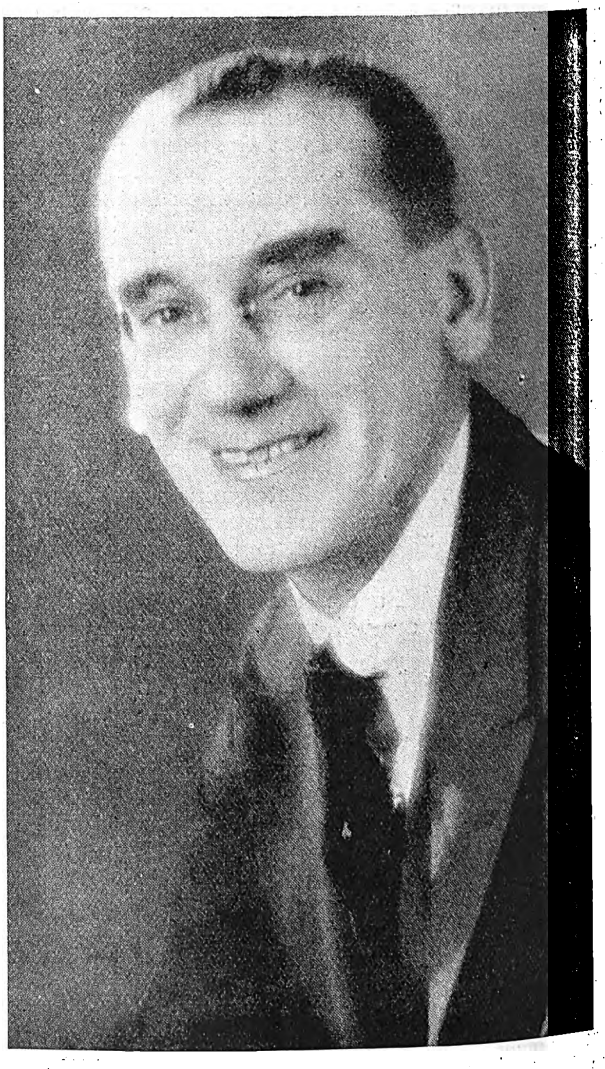
"Queen High" has all the elements of popular success. The story is an entertaining one, the music is good, and all the principals have first-class reputations. Usually our musical comedies are found wanting on account of the tenuity of the story. The case is different in "Queen High." Th two principals are partners in a ladies' garter firm. Like Potash and Perlmutter, they are eternally quarrelling and disputing each other's authority. Things get to such a pass that, in order to settle who really is the head of the firm, the two resort to the arbitrament of a game of cards. He who loses will have to serve the other in a menial capacity. To see the two brilliant comedians play a critical poker-hand is in itself worth a visit to the Empire.

The dresses are outstanding in their beauty, and if you will just cast your eyes over this list of brilliant artists who are to take part, you will realize that "Queen High" is something out of the ordinary:—

"Jimmy"	Ally Ford.
"Richard Johns"	Leslie Hatton.
"Pat"	Joan Reece.
"Kitty"	Grace May.
"Jerry"	Alice Ever.
"Noddy"	Dora Starr.
"George B. Nettleton"	Edgar Stanmore.
"T. Boggs Johns"	Jimmy Taylor.
"Polly Nettleton"	Gay Jukes.
"Mrs. George B. Nettleton"... ...	Doris Sparrow.
"Florence Cole"	Renee Hamilton.
"Jerry Vanderholt"	Adrian Burgon.
"Coddles"	Nellie Turner.

Play produced by Philip D. Levard.

Nellie Turner.



Jimmy Taylor.

Wonderful Studies of Men, Women and Children by Henry Treisman, Artist and Photographer, Johannesburg.

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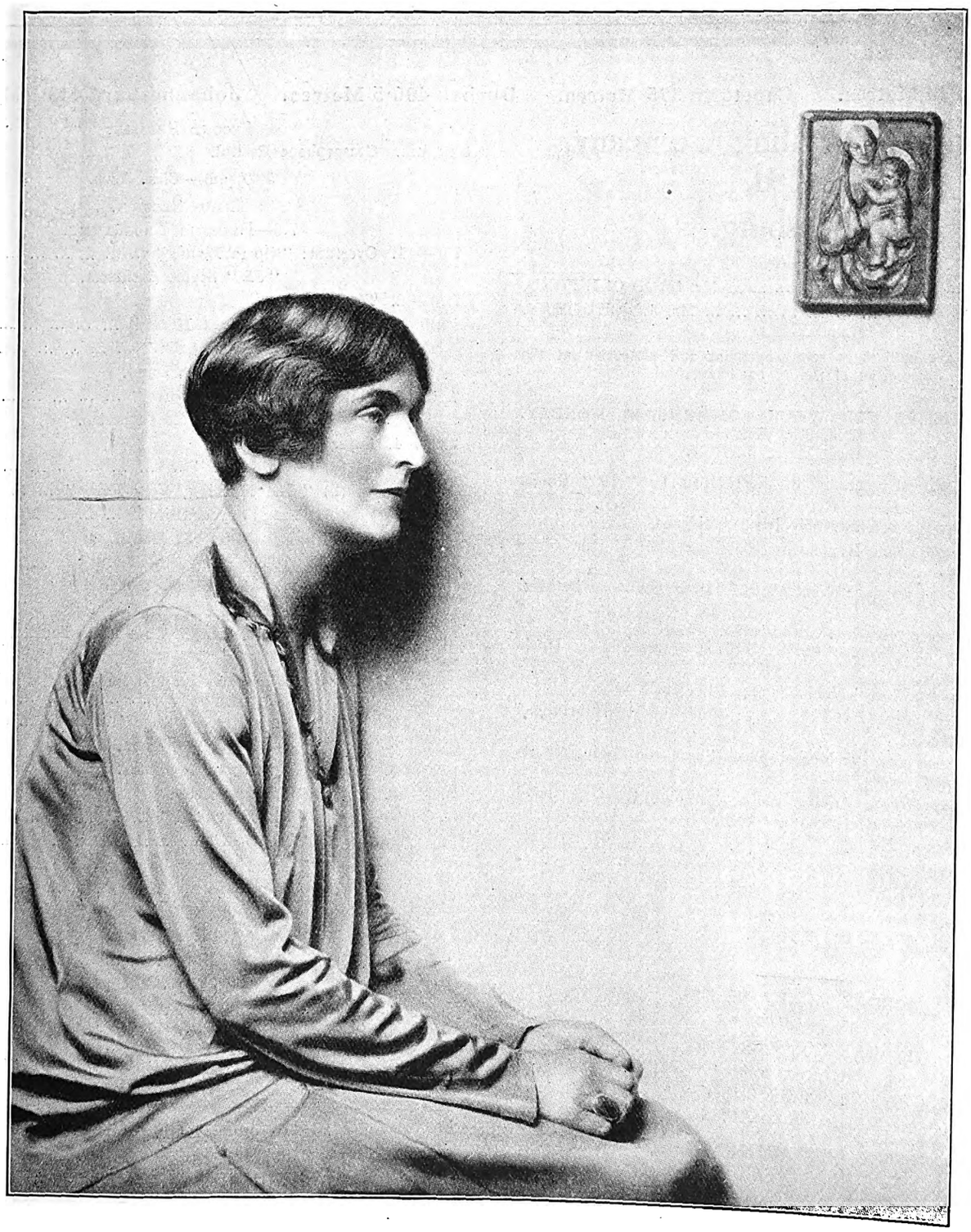

Sybil Thorndike.

Portrait by Paul Tangueray.
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Have Baby Photographed Before the Dimples Go! By Henry Treisman.

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Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, APRIL 9th, 1928.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Tommie).**

4.0 p.m. daily, except Sunday: Women's Half Hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half Hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**

6.0 p.m. daily, except Sunday: Market, Stock Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture) in English and Afrikaans).

6.30 p.m. daily, except Sunday: Close down.

8.0 p.m., Saturday: Weather Forecast, General News Service.

8.50 p.m., Tuesday and Wednesday: General News Service.

9.0 p.m., Monday, Thursday and Friday: General News Service.

12.0 noon, 4.0 p.m., 7 p.m. and 8.0 p.m. daily except Sunday: Time Signal.

MONDAY, APRIL 9th, 1928.

EASTER MONDAY.

Special Holiday Programme.

First Session.

12.0—2.0 p.m. Music by **"JB" Studio Orchestra.**

Second Session.

3.30 p.m. **Gramophone Recital.**

5.30 p.m.—Close down.

Third Session.

7.0—Evening Programme.

7.0 — 1. Overture: "Opera Bouffe" ... ... Finck.
"JB" Studio Orchestra.

7.10— 2. Tenor:
(a) "My Dearest Heart" ... ... Sullivan.
(b) "My Lovely Celia" ... ... Munro.
Mr. T. Dunn.

7.20— 3. Suite: "Woodland Pictures" ... ... Fletcher.
"JB" Studio Orchestra.

7.35— 4. Soprano:
(a) "Ave Maria" ... ... Schubert.
(b) "One Morning, Very Early" ... ... Sanderson.
(c) "Sing, Joyous Bird" ... ... Montague Phillips.
Mrs. E. Daniel.

7.45— 5. Selection: "The Girl in the Train" ... ... Fall.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Tenor:
(a) "When the Stars were Brightly Shining" (from "Tosca") ... ... Puccini.
(b) "Angels Guard Thee" ... ... Goddard.
Mr. T. Dunn.

8.20— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Afrikaans Recitations:
(a) "Uit die Outyd" ... ... Dr. L. Leipold.
(b) "Heinwee" ... ... Dr. J. R. L. van Brugge.
(c) "Man jy moet hoender hou" ... Dr. L. Leipold.
(d) "Kom dans met my" ... ... Dr. L. Leipold.
(e) "Die Kaapse Meid" (Original).
Mrs. de Waal.

8.45—11. Selection: "Coppelia" ... ... Delibes.
"JB" Studio Orchestra.

9.0 —12. **General News Service**

9.5 —13. Soprano:
(a) "Bird of Love Divine" ... ... Haydn Wood.
(b) "Bless You" ... ... Ivor Novello.

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(c) "By the Waters of Minnetonka" ... ... Lieurance.
(d) "A Portrait" ... ... d'Hardelot.
Mrs. E. Daniel.

9.15—14. Weekly Sports Talk: "Easter Sport," by **Mr. W. D. Powell.**
9.30—15. Jazz: **"JB" Studio Orchestra.**
9.40—16. Recitations:
(a) "The Flight" ... ... R. Church.
(b) "The Sisters" ... ... Tennyson.
(c) "When I was One-and-Twenty" (from "A Shropshire Lad") ... ... A. E. Housman.
(d) "My Nigger" ... ... Cullen Gouldsworthy.
Mrs. de Waal.
9.50— **Miscellaneous Programme.**
10.30—Close down.

TUESDAY, MARCH 10th, 1928.
7.0—Evening Programme.

7.0 — 1. Waltz: "Les Sirenes" ... ... Waldteufel.
"JB" Studio Orchestra.
7.10— 2. Contralto:
(a) "Slave Song" ... ... del Riego.
(b) "Meadow Sweet" ... ... Brahe.
(c) "I Wonder if Love is a Dream" ... D. Forster.
Miss Minnie Bennett.
7.20— 3. Selection: "Lily of Killarney" ... ... Benedict.
"JB" Studio Orchestra.
7.35— 4. Baritone:
(a) "O, that we Two were Maying" ... ... E. Nevin.
(b) "Wait" ... ... d'Hardelot.
(c) "Foxtrot: "Gonna get a Girl" ... ... ———
Mr. Walter Rees.
7.45— 5. Suite: "La Source" ... ... Delibes.
"JB" Studio Orchestra.
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. Talk: "Avenues of Trade with America," by **Mr. S. H. Day,** American Trade Commissioner.
8.25— 9. Jazz: **"JB" Studio Orchestra.**
8.35—10. Contralto:
(a) "O, Flower Divine" ... ... Haydn Wood.
(b) "When the Dream is there" ... ... Leatham.
(c) "When my Ship comes Sailing Home" ... Stewart.
Miss Minnie Bennett.
8.45—11. Jazz: **"JB" Studio Orchestra.**
8.50—12. **General News Service.**
RELAYED TO DURBAN:
9.0 —13. Overture: "Etna" ... ... Francesca.
"JB" Studio Orchestra.
9.10—14. "The Soul of the Violin" (by request)... Margaret Merrill.
Mr. Lago Clifford.
(Violin Obligato: **Mr. J. Schulman.**)
9.25—15. Baritone:
(a) "My Treasure" ... ... Trevalsa.
(b) "Dear Heart, what might have been"...H. Spencer.
(c) "Souvenirs" ... ... Nicholls.
Mr. Walter Rees.
8.35—16. **Ted Waite,** relayed from Orpheum Theatre.
9.50— **Miscellaneous Programme.**
10.30—Close down.

WEDNESDAY, APRIL 11th, 1928.
7.0—Evening Programme.

7.0 — 1. Waltz: "Dream on the Ocean" ... ... Gung'l.
"JB" Studio Orchestra.
7.10— 2. Quartettes:
(a) "Drink to me Only" ... ... ———
(b) "Kitty of Coleraine" ... ... Lloyd.
Mr. H. H. McEwan's Quartette.
(Misses E. Chapman and G. Dargin and Messrs. A. Tyson and R. Ellenberger.)
7.20— 3. Selection: "L'Enfant Prodigue" ... ... Wormser.
"JB" Studio Orchestra.
7.35— 4. Duet: "The Venetian Song" ... ... Tosti.
Misses Edna Chapman and Gwen Dargin.
7.40— 5. Jazz: **"JB" Studio Orchestra.**
7.50— 6. Solos:
(a) "In Summertime on Bredon" ... ... Peel.
(b) "The Little Damozel" ... ... Novello.
Miss Gwen Dargin.
7.58— 7. **Weather Forecast.**
8.0 — 8. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 9. "Olieverf," 'n humoristiese verhaal deur **B. Northling Swemmer, M.I.S.A.** (vertel deus skrijwes).
8.25—10. Divertissement: "A Day in Naples" ... ... Byng.
"JB" Studio Orchestra.
8.35—11. Excerpt from **"Queen High,"** relayed from the Empire Theatre.
8.50—12. Jazz: **"JB" Studio Orchestra.**
8.55—13. **General News Service.**
RELAYED TO DURBAN:
9.0 —14. Overture: "Festival" ... ... Mouton.
"JB" Studio Orchestra.
9.10—15. Quartettes:
(a) "Sweet and Low" ... ... Barnby.
(b) "A Regular Royal Queen" ... ... Sullivan.
Mr. H. H. McEwan's Quartette.
9.20—16. Jazz: **"JB" Studio Orchestra.**
9.30—17. **Talk.**
9.45—18. (a) Duet: "Battle Eve" ... ... Bonheur.
Messrs. A. Tyson and R. Ellenberger.
(b) Quartette: "Good Evening" ... ... Smith.
Mr. H. H. McEwan's Quartette.
9.55— **Miscellaneous Programme.**
10.30—Close down.

THURSDAY, APRIL 12th, 1928.
7.0—Evening Programme.

7.0 — 1. Overture: "French Comedy" ... ... Keler Bela.
"JB" Studio Orchestra.
7.10— 2. Mezzo: Songs from "A Lover in Damascus" —Woodforde-Finden.
Mrs. A. M. Bartlett.
7.20— 3. Selection: "Hit the Deck" ... ... Youmans.
"JB" Studio Orchestra.
7.35— 4. Baritone:
Mr. William Matthews.
7.45— 5. Jazz: **"JB" Studio Orchestra.**
7.58— 6. **Weather Forecast.**

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8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. Talks on "Legal Matters," No. 3, by **Mr. Advocate R. Stratford.**
8.25— 9. Waltz: "Phonographen" ... ... Ziehrer.
"JB" Studio Orchestra.
8.35—10. Mezzo: "Songs of Old London" ... ... Oliver.
Mrs. A. M. Bartlett.
8.45—11. Selection: "The Country Girl" ... ... Monckton.
"JB" Studio Orchestra.
9.0 —12. **General News Service.**
9.5 —13. Baritone:
Mr. William Matthews.
9.15—14. Jazz: **"JB" Studio Orchestra.**
9.25—15. Weekly Wireless Talk. Series by **Mr. W. Hilarius,** No. 1.
9.40—16. **Empire Orchestra,** relayed from Empire Theatre.
9.45— **Miscellaneous Programme.**
10.30—Close down.

FRIDAY, APRIL 13th, 1928.
7.0—EVENING PROGRAMME.
7.0 — 1. Overture: "Marinarella" ... ... Fucik.
"JB" Studio Orchestra.
7.10— 2. Banjo Solos:
(a) "Marche Negre" ... ... Turner.
(b) "A Black Coquette" ... ... Grimshaw.
Mr. J. M. Martin.
7.20— 3. Jazz: **"JB" Studio Orchestra.**
7.30— 4. **Weekly Agricultural Talk** (arranged by the Department of Agriculture).
Agriculture): "Wol-ekonomie," by **Mr. A. P. v. d. Post** (Division of Economics and Markets).
7.40— 5. Violin Solo: "Canzonetta" ... ... D'Ambrosio.
Mr. J. Schulman.
7.46— 6. Selection: "The Gondoliers" ... ... Sullivan.
"JB" Studio Orchestra.
7.58— 7. **Weather Forecast.**
8.0 — 8. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 9. Soprano:
(a) "Come out, Come out, my Dears" ... ... ——
(b) "Song of the Little Folks" ... ... Coates.
(c) "The Old Spinet" ... ... Squire.
Miss Phyllis Seligmann.
8.20—10. Suite: "Miniature" ... ... Coates.
"JB" Studio Orchestra.
8.35—11. Talks on Business, No. 6, by **Mr. Arnold Smith.**
8.50—12. Banjo Solos:
(a) "Whistling Rufus" ... ... Kerry Mills.
(b) "Merry Coons" ... ... Norton Greenock.
Mr. J. T. Morrison.
9.0 —13. **General News Service.**
9.5 —14. Soprano:
(a) "Mireille Waltz Song" ... ... Gounod.
(b) "She Wandered Down the Mountain Side" ... Clay.
Miss Phyllis Seligmann.
9.16—16. Sketch: **"JB" Studio Dramatic Company.**
9.35— **Miscellaneous Programme.**
10.30—Close down.

SATURDAY, APRIL 14th, 1928.
7.0—EVENING PROGRAMME.
7.0 —1. Dinner Music by **"JB" Studio Orchestra.**
8.0 —2. **Weather Forecast. General News Service.**
8.10—3. **Radio Auction Bridge.**
8.30—4. **Dance Programme,** relayed from the Carlton Hotel.
11.45—Close down.
N.B.—The Programme between 9.0 and 10.0 p.m. will be relayed to Durban.

SUNDAY, APRIL 15th, 1928.
FIRST SESSION.
3.30 p.m. **Gramophone Recital.**
5.0 p.m.—Close down.
SECOND SESSION.
7.30 p.m. Relay of Service from **Irene Dutch Reformed Church.**
THIRD SESSION.
8.45—1. Overture: "Morning, Noon and Night" ... ... Suppe.
"JB" Studio Orchestra.
8.55—2. Bass:
(a) "Ella giammai m'amo" ("Don Carlo") ... Verdi.
(b) "Bois Epais" ("Sombre Woods") ... ... Lully.
Mr. A. W. Hutchings.
9.5 —3. Selection: "Sylvia" ... ... Delibes.
"JB" Studio Orchestra.
9.20—4. 'Cello Solo: "Kol Nidrei" (by request) ... ... Max Bruch.
Mr. E. Levitz.
9.27—5. Ballet: "La Gioconda" ... ... Ponchielli.
"JB" Studio Orchestra.
9.35—6. Bass:
(a) "Prologue" ("Pagliacci") ... ... Leoncavallo.
(b) "Requiem" ... ... Homer.
Mr. A. W. Hutchings.
9.45—7. Fantasia: "Tannhauser and Lohengrin" ... ... Wagner.
"JB" Studio Orchestra.
10.0—Close down.

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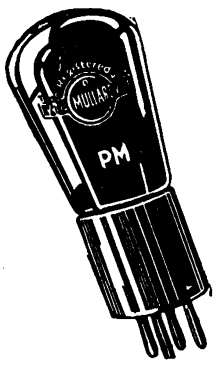

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Durban Programme.

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Announcer ... ... Mr. G. R. MONTFORD.
Studio 'Phone Number, Central 2928.

A "Tuning Note" is transmitted one minute before all Sessions.

MONDAY, APRIL 9th, 1928.
"EASTER MONDAY."

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
Overture: "Poet and Peasant" ... ... Suppe.
Selection: "The Merry Widow" ... ... Lehar.
"Czardas No. 6" ... ... Michaelis.
Piccolo: "The Wren," **Mr. C. Horne.**
Suite de Ballet: "Sylvia" ... ... Delibes.
(a) "Pizzicati."
(b) "Cortege du Bacchus."
Valse: "The Blue Danube" ... ... Strauss.
"A Welsh Rhapsody" ... ... Ed. German.
Patrol: "Wee MacGregor" ... ... Amers.

12.30 Close down.

3.15 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March: "Colonel Bogey" ... ... Alford.
Selection: "The Country Girl" ... ... Monckton.
Overture: "Raymond" ... ... Thomas.
Cornet: "When you come Home" ... ... Squire.
Mr. A. W. Snell.
"Valse-Caprice" ... ... Rubinstein.
Scenes from "Romeo and Juliet" ... ... Gounod.
Piccolo: "The Linnet" ... ... Brower.
Mr. J. J. Flanagan.
Selection: "The Girl from Utah" ... ... Jones-Rubens.

4.30 **Children's Corner:** The Story of Mopsa the Fairy, told by **Aunt Janet** of the Library. Musical Illustrations on the Piano by **Uncle Fred.** Song: "The Fairy Laundry, by **Aunt Isobel.** Birthday Greetings and Riddles.

5.15 Close down.

7.15 **Reports** (if any).

7.20 **Agricultural Talk** (in Afrikaans).
Light Music.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
Overture: "Light Cavalry" ... ... Suppe.
Fantasia: "Tales of Hoffmann" ... ... Offenbach.
Valse: "Jolly Fellows" ... ... Vollstedt.
Baritone: "Eri Tu" ("Ballo in Maschera") ... ... Verdi.
Mr. Robert Wettergreen.

8.50 **General and Local News.**
Suite: "Americana" ... ... Thurban.
(a) "The Waterman Fete."
Euphonium: "Romance—Once" ... ... Hervey.
Mr. F. J. Beswick.
"Hungarian Rhapsody, No. 1, in F" ... ... Liszt.
Baritone: "To Anthea" ... ... Hatton.
Mr. Robert Wettergreen.
"New Sullivan Selection" ... ... Godfrey.
"A SHORT STUDIO PROGRAMME."

9.30 Soprano:—
(a) "Live, Laugh and Love" ... ... Klein.
(b) "Best of All" ... ... Frank L. Moir.
Mrs. George Glasspoole.

9.40 **A Little Humour from Mr. H. H. Sherlock.**

9.50 Pianoforte:—
(a) "Spring," from "The Seasons" ... ... Cyril Jenkins.
(b) "Summer," from "The Seasons" ... ... Cyril Jenkins.
Miss Muriel Clark.

9.55 Fox Trot: "Just Call on Me."
Jacques Renard and his Orchestra.

10.0 Close down.

TUESDAY, APRIL 10th, 1928.

12.30 **Lunch Hour Session:—**
Contralto:
(a) "My Ain Folk" ... ... Lemon.
(b) "Sometime" ... ... Fiorito.
Madame Aletta Christensen.
Tenor:
(a) "My Dreams" ... ... Tosti.
(b) "For you a Rose" ... ... Nikola.
Mr. Ralph Andre.
The "Pruchner" Player Piano.
Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** A Chat with **Aunt Isobel** about South African Place Names. Fun and Frolic with the Family. Come and join us.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:—**
'Cello:
(a) "Chant Russe" ... ... Lalo.
(b) "Apres un Reve" ... ... Gabriel Fauré.
"Special Request" Gramophone Records.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 Mezzo:—
(a) "The Lost Chord" ... ... Sullivan.
(b) "Chanson de L'Adieu" ... ... Tosti.
Madame Gertrude Fouche.

8.15 "Merry Widow Waltz" ... ... Lehar.
Bohemian Orchestra.

8.20 Banjo:—
(a) "Take your Pick" ... ... Pete Mandell.
(b) "I did not know" ... ... Trotere.
Mr. Norman Halford.

8.30 **A Play in One Act: "Augustus in Search of a Father,"** by **Harold Chapin.**
Characters: **"A Night Watchman,"** a stolid, gruff-voiced old man of 70. Wears corduroys, a heavy great coat and a large, old, bowler hat. His beard and eyebrows are shaggy, and his upper lip is more or less clean-shaven. He speaks slowly and with dense authority. **Mr. George R. Montford.**

Holidays.

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"**Augustus,**" a young man of 27. Typical Bowery "sport." Dressed in striped jersey, light trousers, very tight fitting, and a light jacket and waistcoat. Pointed toed brown boots much the worse for wear and a narrow-brimmed black bowler hat. He needs a shave, and, though spry, looks very down on his luck. **Mr. Evander Murray.**

"**A Policeman,**" of the usual type, but suffers from a bump of facetiousness and a desire to be funny. **Mr. R. E. S. Oakes.**

Time and Place: The corner of a London Square early on a winter's morning.

The "Night Watchman" is discovered sitting forward in his shanty smoking a short pipe. As curtain rises, the "Policeman" paces slowly across back from R. to L. and then down pavement L. He pauses and looks at shanty, then comes to trestle down L. and leans on it and hails the "Night Watchman" facetiously.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, APRIL 11th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "I know a lovely Garden" ... ... d'Hardelot.

(b) "Blackbird's Song" ... ... Cyril Scott.

Miss Mollie Rennie.

Muriel Clark (Pianoforte).

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital of Brunswick Records (supplied by Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Mezzo Contralto:—

(a) "I pitch my lonely Caravan at Night" —Woodforde-Finden.

(b) "From Silent Night" ... ... Woodforde-Finden.

Miss Mabel Gibson.

7.31 **Literary Talk,** by "**Bookworm,**" of the "Natal Advertiser."

7.50 Mezzo Contralto:—

(a) "Caro Mio Ben" ... ... Giordani.

(b) "O Flower of all the World" ... ... Woodforde-Finden.

Miss Mabel Gibson.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

Welsh Selection: "Cambria" ... ... Bonisseau.

Czardas: "Le Dernier Amour" ... ... Gungl.

Baritone: "Come into the Garden, Maud" ... ... Balfe.

Mr. Val Wright.

Fantasia: "Haddon Hall" ... ... Sullivan.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, APRIL 12th, 1928.

12.30 **Lunch Hour Session:—**

Contralto:

(a) "A Brown Bird Singing" ... ... Haydn Wood.

(b) "Honey" ... ... Gillespie.

Miss Emmeline Butterworth.

Soprano:

(a) "Waltz Song" ... ... Ayditi.

(b) "Amarella" ... ... Wynne.

Miss Muriel Stow.

The "Pruchner" Player Piano.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** "The Terrible Magician," a story told by **Aunt Janet,** of the Library. Piano Solos by **Uncle Fred,** Songs, Recitations and Stories by Members of the Family.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes." Recital of "His Master's Voice Records (supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**

Contralto (in Studio):—

(a) "Less than the Dust," "Four Indian Love Lyrics" —Amy Woodforde Finden.

(b) "Till I Wake," "Four Indian Love Lyrics" —Amy Woodforde Finden.

(c) "The Old Countree" ... ... Pinsuti.

Miss Jessie Allan.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion. Conductor, **Mr. T. H. Huddle.**

"CLASSICAL NIGHT."

Overture: "Der Freischutz" ... ... Weber.

"Nocturne and Scherzo" ("A Midsummer Night's Dream") —Mendelssohn.

"The 'Unfinished' Symphony" ... ... Schubert.

(a) "Allegro moderato."

(b) "Andante con moto."

9.5 (approx.) **General and Local News.**

Contralto (in Studio): "Homing" ... ... Del Riego.

Miss Jessie Allan.

"Concerto for Pianoforte and Orchestra" ("Allegro moderato") —Grieg.

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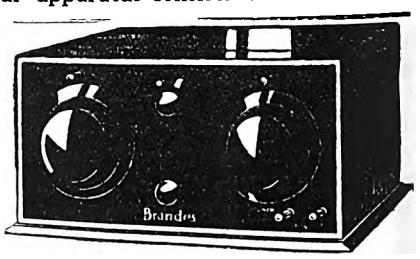

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Solo Piano: **Miss Phyllis Millar.**
"Arabesques," Nos 1 and 2 ... ... Debussy.
"Scenes Napolitaines" ... ... Massenet.
(a) "La Danse."
(b) "La procession et l'Improvisateur."
(c) "La Fete."
10.0 Close down.

FRIDAY, APRIL 13th, 1928.

12.30 **Lunch Hour Session:** The Wireless Orchestra:—
Selection: "Opera Bouquet" ... ... Bidgood.
Valse: "Dream Bubbles" ... ... Tate.
Morceau: "Joli Moulin" ... ... Godard.
Piano Solo: **Miss Elvia Rayner.**
Piccolo Solo: **Mr. J. J. Flanagan.**
Old English Dance: "The Walnut Tree" ... ... Diver.
Fantasia: "Strolling wandering Musicians" ... ... Doebber.
Clarinet Solo: **Mr. T. J. Stabbins.**
"La Papette" ... ... Soulaine.
One Step: "Handel Wakes" ... ... Morressy.
"Revue Mania" ... ... Baker.
"Vesuviana" ... ... Marchetti.
2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner:** Travel Talk No. III, by **Aunt Isobel:** "The Redskins of to-day." Songs: (a) "From the Land of the Sky Blue Water"; (b) "By the Waters of Minnetonka." Birthday Greetings.
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Light Music.**
7.13 **Sports Talk, by "Natalian."**
7.30 **Dinner Hour Session:** The Studio Orchestra:—
Morceau Orientale: "The Star of India" ... ... Bratton.
Fox Trot: "Yellow Dog Blues" ... ... Handy.
Valse: "Sirens" ... ... Paul.
Tone Picture: "Love's Serenade" ... ... Moret.
Intermezzo: "In the Moonlight" ... ... Saker.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.10 **Talk:** "Landmarks in our Empire's History," No. 6: "Our Commonwealth." **Mr. J. Bennett Mumford.**
"A VARIETY PROGRAMME."
8.25 Serenade: "La Romanesque" ... ... Delout.
Dance: "Shopping" ... ... Martin.
The Studio Orchestra.
8.35 Baritone:—
(a) "Nightfall at Sea" ... ... Montague Phillips.
(b) "Sons of the Sea" ... ... Coleridge-Taylor.
Mr. Vernon Tunmer.
8.45 **General and Local News.**
8.55 Gavotte: "Bonne-Manen" ... ... Gillet.
Entracte: "My Treasure" ... ... Franklin.
The Studio Orchestra.
9.5 Violin: **Mr. Stanislan Mikosz.**
9.10 Soprano:—
(a) "Vainka's Song" ("Love's Bargain"), Von Stutzman.
(b) "O Day Divine" ... ... Herbert Oliver.
Miss Elsie Smith.
9.20 Selection: "Echoes of Pantomime" ... ... Kaps.
The Studio Orchestra.
9.30 Saxophone: "La Cinquantine" ... ... Marie.
Rudy Wiedoft.
9.34 Tenor:—
(a) "'Tis the Day" ... ... Leoncavallo.
(b) "Goodbye" ... ... Tosti.
Mr. Fred Kent.
9.44 Pianoforte: "Liebestraume," No. 2 ... ... Liszt.
Miss Muriel Clark.
9.48 Tenor and Baritone Duets:—
(a) "Excelsior" ... ... Balfe.
(b) "Tenor and Baritone" ... ... Lane Wilson.
Messrs. Fred Kent and Vernon Tunmer.
9.58 **Jazz Item.**
10.0 Close down.

SATURDAY, APRIL 14th, 1928.

11.15 **Morning Concert:** The Wireless Orchestra:—
March: "Tartare" ... ... Canne.
Valse: "In the Moonlight" ... ... De Jong.
Selection: "The Little Michus" ... ... Messager.
"Idyll" ... ... Eric Coates.
Cornet Solo: "Mountain Lovers" ... ... Squire.
Mr. F. S. Roakes.
Intermezzo: "The Burmah Maid" ... ... Ancliffe.
Selection: "Peggy" ... ... Stuart.
"Barcarolle" ("Tales of Hoffmann") ... ... Offenbach.
Trombone Solo: "Friend o' Mine" ... ... Sanderson.
Mr. H. Harwood.
Fox Trot: "Glad Eye" ... ... Bucalossi.
7.15 **Reports:** Weather Reports, Shipping Intelligence and Wool Report.
7.20 **Dinner Hour Session:** Recital of Columbia Records (supplied by Messrs. H. Polliack & Co., of West Street).
8.0 **Time Signal.**
Agricultural Talk (in English).
Light Music.
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "The Washington Post" ... ... Sousa.
Selection: "Sunny" ... ... Kerne.
Valse: "Luna" ... ... Lincke.
Tenor: "Waltz Song" ("Lilac Domino") ... ... Culliver.
Mr. Richard Wakefield.
8.50 **General and Local News and Sporting Results.**

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9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Famous Dance Orchestras.** Groups of three dance numbers will be transmitted, interspersed with vocal and instrumental items.

11.0 Close down.

SUNDAY, APRIL 15th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

March: "Imperial" ... ... Elgar.
Overture: "Fingal's Cave" ... ... Mendelssohn.
Valse: "Casino Tanz" ... ... Gungl.
Selection: "Don Juan" ... ... Mozart.
Euphonium: "My old Shako" ... ... Trotere.
Mr. F. J. Beswick.
"The Bells of St. Malo" ... ... Rimmer.
"Ballet Russe" ... ... Luigini.
(a) "Mazurka."
(b) "March."

4.30 **Children's Corner:** Conducted by **Aunt Isobel.**

5.15 Close down.

6.45 **The Bells of St. Paul's."**

7.0 **Evening Service,** relayed from West Street Baptist Church. Preacher, **The Rev. A. E. F. Brett.**

8.30 **A "Grand Popular Concert,"** relayed from the Durban Town Hall:—

March: "Land of Hope and Glory" ... ... Elgar.
Selection: "The Desert Song" ... ... Romberg.
Soprano: "One Fine Day" ("Madame Butterfly") —Puccini.
Miss Nellie Wheeler.
Reverie: "A Summer Evening" ... ... H. Edmund Dawes.
(Orchestrated by R. J. Cherry.)
First performance of this composition.
Xylophone Solo: **Mr. I. Chosack.**
"Dance Revels" ... ... Phillips.
(a) "Mazurka."
(b) "Minuet."
(c) "Valse."
Overture: "The Wanderer's Goal" ... ... Suppe.
Soprano: "O Lovely Night" ... ... Landon Ronald.
Miss Nellie Wheeler.
"Rhapsody No. 2" ... ... Liszt.
The Durban Municipal Orchestra, under the direction of **Mr. T. H. Huddle.**

10.0 Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

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All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, APRIL 9th, 1928.
EASTER MONDAY.
No Lunch-Hour Session.
No Afternoon Session.
Evening Session.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:
Valse: "Tesoro Mio" ... ... Becucci.
Selection: "Round the Map" ... ... Finck.
"Norwegian Rustic Wedding" ... ... Sommerfelt.
Tango: "Beuna Vista" ... ... Hirsch.
Overture: "Ouverture des Marionette" ... ... Turlitt.
In the Garden of Bethany" ... ...Kordy.
"Dance de la Banana" ... ... Valverde.

7.45 **Records:**
Song: "Ay, ay, ay" (Spanish Air). **Roberts D'Alessio.**
'Cello: "The Sally Gardens." **Squire.**
Song: "Eleanore." **Edgar Coyle.**
Song: "Coo." **Virginia Perry.**

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:
Morceau: "Wait." **Albert Sandler Orchestra.**
"EASTER MONDAY.—VARIETY."

8.15 Song: "Miss Annabelle Lee." **Roberts and Davies,** with Clarinet and Saxophone obligato by **Conrad Lamprecht.**
Hawaiian Guitar Duet: "Drifting and Dreaming." **Abe Roberts** and **Conrad Lamprecht.**
Song: "The Lonesomest Girl" (with Monologue). **Jock Davies.**
Saxophone Solo: "Berceuse de Jocelyn" ... ... Godard.
Conrad Lamprecht.
Song: "Ain't Got Nobody." **Abe Roberts.**
Hawaiian Guitar Duet: "Forget-me-not." **Abe Roberts and Conrad Lamprecht.**
Banjo Solo: "Take your Pick." **Abe Roberts.**
Song: "Marvellous." **Roberts and Davies,** with Clarinet and Saxophone obligato by **Conrad Lamprecht.**
(These artists broadcast by kind permission of the **Waldorf Cafe.**)

9.5 **"The Alton Emerald."** A Radio Comedy, by Christopher Montana. The plot concerns:—

William Letrelle (a financier) ... ... Hilary Brompton.
Mrs. Alton (owner of the Alton Emerald) —Mrs. Hannay Robertson.
Cherry Holland (her niece) ... ... Gladys Dickson.
Jack Seaford (an impecunious young artist) ... Gordon Bird
Tom Bult (a jewel thief) ... ... Silas Shepherd.

The play begins in the conservatory leading from the ballroom of Letrelle's country mansion. The time: about 10 p.m. Behind a clump of palms Cherry Holland, an attractive girl in the early twenties, is engaged in what is evidently a highly important and confidential conversation with Jack Seaford.

The music of a foxtrot and the sound of dancing feet come faintly from the ballroom.

Songs:
(a) "Ring Bells, Ring" ... ... Day.
(b) "Gipsies" ... ... Peel.
Mildred Thomas.
Piano Solos: **Edna Stanton.**
Songs:
(a) "Erin is a Lonely Flower" ... ... Bridge.
(b) "The Sweet Shop" (from "A Welsh Village") —Drummond.
Mildred Thomas.

10.0 **News Service** (Afrikaans)

10.5 Item, if suitable, relayed from **Tivoli.**

10.30 Close down.

TUESDAY, APRIL 10th, 1928.
Lunch-Hour Session.

12.0 **Parlophone Records:—**
Overture: "Preciosa" ... ... Weber.
Conducted by **Dr. Weissmann.**
(a) "Romance de Nadis." (b) "La Dorma è Bobile."
Enrico di Mazzei.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
(a) "Serenade" ... ... Moskowski.
(b) "Ideale" ... ... Tosti.
Dajos Bela Trio.
Song: "The Two Grenadiers" ... ... Schumann.
Willy Fassander.

1.15 Organ Recital by **N. R. Ingleby, F.R.C.O.** Relayed from City Hall.

1.50 Close down.

Afternoon Session.

4.30 "A Strauss Parody" ... ... Mac Eben.
Mitja Nikisch Symphony Orchestra.
Rosina's Aria from "Barber of Seville" ... ... Rossini.
Margherita Salvi.

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Violin Solos:
(a) "Danse Espagnole" ... ... Granados.
(b) "Old Folks at Home" (Traditional).
Edith Lorand.

"Hail, Egypt!" from "Aida" ... ... Verdi.
Chorus and Orchestra of State Opera House, Berlin.

5.0 **Time Signal.**
Afternoon Topics: Radio Matters.
5.15 **Children:** "Easter Stories and Music," by **Aunty Lex** and **Uncle Bonzo.**

Evening Session.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
"Bal Masque" ... ... Finck.
Selection: "Duchess of Dantzig" ... ... Caryll.
"I Love your Eyes of Grey" ... ... Haydn Wood.
Suite: "Three Arabian Dances" ... ... Montague Ruy.
Valse: "Charm School" ... ... Longstaffe.
Piano Solo (selected): **Max Miller.**
"Tres Doggy" ... ... Moretti.

7.45 **Records:—**
Duet: "Song of Love." **Flotsam and Jetsam.**
Piano Solo: "Golliwog." **Billy Meyerl.**
Chorus: "Lay me Down to Sleep in Carolina." **Singing Sophomores.**
Song: "Someone to Watch over me." **Gertrude Lawrence.**

8.0 **Time Signal. Weather Report. Market Report.**
Record: Speech: "Why Every Married Man should have a Wife." **Milton Hayes.**

8.15 **Orchestral Programme by the Capetown Orchestra.** Conductor, **W. J. Pickerill:—**
March: "Under the Banner of Victory" ... ... Blon.
Overture: "La Sirene" ... ... Auber.
Songs:
(a) "The Border Ballad" ... ... Cowen.
(b) "The Gay Highway" ... ... Drummond.
Ernest Travers.

Violin Solos:
(a) "Caprice Viennois" ... ... Kreisler.
(b) "Romance" ... ... Sainton.
Dorothy Macpherson.

Songs:
(a) "Myfanwy" ... ... Forster.
(b) "Lie there, my Lute" ... ... McCunn.
Eileen Ryan.

Selection: "Chu Chin Chow" ... ... Norton.

9.0 **News Service** (English).
9.5 Talk: A Legal Lecture, by **Mr. A. Shacksnovis.**
9.20 Selection: "Madame Butterfly" ... ... Puccini.
Entracte Gavotte from "Mignon" ... ... Thomas.
Morceau: "Loin du Bal" ... ... Gillet.
Songs:
(a) "Memory" ... ... G. Thomas.
(b) "The Blind Ploughman" ... ... Clarke.
Eileen Ryan.

Flute Solo: "Sonata for Flute and Piano" ... ... Busser.
John Lamb.

10.0 **News Service** (Afrikaans).
10.5 Songs:
(a) "The Bell at Sea" ... ... Adams.
(b) "Vagabond Song" ... ... Cundell.
Ernest Travers.

"Scenes Pittoresque" ... ... Massenet.
10.30 Close down.

WEDNESDAY, APRIL 11th, 1928.

Lunch-Hour Session.

12.45 Overture: "Semiramide" ... ... Rossini.
B.B.C. Wireless Orchestra.

Songs:
(a) "Eldorado" ... ... Mallison.
(b) "Bright is the Ring of Words" ... ... Williams.
Edgar Coyle.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Selection: "The Student Prince."
His Majesty's Theatre Orchestra.

Violin Solos:
(a) "Perpetuum Mobile" ... ... Novacek.
(b) "Canzonetta Godard" ... ... ———
Arthur Catterall.

Songs:
(a) "The Clock" ... ... Loewe.
(b) "Silent Noon" ... ... Williams.
Norman Allin.

Organ Solos:
(a) "Humoreske" ... ... Dvorak.
(b) "Prelude" ... ... Rachmaninoff.
G. T. Pattman.

Negro Spirituals:
(a) "I got Shoes."
(b) "Go down, Moses."
(c) "Carry me Back to Old Virginy."
Edna Thomas.

Waltz: "Blue Danube" ... ... Strauss.
Johann Strauss and Symphony Orchestra.

Foxtrot: "Are you Happy?" **Kit-Kat Club Band.**
1.45 Close down.

Afternoon Session.

4.30 Selection of Welsh Airs, "The Leek" ... ... arr. Myddleton.
Grenadier Guards Band.

Songs:
(a) "Sea Rapture" ... ... Coates.
(b) "Sweet Phyllis" ... ... Strickland.
William Heseltine.

Part Songs:
(a) "The Vicar of Bray."
(b) "How can I Bear to Leave Thee."
Sheffield Orphans Male Choir.

(a) "T'amo" ... ... Silesu.
(b) "Minuet" ... ... Drogmans.
Jean Lensen and His Orchestra.

Grand March from "Aida" ... ... Verdi.
B.B.C. Wireless Orchestra.

5.0 **Time Signal.**
Short Story: "The Soul of Veere," by Camille Lemonnier.
5.15 **Teens':** "Round the Clock" with **Miss Stegmann.**

Evening Session.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Ma Charmante" ... ... Waldteufel.
Overture: "White Queen" ... ... O. Metra.
"Angels of Peace" ... ... Lotter.
"Pendant le Bal" ... ... Gillet.
Suite: "Tales by Moonlight" ... ... Vincent Thomas.
Selection: "Blue Kitten" ... ... Friml.
"You and I" ... ... Lotter.

7.45 **Records:—**
Song: "Everybody's Singing." **Ella Shields.**
Cornet Duet: "Two Little Finches." **Grenadier Guards Band.**
Chorus: "Song of the Jolly Roger." **Royal Mountain Ash Choir.**
Xylophone: "Gee Whiz." **W. Bennett.**

8.0 **Time Signal. Weather Forecast. Market Report.**

"RECITAL PROGRAMME."

8.15 Tenor:
(a) "Pipes of Pan" ... ... Edward Elgar.
(b) "Charity" ... ... Richard Hageman.
(c) "Oh, let the Solid Ground," and "Oh, that 'twere Possible" (from Tennyson's "Maud") —Arthur Sommervell.
Harold Littlewort.

8.30 Piano:
"La Plus que lente" ... ... Debussy.

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"Prelude" ... ... Debussy.
"Scherzo" ... ... Grieg.
"Norwegian March" ... ... Grieg.

Mrs. S. H. Skaife.

8.45 (a) Santuzza's Aria from "Cavalleria Rusticana" ... Mascagni.
(b) Fairy's Love Song from "Songs of the Hebrides"...Fraser.
(c) "On the Day I get to Heaven" ... ... Lehman.
(d) "The Harvest of Sorrow" ... ... Rachmininoff.

Doris Croft.

9.0 **News Service** (English).

9.5 **Dr. Skaife,** at the request of numerous listeners, will repeat the recipe for **Ant Poison.**

"Clowns in Clover" ... ... Jeans.

Excerpts by original artistes (Columbia Records).

(a) "The Calinda." **Cicely Courtneige and Chorus.**
(b) Duet: "I'll say to you." **June and Jack Hulbert.**
(c) Quartette: "Little Boy Blues." **June, Bobby Comber, Chick Endor, Dennis Cowley and Chorus.**
(d) "On Wings of Love." **Jack Wright.**
(e) "Ladies are Running Wild." **June and Chorus.**
(f) "Say no, to Mr. Gloom." **Irene Russell.**
(g) Descriptive Scene: "Love's Re-awakening." **Cicely Courtneidge, Jack Hulbert and Chorus.**

9.30 **Cleghorn's Cafe Orchestra.** Leader, **Percy Rees.**

1. Foxtrot: "Love Baby."
2. Waltz: "Paradise Isle."
3. Foxtrot: "Give me a Night in June."
4. Foxtrot: "A Siren's Dream."
5. Waltz: "C'est Vous."
6. Foxtrot: "I'm Seeking a Lady Bird."

10.0 **News Service** (Afrikaans).

10.5 Item, if suitable, relayed from **Tivoli.**

10.30 Close down.

THURSDAY, APRIL 12th, 1928.

Lunch-Hour Session.

12.45 Fantasia: "Norma" ... ... Bellini.

Edith Lorand Orchestra.

"One Sweet Letter from Home."
"Fifty Million Frenchmen."

Sophie Tucker.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

(a) "Heaven Bless Ye" ... ... from "Lohengrin."
(b) "O Lord of Heaven" ... ... from "Lohengrin."

Ivor Andresen and E. Habich, with Orchestra and Chorus.

"The Clock" ... ... Lowe.

Willy Fassander.

1.15 **Organ Recital,** by **Alban Hamer,** relayed from St. George's Cathedral).

1.50 Close down.

Afternoon Session.

4.30 Selection: "Lilac Time" ... ... Schubert.

Frank Watfield's Orchestra.

(a) "Oro Pro Nobis."
(b) "Netherland Hymn."

Irmler Choir.

Two Mavic Songs:
(a) "Hine. E. Hine."
(b) "Pokare Kare."

Ana Hats and Chorus.

Organ Solos:
(a) "Yesterday."
(b) "My Blue Heaven."

Sigmund Krimgold.

Foxtrot: "Summer time Sweethearts."

Sam Lamin and his Players.

5.0 **Time Signal.**

Afternoon Topics: "On Trivial Things."

Children: "The Selfish Giant" (Oscar Wilde), by **Aunty Lex.**

Evening Session.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:

"Mam'selle Mannequin" ... ... Fletcher.
Tango: "Spavento" ... ... Parès.
Selection: "Maid of the Mountains" ... ... Fraser-Simson.
Valse: "Espana" ... ... Waldteufel.
Suite: "Souvenir de Cavio" ... ... Armándola.
'Cello Solo: Selected. **Miss Cornforth.**
"To a Miniature" ... ... Brahe.

7.45 **Records:**

Duet: "Just a Little White House." **Layton and Johnstone.**
Morceau: "La Chasse." **St. James String Sextet.**
Song: "King Charles." **Rex Palmer.**
Vocal Gems: "Oh! Kay." **Columbia Light Opera Company.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Classical Programme by the Capetown Orchestra,** relayed from the City Hall. Conductor, **W. J. Pickerill.**

"Symphony No. 4 in E. Minor" ... ... Brahms.

9.0 (approx.) **News Service** (English).

Overture: "The Wasp" ... ... Vaughan Williams.
Symphonic Poem: "Francesca de Rimini" ... ... Tschaikowsky.

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Relay from Waldorf.** Musical Director, **Isidore Fisher:**

Foxtrot: "Indian Lovebird."
Foxtrot: "Down a Winding Lane."
Foxtrot: "How would you feel, Dear?"
Foxtrot: "Dream Kisses."
Waltz: "Shady Tree."
Foxtrot: "It's Ray Ray Raining."

10.30 Close down.

FRIDAY, APRIL 13th, 1928.

Lunch-Hour Session.

Columbia Records supplied by Messrs. H. Polliack's, Adderley Street.

12.45 Selection: "Student Song." **Grenadier Guards Band.**

Violin Solos:
(a) "At Dawning" ... ... Cadman.
(b) "The Rosary" ... ... Nevin.

Sascha Jacobsen.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

(a) "Ave Maria" ... ... Bach-Gounod.
(b) "On wings of Song" ... ... Mendelssohn.

J. H. Squire Celeste Octet.

Piano Solos:
(a) "The Birth of the Blues."
(b) "My heart stood Still."

Edythe Baker.

Duet:
(a) "Di tu se jedele" ("Ballo in Maschire") ... Verdi.
(b) "E sherzo od é follia" ("Ballo in Maschire"), Verdi.

Allesandro Bonci, Emilia Rubadi, S. Baccaboni, G. Menisi and Chorus.

Violin Solos:
(a) "Romance" ... ... Wieniawski.
(b) "Legends Naive" ... ... Jongen.

Yovanovitch Bratza.

Songs:
(a) "Vilia," from "Merry Widow" ... ... Lehar.
(b) "My Hero," from "Chocolate Soldier" ... ... Strauss.

Virginia Perry.

"Hungarian Rhapsody No. 1" ... ... Liszt.

J. H. Squire Celeste Octet.

1.45 Close down.

Afternoon Session.

4.30 Overture: "Fidelio" ... ... Beethoven.

The Garde Republicaine Band of France.

"Comfort Sweet, my Jesus Comes" ... ... Bach.

Dora Labbette.

(Flute Obligato: Robert Menchic.)

Violin Solos:
(a) "Serenade" ... ... Arensky
(b) "Capricietto" ... ... Mendelssohn.

William Primcore.

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Songs:

(a) "Oh Breathe not his Name."

(b) "Macushla."

W. F. Watt.

Foxtrot: "Persian Rosebud." **Piccadilly Revels Band.**

5.0 **Time Signal.**

Afternoon Session: "Hospital Requests."

Children: End of Week Stories and Dance Music.

Evening Session.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:

Valse: "Mello" ... ... Waldteufel.

Selection: "Dollar Princess" ... ... Fall.

"Paris Criolla" ... ... Soulavie.

"Moment Musicale" ... ... Schubert.

Overture: "Abu Hassan" ... ... Weber.

Suite: "Three Dances" ... ... Finck.

Piano Solo: Selected. **Max Miller.**

7.45 **Records:**

Song: "Limehouse." **Harold Williams.**

Saxophone: "Melody." **Rudy Wiedoft.**

Folk Dance: "Old Mole." **English Orchestra.**

Song: "Tree in the Park." **Dorothy Dickson.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Alhambra Orchestra.**

Songs:

(a) "Time to Go" ... ... Sanderson.

(b) "Out where the Big Ships go."

Robert Layton.

Violin Solos:

(a) "Waters of Perkiomen" ... ... Vlickmann.

(b) "Marcheta" ... ... Schertzinger.

8.30—PROGRAMME OF DANCE MUSIC.

Foxtrots:

(a) "Almond Eyes."

(b) "A Red Roofed Chalet."

(c) "Did you mean it?"

Debroy Somers Band (Columbia Records).

Waltzes:

(a) "Cherie, I love you."

(b) "Charmaine."

(c) "Desert Song."

Piccadilly Revels Band (Columbia Records).

Foxtrots:

(a) "Just like a Butterfly."

(b) "My Blue Heaven."

(c) "Gentlemen prefer Blues."

Piccadilly Revels Band (Columbia Records).

9.0 **News Service** (English).

9.5 Blues:

(a) "Deep River Blues."

(b) "Muddy Water."

(c) "Yale Blues."

Piccadilly Revels Band (Columbia Records).

Charlestons:

(a) I'm sailing off to China."

(b) "Wimmin Aaah."

P. Mackay's Band (Columbia Records).

Waltzes:

(a) "Diane."

(b) "C'est vous."

(c) "Remember."

Kit-Cat Band (Columbia Records).

Foxtrots:

(a) "World of Love."

(b) "You didn't ask me first."

(c) "Why should I say I'm sorry."

(d) "I hate you."

Jay Whidder and Midnight Follies (Columbia Records).

One Steps:

(a) "Blue Piper of Pan."

(b) "Paree."

(c) "Syncopated City."

P. Mackay's Band (Columbia Records).

Waltzes:

(a) "If."

(b) "In a little Spanish Town."

(c) "When you played the Organ."

Debroy Somers Band (Columbia Records).

10.0 **News Service** (Afrikaans).

10.5 **Request Items:** Ring up 5888 Central and ask for your favourite Foxtrot.

10.30 Close down.

SATURDAY, APRIL 14th, 1928.

Lunch-Hour Session.

12.45 Selection: "The Rose" ... ... Myddleton.

Songs:

(a) "Devotion" ... ... Schumann.

(b) "At the Mid Hour of Night" ... ... Cowen.

Roy Henderson.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Symphonic Poem: "L'Apprenti Sorcier" ... ... Dukas.

Sea Chanties:

(a) "We're all bound to go."

(b) "Johnny come down to Hilo."

(c) "The Hog's eye Man."

Raymond Newell and Chorus.

Piano Solo: "Marche Militaire" ... ... Schubert.

William Murdoch.

"I'm telling the Birds."

"Blue Skies."

Bob and Muriel.

Organ Solo: "Classica" ... ... Ewing.

Quentin MacLean.

"Maud Marie."

"Little Joan."

Flotsam and Jetsam.

Selection: "My Son John." **Percival Mackey's Band.**

1.45 Close down.

Afternoon Session.

5.0 **The Children in the Studio.**

Evening Session.

7.0 **Dinner Hour Music by the Studio Trio.**

"Butterflies Coquetry" ... ... Voelker.

Suite: "A Kiss for Cinderella" ... ... Bucalossi.

Selection: "Country Girl" ... ... Monckton.

"Moon Mother" ... ... Kussner.

Valse: "Estudiantina" ... ... Waldteufel.

"Kwang Hsu" ... ... Lincke.

"In a Turkish Tea Garden" ... ... Siede.

7.45 **Records:**

Organ: "Where Oh! Where do I live?" **G. T. Pattman.**

Vocal Gems: "Peggy Ann."

Columbia Light Opera Company.

Violin: "Gavotte in E. Major." **W. Primrose.**

Whispering Song: "Hello Cutie." **Billy Day.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Popular Concert by Capetown Orchestra.**

9.0 **News Service** (English).

9.15 **Concert Version of "Faust."** Municipal Choral Society in conjunction with the Capetown Orchestra.

Principals: Amy Britton, Leonard Burchell and Hugh Batchelor Smith.

10.0 **News Service** (Afrikaans).

10.5 **Relay from Fletcher & Cartwright's.** Leader, **V. Latronico:**

"Tamarind Tree."

"Dream Kisses."

"Ill think of you."

"Merry Widow."

10.30 Close down.

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SUNDAY, APRIL 15th, 1928.

7.0 **Time Signal.**

Lecture: "The Kingdom of Heaven is at Hand," by **Geo. P. Phillips,** of the International Bible Students' Associatoin.

7.25 **Divine Service** will be relayed from **Metropolitan Church.** Preacher: **Rev. Ernest Titcomb.** Organist, **Mr. A. P. Abbott.**

Organ: Overture: "Romance in A. Flat" ... ... Turner.

Choir: Introit: "Save us, O Lord" ... ... Bairslow.

7.30 Invocation and Lord's Prayer.

Hymn 430: "Nearer my God to Thee."

Scripture Reading.

Choir: Anthem: "Blessing, Glory, Wisdom and Thanks" —Tours.

Announcements.

Collection.

Organ Voluntary: "Berceuse" ... ... Schytte.

Prayers of Thanksgiving, Confession, Intercession.

Hymn 602: "Father, I Know that all my Life."

Sermon: "Subject: "Christ's Greatest Word."

Hymn 13: "Praise my Soul, the King of Heaven."

Benediction.

Organ Voluntary: "Triumphal March" ... ... Lemmens.

The Methodist Hymn Book will be used.

8.30 **Orchestral Programme by the Capetown Orchestra.** Conductor, **W. J. Pickerill:—**

1. Overture: "Raymond" ... ... Thomas.
2. Ballet Music from "Sicilian Vespers" ... ... Verdi.
3. Morceaux:
   (a) "Laughing Eyes" ... ... Finck.
   (b) "Balmasque" ... ... Fletcher.
4. March: "Rhapsody" ... ... German.
5. Selection: "Popular Songs" ... ... Boynes.
6. Waltz: "Valse Dolores" ... ... Waldteufel.
7. Dance: "Veil Dance" ... ... Chaminade.
8. Descriptive Piece: "The Whistler and his Dog," Cryor.

10.0 Close down.

Items from the Durban Studio.

Easter Monday Programme.

Easter Monday being a public holiday, we have altered our broadcast hours somewhat. A programme of music will be transmitted at 11.15 a.m. and 3.15 p.m., and the evening proceedings will begin at 7.15 p.m. Bright popular music has been chosen. The artists who will add to your entertainment include Mr. Robert Wettergreen (baritone), who sings at the Summer Palace, and Mrs. George Glasspoole (soprano), Miss Muriel Clark (pianoforte), Mr. H. H. Sherlock (humourist), who combine in half an hour from the Studio at 9.30 p.m.

The mail bag constantly brings us some reference to our Tuesday night transmissions. A much repeated phrase runs thus:—"We do so enjoy the sketches." Having this in mind, it is our intention to keep this feature of our entertainment up to a very high standard, and, in "Augustus in search of a Father," by Harold Chapin, we have a play which in every way ranks the equal of any which we have as yet broadcast. Madame Gertrude Fouche (mezzo) and Mr. Norman Halford with his banjo, will contribute to the musical portion of the programme.

Wednesday evening's programme includes a relay from the Summer Palace, where Val Wright (baritone) is singing, and at 9.0 o'clock the usual hour of good things from "JB."

Thursday's Classical Programme.

A feast of good music, which should appeal not only to the highbrows but to the man in the street as well, has been arranged by the musical director for Thursday's broadcast from the Pavilion. Schubert's "Unfinished," perhaps the most popular, tuneful and satisfying symphony ever written is down for performance. Why it was never finished nobody knows, for the composer lived six years after completing what we will hear, which consists of two movements out of the intended four. In these two movements, musicians have one of their greatest treasures. Two movements are also to be played from Mendelssohn's Suite, "A Mid-summer Night's Dream." These are the Nocturne and the Scherzo. The Nocturne is called for by Titania to lull to sleep the poor, weary mortals, victims of the fairies tricks. The delicious Scherzo, the Prelude to the second act, aptly suits the pranks of Puck, and the dainty train of Spirits, whom, in this act, their Queen sends on their duties.

Miss Phyllis Millar, a well-known local pianist, is to play the first movement of Griegs pianoforte concerto. Included also are Overture "Oberon" (Weber), and scenes from "Parsifal" (Wagner). Altogether a most interesting programme.

Popular favourites are to be broadcast on Friday evening. Mr. Fred Kent (tenor) and Mr. Vernon Tunmer (baritone), whose duets are always so well rendered, will again be with us, and Miss Elsie Smith (soprano) and Miss Muriel Clark (pianoforte) will also join the party of entertainers.

Sunday Evening's Relay.

Through the medium of the microphone, we are taking our listeners to the Durban Town Hall on Sunday evening. Miss Nellie Wheeler (soprano), whose appearance on the concert platform is always looked forward to, is the vocalist on the occasion. A captivating programme of music will be performed by the Durban Orchestra, under the baton of Mr. T. H. Huddle.

Beethoven's Works.

The hostess asked the solid man of her company to take a young and talkative woman in to dinner. The lady did her best to keep up the conversation, ranging from Fleet Street to the Baltic Fleet, and back by a different route. Only once did the solid man desert the unfailing affirmative for "No, Miss Thomson." "Do you like Beethoven's works?" she asked. "I never visited them," he replied, with a show of interest. "What does he manufacture."

J.B. Studio Notes.

Having to go to press before the 4th of April, it is impossible to tell our readers anything about our Birthday Concert at the Carlton Hotel, and as this paper will only be in your hands the day of the festivities it is useless reminding of it. Anyhow, we sincerely hope that such as did attend enjoyed themselves in every way.

Statistics—(not "Statics.")

We are busy just now completing a list of the various artistes who have appeared in the Studio and been broadcast to you during this, the A.B.C.'s first year. How many times the said artistes have appeared—also the number of plays, sketches and recitations that have been given and again the number of musical selections, operatic, musical comedies, suites, etc., that the JB orchestra has played.

The results you will see when published are stupendous.

Hawaiian Music.

In answer to many requests, we shall very shortly present an excellent Mandoline and Guitar Band, which we hope will fill the requirements of so many listeners-in.

Good Friday.

We would remind you all that broadcasting on this day starts at 3.30 p.m. with a special gramophone recital of Handel's "Messiah." The session will close at 5.30, and then we have our usual studio concert from 7 to 10.30.

The programme for the week commencing April 9th, should prove a very popular one. On Monday, Mrs. D eWall will give us some recitations in Afrikaans and English, and Mrs. Daniels and Mr. Dunn will be the singers, while Mr. Powell is down for his weekly sports talk.

The next day Miss Minnie Bennett and Mr. Walter Rees will be the vocalists. We will also hear Mr. S. A. Day, the American Trade Commissioner in a lecture on "Avenues of Trade with America." During the evening Mr. Lago Clifford will by request give that realistic sketch "The Soul of the Violin," with the obligato by Mr. Schulman.

On Wednesday Mr. McEwan's quartette (composed of the Misses Chapman and Dargin, and Messrs. Tyson and Ellenberger), will supply the vocal portion of the programme in duets, solos, quartettes, etc.

Mr. Swemmer will give one of his Afrikaans talks on this evening also.

On Thursday Mrs. Bartlet and Mr. Wm. Matthews will be the soloists and Mr. Hilarius, the station's chief engineer, will begin his series of wireless talks.

Friday, the 13th, we shall have the pleasure of hearing some banjo solos by Mr. Morrison, a violin solo by Mr. Schuman and a sketch by the JB Dramatic Company.

Miss Seligman will supply the vocal portion of the programme.

On Saturday we shall deal out the fourth game of bridge. We are glad to note that these games are meeting with approval from listeners-in.

Stop Press.—The Agricultural Talk will be given at 6.45 p.m. instead of 7.30 p.m. on Friday.

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Uncle Joe's Letter.

My dear girls and boys,

Just a little note to tell you that we are cutting our Birthday cake in the Studio at 4.30 *to-morrow*. That is, Thursday, the 5th April. Look in if you can.

Uncle is so busy this week that he has not much time to write all he would like to. Don't forget to come to the Studio on Wednesday, the 11th, when we will hear one of Mr. John Connell's school choirs give us a recital, and I think that on the previous Monday Auntie Janet's concert party will entertain us.

Our prize day will be Friday, the 13th, don't forget that.

In a terrible hurry—with lots of love
from
Uncle Joe.

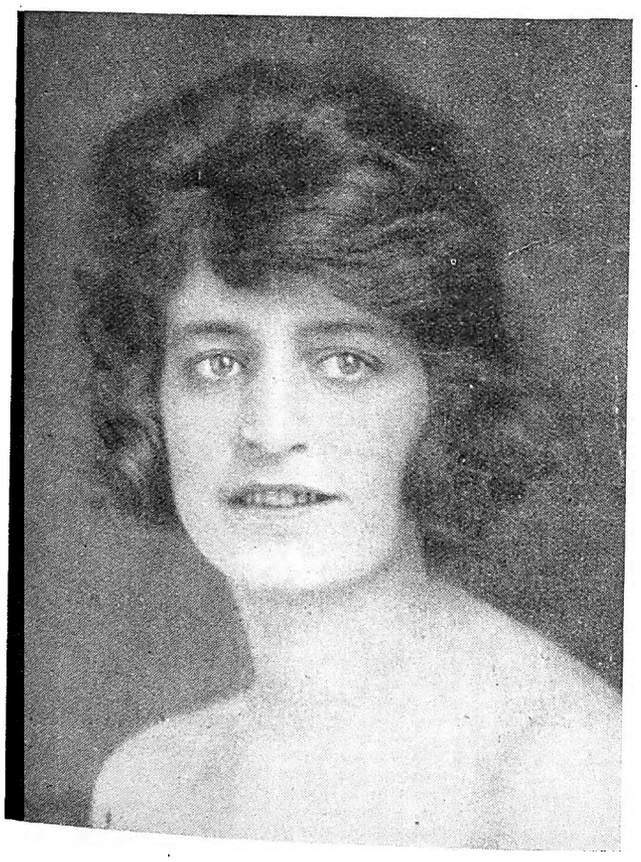
P.S.—Did you make an April Fool of anyone, or did anyone make an April Fool of you?

Uncle Joe got it "Both Ways."

In and Out the Capetown Studio.

Easter Monday Programme.

Holidays, as Mr. Billings succinctly put it, "always seems to 'ave an 'orrible end." This disturbing thought must have flitted through the mind of the station director when he drew up the Monday programme, because it seems to be singularly free from the soft impeachment levelled against the jocund days by friend Billings.



Doris Croft (Capetown).

The station trio has chosen a selection of *morceaux* digestible with any dinner that starts at 7 p.m. In place of the usual agricultural talk, we are to regale ourselves with a few good records until Messrs. Roberts, Davies and Lamprecht take charge of the microphone. Variety is their aim, and a glance at their programme give promise of some excellent holiday plums. All three artists are members of that first-class combination known as the Waldorf Orchestra.

Another Montana Play.

Recovered from the insects that even Gulliver might have hesitated to step on. Christopher Montana has now got the caste in rehearsal for an intrigueing mystery called "The Alton Emerald." This promises to be full of bright people, varying in charm and integrity so as to produce a thoroughly ingenious plot. As usual the author spares us the halt for an announcement of change of scene, and we are carried along with the story as it piles up interest after interest in the best Montana style. This all happens after the news service at 9 p.m.

Mildred Thomas, the singer, Edna Stanton, the pianist, and the Tivoli (if broadcastable) share the rest of the programme between them.

A Legal Lecture.

The number of listeners who enjoy the Tuesday talks is growing prodigiously. Dr. Skaife and Mr. Graham Botha have, of course, an established audience, who clamour incessantly for more and yet more. A legal lecture sounds, I must admit, a trifle forbidding, but the austerity of the title is instigated when one learns that the lecturer is no less a person than Mr. A. Shacksnovis, who is already known to us from last rugby season, when he brilliantly read one of the cup final matches from the Newlands field.

Eileen Ryan is making a welcome return to the Studio with four of her most popular numbers. To many she is one of the best vocalists we put over.

Unfortunately, this will be Ernest Travers' last broadcast before he leaves Capetown for Johannesburg. The Studio would like to take this opportunity of thanking him for the support he has always so readily given, particularly in the early days when we were trailing a lone and rather uphill furrow down at J.N.T. Chambers. Good luck and thank you.

The Capetown Orchestra is submitting, as you see, a good, vigorous programme, lightened by the violin solos of Dorothy MacPherson, and the rendering of the Busser Sonala for flute and piano by John Lamb and Geoffrey Miller.

Doris Croft Comes Back.

Capetown usually has a long memory for its successful and popular artists, and not so many years have gone since it applauded Doris Croft to the echo. Her beautiful voice has been heard in most of the musical centre in the Union, and a pile of press notices confirm what Mr. Roger Ascham has expressed so excellently. "I find in her, an artiste not only with a fine voice, but a muscian's soul, with a muscian's education which enables her to use her voice to its best advantage. She has a rare dramatic power and passion, and her singing has given me a new sensation."

Miss Croft is giving one of the recitals on Wednesday night, and will be accompanied by her sister, Mrs. Skaife, who will also broadcast a short recital at 8.30 p.m. After the news service, her husband, Dr. Skaife, will, at the request of an uncountable number of listeners, again give the recipe for his ant poison.

"Clowns in Clover" is a gramradio feature in conjunction with the latest Columbia recording which is already an assured success.

The Rest of the Week.

The rest of the week follows its usual course of Classical Concert, Dance Evening, Saturday relay from the City Hall, and the Sunday Orchestral Concert. All are up to standard, and merely await the judgment of your enjoyment.

Gladys Dickson.

MILKA & VELMA SUCHARD'S CHOCOLATE

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Claud Graham.

The part of the "Earl of Warwick" in "Saint Joan," when that play is produced in South Africa by the Sybil Thorndike-Lewis Casson Company, will be taken by Claud Graham, whose excellent qualities as an actor will be sufficiently outlined if I tell you that he was one of the original members of the famous Birmingham Repertory Company and has played leading parts ever since he went on the stage.

The "Earl of Warwick," as Mr. George Bernard Shaw sees him, is a suave, subtle villain. There is none of the gruff kindliness in him that one finds in "Cochon," the Bishop of Beauvais. He is essentially the heartless diplomat, and his reply, after the burning of "Joan," to the remark of a confrere: "Well, we have seen the last of her," is indicative of his whole character. "I wonder," he says—and in that question lies the crux of the play.

Claud Graham.

Mr. Claud Graham's experience admirably fits him for such a part. Born of an artist father and a musician mother, there were in the child the seeds of some art, but the identity of the art was not determined until he grew up. Then it was discovered that he had the gift of acting. For a long time he was very well known as an amateur of genius, and during his unprofessional days he played and produced three hundred plays. Sir Barry Jackson, having seen him act, realised that the professional stage could not afford to lose such a clever actor, and he invited Mr. Graham to become one of his original Birmingham players. Other now famous names were associated with Mr. Graham's in this early venture. Cecily Byrne, who is now playing the lead in "The High Road," was in the company; so were Felix Aylmer, Ivor Barnard and Scott Sunderland, all of whom are now stars of considerable magnitude.

"Those early days were great fun," said Mr. Claud Graham to me. We were like one big, happy family. Things constantly went wrong, of course, until we got into our stride, but they went wrong so comically that one cannot help remembering the accidents with affection.

"I recollect once I was playing an important part in 'Richelieu.' I had four days in which to study it, and two rehearsals. At the first rehearsal I knew my part perfectly, but at the dress rehearsal it seemed to me, and I think to everyone else, that I did not know it at all. Anyway, on the night of the production I got through the first act all right. After the second curtain went up, however, I spoke two lines and stopped dead. I had forgotten my part! I repeated those two lines in the hope that the following ones would come to me, but there was no hint of them in my brain. Over and over and over again I said the only two lines of my part I could remember, and then, with a helpless look towards the audience, I walked off and came back with the book and read the part. The audience, seeing the humour of the dilemma, laughed good-naturedly, and even applauded me. I have never since lost my nerve, thank heavens! One such occurrence is quite enough for me!"

Mr. Claud Graham, if he has not inherited his father's gift with the brush, nevertheless loves making pictures. The ingredients of these pictures are lights, curtains and human beings. His great joy is in producing, and the pictures he creates are those which are framed within the proscenium arch.

Adrian Burgon, of the "Queen High" Company.

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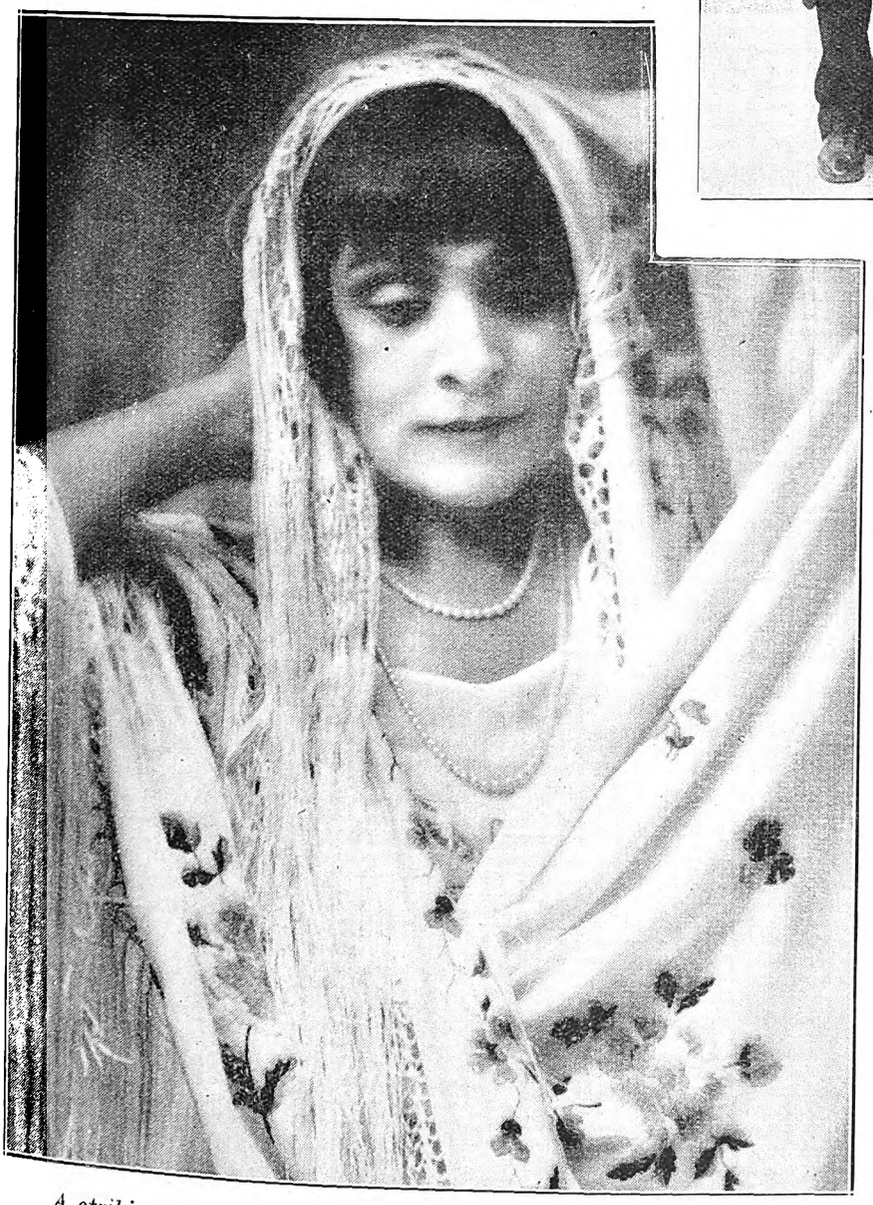
Peel and Curtis.

All of you should remember Peel and Curtis, the Scotch-Jewish comedians, who call their act "Irish, and Proud of It," and who will shortly be making a return tour of the South African theatres.

Peel and Curtis have been in revue ever since they returned from Australia, which country they visited when they left South Africa.

"I shall never forget how depressed and sad we felt," said Curtis to me, "when we returned home to England. It was misty and foggy and very drizzly and, added to all these discomforts, the cold was bitter. With longing memories of South African and Australian sunshine, we proceeded to get together our revue, but, after a fortnight of wearing five or six overcoats and a couple of dozen scarves each, we determined to give it up. 'This is no good to us,' we said to the manager of the revue. 'We must get back to South Africa and get some sunshine.'

Peel and Curtis.



A striking study of Beryl Beresford, the famous comedienne.

That was in April of 1926. A month later, England was undergoing a bout of the warmest weather she had known for years, and we were going about very lightly clad, calling on Providence to send down rain, so that our audiences would come to the theatre, instead of playing tennis or trooping to the seaside. It didn't occur to us to think our sudden change from sun-worshippers to lovers of rain and cloud so funny, until the manager of the theatre pointed out our fickleness."

After one of the bitterest and most miserable winters on record, Peel and Curtis are looking forward more than ever to their forthcoming trip to South Africa. They ask me to say that they are bringing with them a collection of new jokes, which they hope have not been heard in South Africa.

"But ye can never tell with a joke," said Curtis. "Once it is told, it takes to itself wings and flies like, the birds, to the southern countries, where laughter is most uproarious. That is why, being Scotch Jews, we make a point of keeping our best stories to ourselves."

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Next Week's Calls.

Provisional Tour List, Week Commencing April 9th, 1928.

Tivoli, Capetown.—(Opening Wednesday, April 11th) Stella Carol Quartette, Angel Bros., Lena Lloyd, Bromley Carter, Marie Lawton, McCourt and Arthur, Mex and Lex.

Empire, Johannesburg.—Revue. First week.

Orpheum, Johannesburg.—*Ballen* (Ivan Kotchinsky and Mdlle. du Boisson), Ted Waite.

Grand, Pretoria.—Marriott Edgar and Co., Stella and Partner.

Criterion, Benoni.—Death-defying Demetris and Assistant, Wright and Hartley.

Rinko, Maritzburg.—Hart, Pender and O'Neill, Sylvestre and Assistant.

Criterion, Durban.—A. C. Astor, Ellis Drake and Jack Fraser, Tommy Fields and Nino Rossini.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Beryl Beresford and Leslie Hinton, Olga Zita.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) Beryl Beresford and Leslie Hinton, Olga Zita.

Apollo, Germiston.—Dudley Dale, Tribollo and Smiles.

Empire, Brakpan.—(Friday and Saturday, April 13th and 14th) McLaughlin Sisters.

Vaudette, East London.—(Tuesday, April 10th) Shishtl's Marionettes, Bruno Sarti.

His Majesty's Theatre, Johannesburg.—Harry Green and Co.

Theatre Royal, Kimberley.—(April 18th) Phyllis Neilson-Terry and Co.

Gay Jukes, of the "Queen High" Company.

Jack Fraser, who, with Ellis Drake, opens at the Criterion, Durban, on April 9th.

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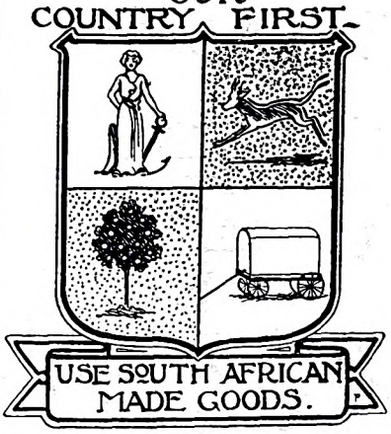

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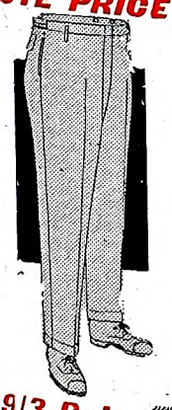

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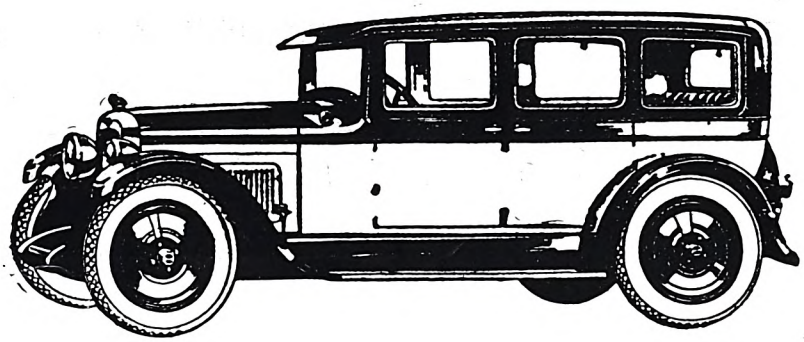

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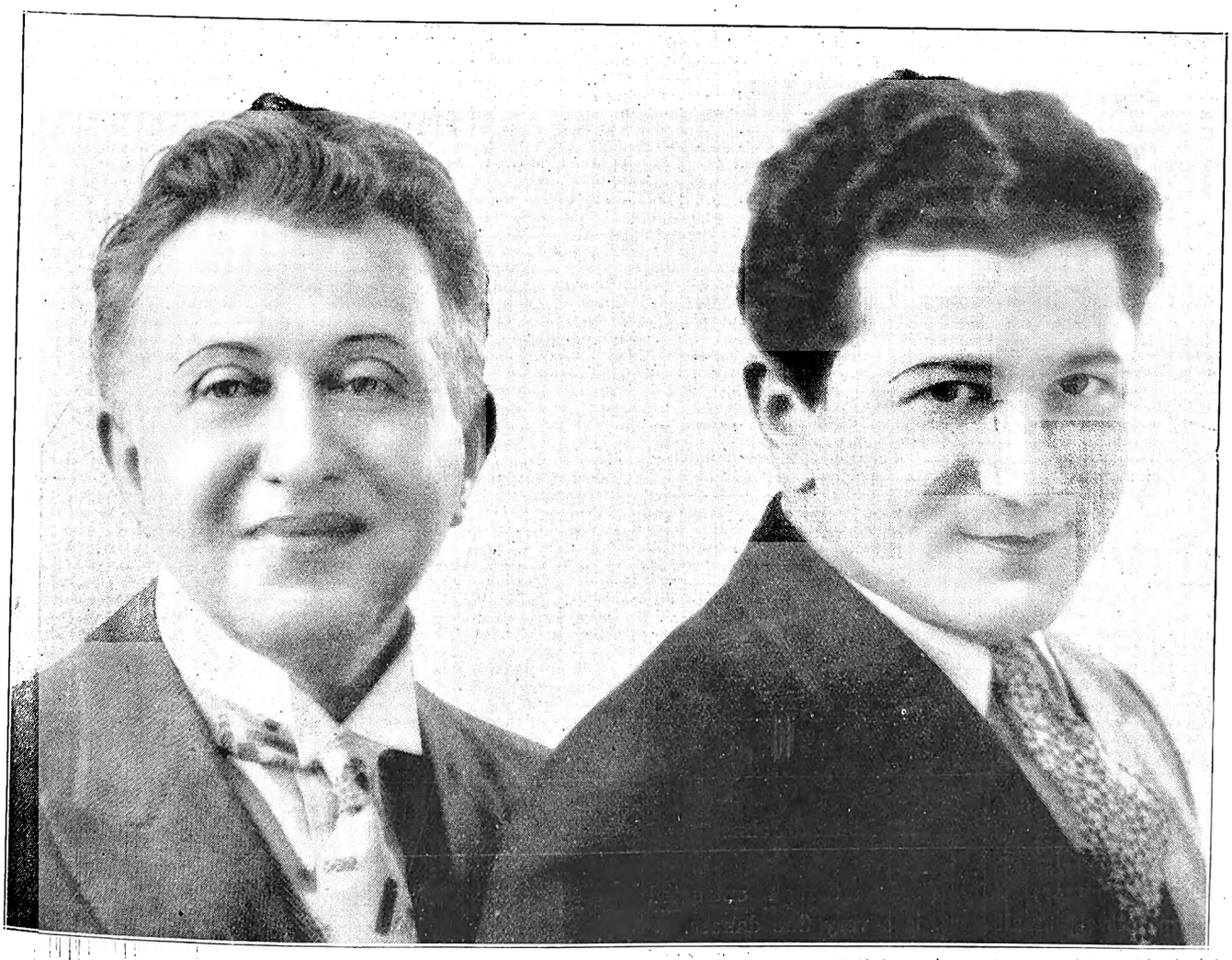

Harry Green (right) and "his old reliable," Lee Kohlmar.

[Photo: Jane Plotz.

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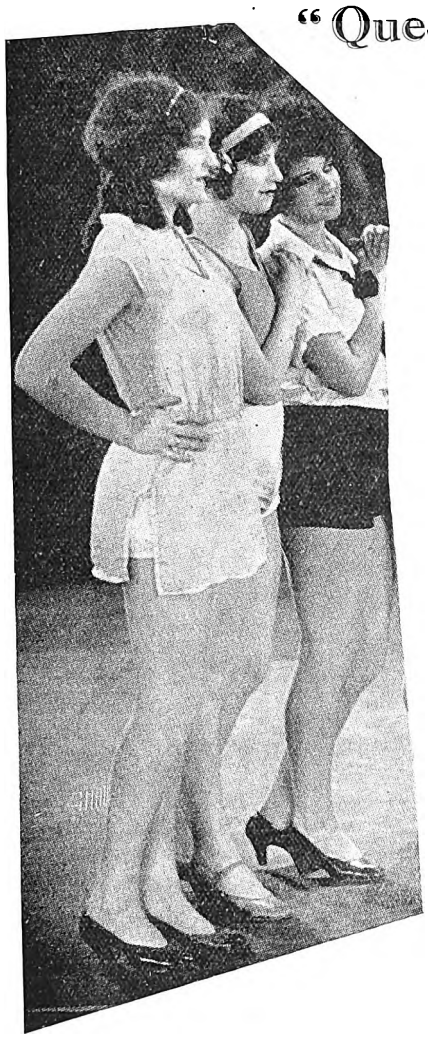
"Queen High."



"Be sheiked with a sheik garter" is the enticing appeal on which the curtain rose at the premiere of "Queen High" at the Empire, Johannesburg, on Monday evening. A bright, jolly show with lilting music, heaps of pretty girls and a *real* plot. Having said this, we do not propose to give it away except to refer to the historical game of poker between the two partners, "George B. Nettleton" and "T. Boggs Johns," when in the cards lay the future of one of them. "Brighter Business" must certainly have been one of the mottos of the Eureka Novelty Co., for their offices exuded gaiety, the grass-green paint and large-flowered wall-paper speaking with no uncertain voice of *joie de vivre*. And the garter models, "Kitty," "Pat," "Jerry" and "Noddy," were enough to cheer up any business man's heart, strictly in a business sense, of course.

"Queen High' introduces several old favourites to us. Edgar Stanmore and Jimmy Taylor, as the two quarrelsome partners, were the life and soul of the play, and gave some of their best work in this country. They are a splendid combination.

Lesile Hatton takes the rôle of "Richard Johns," and sings and dances well.

Of the newcomers, Ally Ford, although entrusted with a comparatively small part, is a very fine dancer.

Adrian Burgon ("Jerry Vanderholt") has a good voice and pleasing stage presence.

Winsome, dainty women seems to be the order of the day in "Queen High."

An outstanding performance is that of Renee Hamilton, and one regrets that while playing an important part she is not oftener on the stage. She possesses a very fine voice, a charming personality, and is most evidently an experienced actress.

Gaye Jukes takes the rôle of "Polly Nettleton" cheerfully and well, and together with Leslie Hatton has one of the song hits of the play, "Cross Your Heart."

Doris Sparrow is the neurotic "Mrs. Nettleton," and looked and sang well. She seemed somewhat to suffer from first night nervousness, but this will soon pass away.

Nellie Turner was a delight as the amorous "Coddles," a fitting partner to the despondent "Boggs," the butler.

A special word must be written of the chorus, excellently trained and one of the finest we have had on the South African stage, both in their team dancing and in their singing, and they are finely "aided and abetted" by their male colleagues.

"Queen High" has some very beautiful numbers, "Don't Forget," "Beautiful Baby," "Who'll Mend a Broken Heart," among them. The settings are bright and cheery, and the finale one of the prettiest we have seen, when the sun blinds are drawn in the parlour at the Nettleton's home and the splendour of the trees is revealed, the colouring being accentuated by the autumn shading of the lovely costumes worn by the chorus.

Beautiful baskets of flowers were handed up at the conclusion of the play, and Mr. Philip D. Levard, who is to be again congratulated on his production, thanked the artists for their splendid co-operation. And—next week we will talk about the wonderful dresses.

C.R.

HENRY TREISMAN MAKES BEAUTIFUL FAMILY AND WEDDING GROUPS. NEL'S RUST BUILDINGS, JOUBERT STREET.

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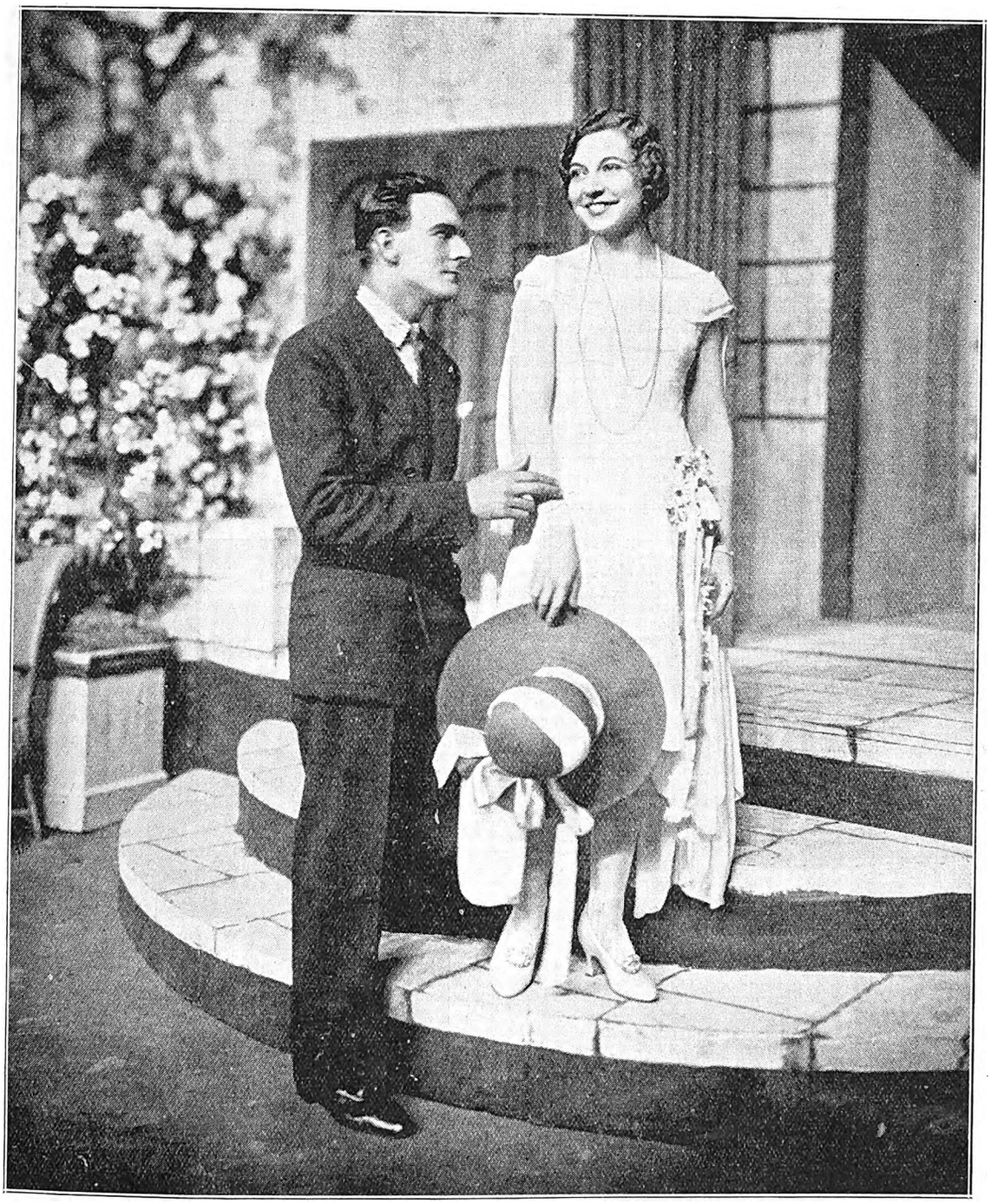

Roy Royston and Louise Brown in a scene from "The Girl Friend."
[Photo: Stage Photo Co.

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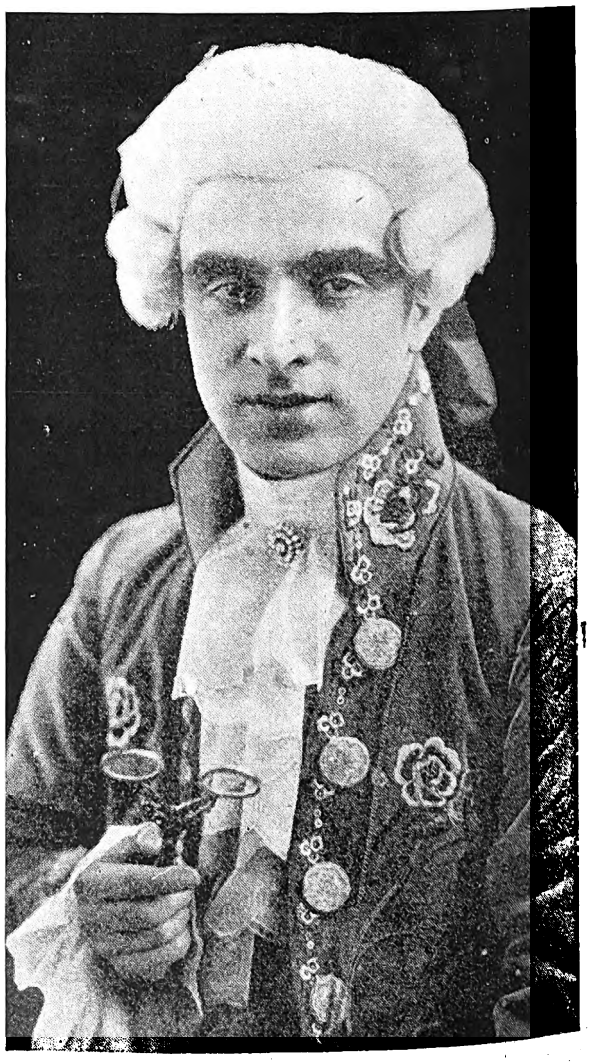

Bruno Sarti.

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Astor and Astoria sail for South Africa this week.

Wedding Bells.

We offer our congratulations to Majorie Fulton, the charming "principal boy" in "Puss in Boots," who was married last week to Mr. Thornton Welsh, a Canadian.

Gaiety Theatre.

The new Gaiety Theatre, Braamfontein, Johannesburg, opened on Monday evening with a very fine film, Syd Chaplin in "The Missing Link." The residents of Braamfontein are to be congratulated on possessing, through the enterprise of the African Theatres Ltd., one of the cosiest and best appointed picture houses in South Africa. The Gaiety is beautifully decorated, has very comfortable seating and splendid acoustics.

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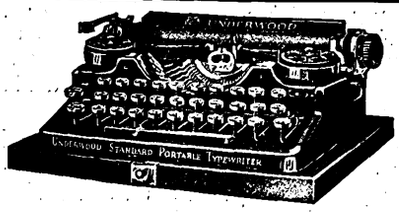

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"The last of his ship." The wonderful film, "The Emden," will be screened at the Bijou, Johannesburg, on April 16th.

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LONDON THEATRES.

For the first time in my life I went to the theatre at six o'clock the other day. I did this in order to see the first part of Mr. George Bernard Shaw's "Back to Methuselah," that famous play which deals with the whole history of Man, past, present and to come, from the time of Adam until that dim future which we can hardly imagine.

Maimie Watson.

Photo : Peter North.

What a play! And what marvellous literary stamina the author has to be able to make it hold its interest through hours of acting which is mere talking and without any sense of movement.

The first part of the evening showed us the beginning of things, with "Adam" and "Eve" horribly bored with the thought of being immortal, and the "Serpent" with its wily, lovely voice telling them in magical words that they need not live for ever. Edith Evans, as the "Serpent," gave a marvellous performance. Her whole person seemed to have changed and to have become part of that blue and silver phosphorescence that made up the hooded wings of the snake and its glittering, shining body.

"Adam" and "Eve," having decided that they will live for a thousand years, proceed to beget a noble family, and one sees them three hundred years later, still hale and hearty and rather bored by the prospect of another seven hundred years to live. "Cain" comes into this part of the play, and there is a long harangue about the splendour of murders and battles from him, and a great deal of keen, ageless wisdom from "Eve." I thought Gwen Frangcon Davies much better as "Eve" the mother, than as "Eve" the young girl as she appeared in the Garden of Eden.

The second part of the entertainment transported us to the present day, where we saw two scientists, the brothers "Barnabas," busily thinking out a way to help humanity stretch out its span of years from seventy to three hundred. One sees notable political characters thinly disguised under a veil of staginess. There is Joyce Burge, whom everybody knows to be Lloyd George, and there is Lubin, whose character, I believe, originally drawn from the late Lord Oxford, but which, since his death, has been considerably modified.

Since we had taken a very long journey through the centuries that evening, we could not expect to get much further than the present day. This week I shall see what happens in three hundred years from now, and next week, in conjunction with all the other members of the audience, I shall be shown by Mr. Shaw the things that happen in that distant time which he has called "As far as thought can reach."

Last week I went to a matinee of "London Pride," that favourite war-time play. It was a charity matinee and

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the King and Queen were present when it was performed at Drury Lane. Both their Majesties laughed heartily throughout the afternoon's entertainment.

"London Pride" is a simple story of two coster lovers and their adventures during the war. Needless to say, since many stars were included in the cast, that it was a brilliantly acted performance. Sir Gerald du Maurier was magnificent as "Cuthbert Tunks," the Cockney V.C., and Miss Mabel Russell, who has often been mentioned in these columns and who in addition to being a well known actress is a member of Parliament, played the part of "Cherry Waters" with great charm and vigour. Evelyn Laye took the small part of a hospital sister, and Gertrude Lawrence gave inimitable characteristics to a very thin, prim type of spinster. Of course, it was the soldier scenes, those of the front and in hospital which most amused the King, and later, during the interval when tea was served in the Royal box, he discussed these favourite scenes with Sir Gerald and Miss Russell.

There was a burst of laughter, not only from the King and Queen but from the whole audience when, in the last scene, "Cherry" tells "Tunks" the benefits which the possession of the V.C. will bestow upon him: "It will be a good thing," she says, "for you to get the V.C., Cuthbert. Now you will get to know King George."

The Charing Cross Hospital benefited to the extent of nearly £3,000 as a result of the matinee. It is good to think that these old plays which have charmed so many people should not altogether be doomed to oblivion.

So far, there has only been one new West End play this week. This was "Tinker, Tailor," with Dennis Eadie as the star. He played the part of a swindler who imposed upon loveless and love-longing females, who, though they apparently only gave him such gifts as tracts and prayer-books, kept him going in an office which was beautifully furnished and which had a clerk who attended to all less important matters. In one scene it turned out that he was engaged to six women at once. The question arose, would they all forgive him, or would he have to go to prison?

Of course they all forgave him, and if there was a shaft of sorrow in each of their hearts, they did not show it when he married the rich financier's daughter. Not a very good play, and though it has some amusing moments, the moments are very few and far between. Had it not been for Dennis Eadie the play would have been very dull.

I said there had been no other new plays in the West End, but I must not forget to tell you that other theatres are putting on old favourites. This year is, as you know, the Ibsen Centenary, and many of the out-of-town theatres are producing Ibsen plays. At the Everyman, in Hampstead, "Hedder Gabler" is drawing big houses, and another theatre is producing "The Lady from the Sea." A little later on we are to have a dramatic feast of Ibsen, when Mrs. Patrick Campbell, who made Ibsen parts her own, will play the mother in "Ghosts."

People are always saying that Ibsen is démodé, and yet his plays continue to be produced at regular intervals.

To-morrow night we are promised the first London production of "Lumber Love," the all-British musical comedy. It has been a great success in Birmingham, and comes to London with a fine reputation. To-morrow night will be a real Empire night at the Lyceum. All the Dominions will be represented, and it is hoped that the Prince of Wales and the Secretary of State for the Dominions will be present. The theatre will positively blossom with Empire celebrities.

"Judith of Israel" was withdrawn a night or two ago from the Strand Theatre. Miss Sybil Thorndike was greatly praised for her acting of "Judith." It is very sad for us to think that we shall soon lose this fine actress, who has settled herself so securely in our hearts. We have to content ourselves with remembering that she will be back within a year.

Before she leaves for South Africa, she and Mr. Ben Greet, her old confrère in the theatre and the man who gave her her first chance on the stage, will give six afternoon and one evening performance of "Everyman," that old mystery play. It will be very much a family affair, since the cast will be headed by Miss Sybil Thorndike and her husband (Lewis Casson), and other members of it will be Miss Eileen Thorndike and Mr. Russell Thorndike, her brother and sister.

I hear there is probably to be yet another London theatre. Already plans have been submitted to those fierce and critical people who comprise the London County

George Relph, well-known to South African audiences.

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Council, and it is hoped that the building will be ready to house a play within six months. Unlike the enormous Carlton, which has recently sprung up in the Haymarket, this new theatre will be a very small one, seating only about five hundred people. This will make it London's tiniest commercial theatre—the present baby of the theatres—for at the Little they seat about eight hundred people. It is to be near Covent Garden, so that the people in the gallery—if such a minute theatre can sport a gallery—will be able to run out and buy oranges between the acts, very much, I imagine, as play-goers of an earlier time left the gallery of Drury Lane to buy oranges from Sweet Nell of Old Drury.

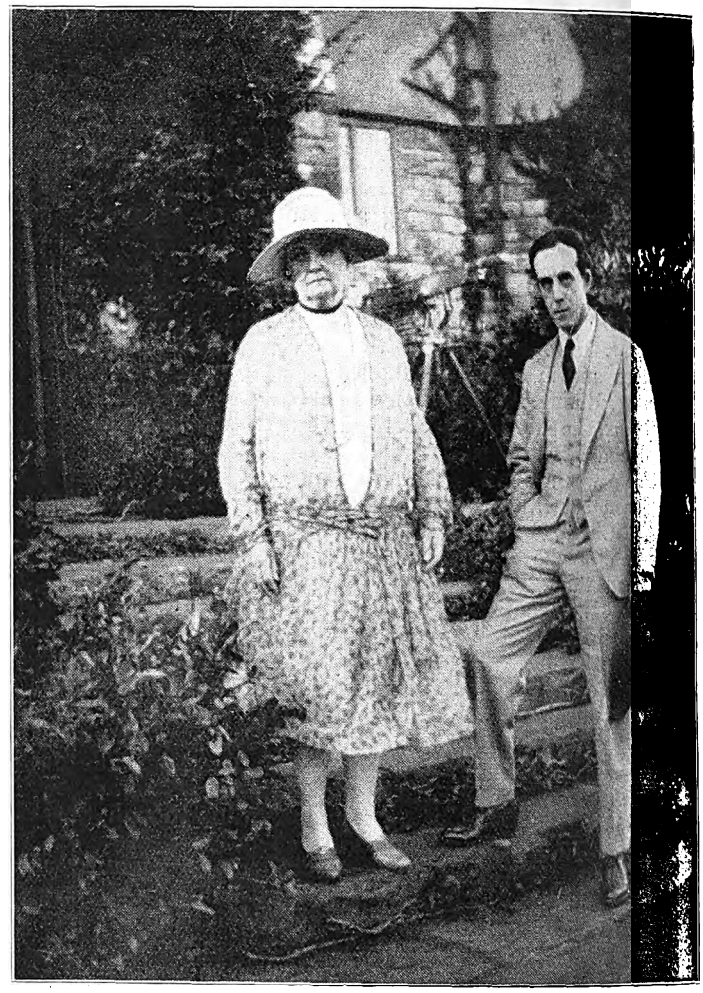
After "Lumber Love" will come a different form of entertainment. It has the terrifying name of "The Monster," a comedy-thriller which Miss Olga Lindo will present but not play therein. It sounds as though it were full of possibilities, and I have secretly been informed that there will be a very realistic motor crash on the stage, and a practical demonstration of the use of the electric chair as seen in American prisons. Mr. George Relph, Mr. C. V. France and Mr. Edmund Gwen will support Miss Lindo in presenting to us this terrifying spectacle.

I saw "Hit the Deck" again the other night, and found that a second visit is often even pleasanter than a first. The musical comedy "with a difference" is an excellent one. Indeed, with Ivy Tresmand, Alice Morley, Mamie Watson and Stanley Holloway in the cast, how could it help being so? The music is tunful and memorable, and the book itself full of fun and laughter.

As I write this, finishing touches are being put to to-night's play, "The Man who Changed his Name." I hesitate to tell you that this is by Edgar Wallace, for fear that you will not believe me—but it is entirely true. This indefatigiable, prolific writer has written yet another thriller. This time, Robert Loraine will play the leading part, and Dorothy Dickson will play opposite him. It will be remembered that she appeared in "The Ringer" at Wyndham's, and made therein her début in straight drama.

But now I have to tell you something new about this play. This thriller has not a single murder in it, and not even a detective. Can it be possible, I demanded, when this news was given to me? Entirely possible, was the reply. I was assured also that, in spite of the lack of detectives and murders—(I believe there is not even a telephone)—the drama is a very tense and exciting one and will make a great change for Mr. Loraine after his recent magnificent acting in Strindberg's "Father."

"Young Woodley" has created a great stir and is playing to packed houses. Everybody, of course, is anxious to see the play which was first banned by the Censor and then allowed to be produced. Unfortunately, those who did not see it at the Sunday performance, over which, of course, the Censor has no jurisdiction, will have a great disappointment, for Miss Kathleen O'Regan, who played the part of the schoolmaster's wife so enchantingly and with such delicate charm, has had to join the cast of "Tinker, Tailor." She accepted the latter engagement, never dreaming that the Censor's ban, once imposed, would be lifted. The part is now played by Frances Doble.



A charming picture of Lady Dalrymple with Mr. Joseph Hislop, the celebrated tenor, who has won all hearts on his South African tour.

[*Snapshot: Sam Alexander.*

Since writing the earlier part of this letter, "Square Crooks" has been produced at the Prince of Wales' Theatre. It is a familiar mixture of comedy and crime and thrills and crooks, and ultra-honest men and thieves and detectives—you know the kind of thing. I think I could write a recipe for a crime play. Here is my idea of how to mix and cook it:—

Take two real detectives and one sham detective, a dark room, a ghost with noisy chains on its feet, one or two skeletons, a secret panel in a wall, one pretty young girl and one tall, bronzed, chivalrous hero; mix well together and bind with a murder or two, season with several diamond necklaces and a wallet of £1,000, and serve up as hot as possible to the public.

Pamela Travers.

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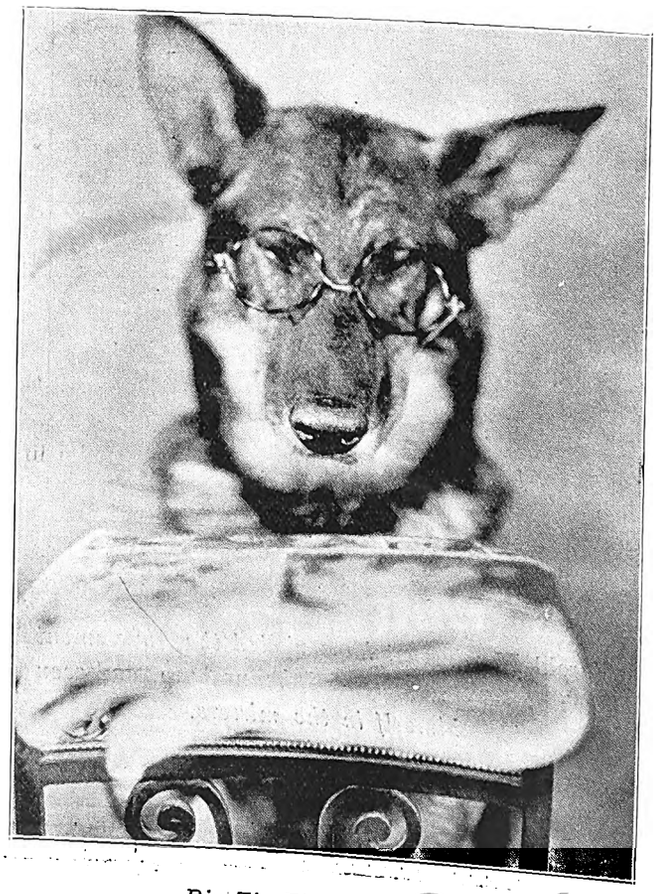
Mitzi.

Leslie Hinton, the partner of Beryl Beresford.



Rin-Tin-Tin looks wise.

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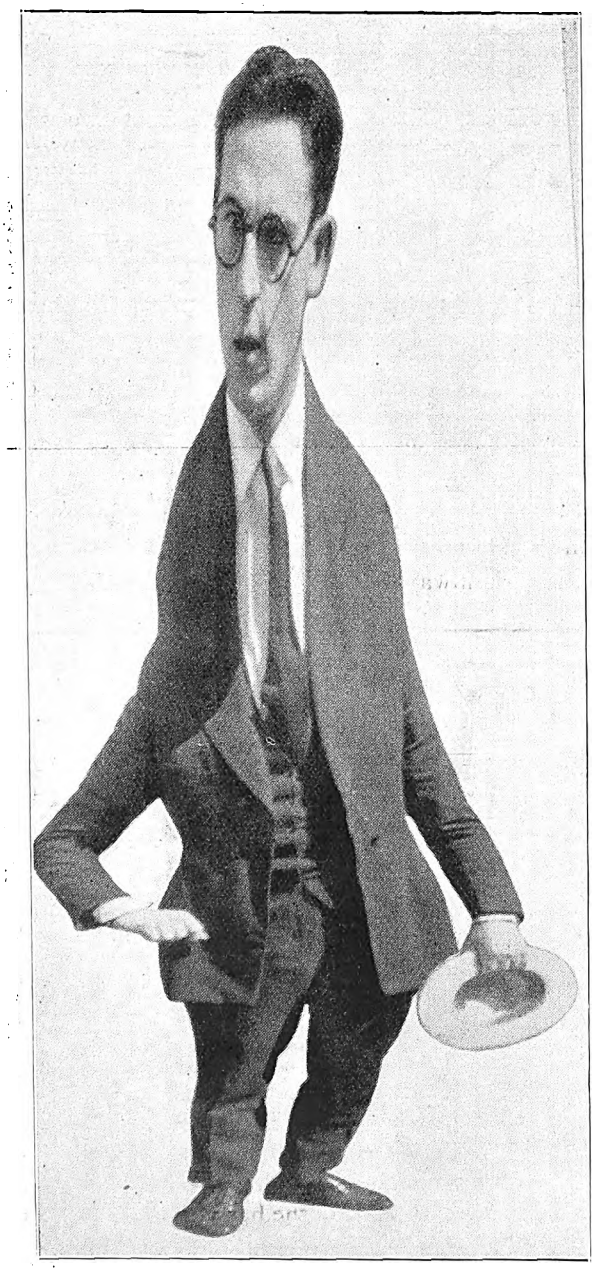
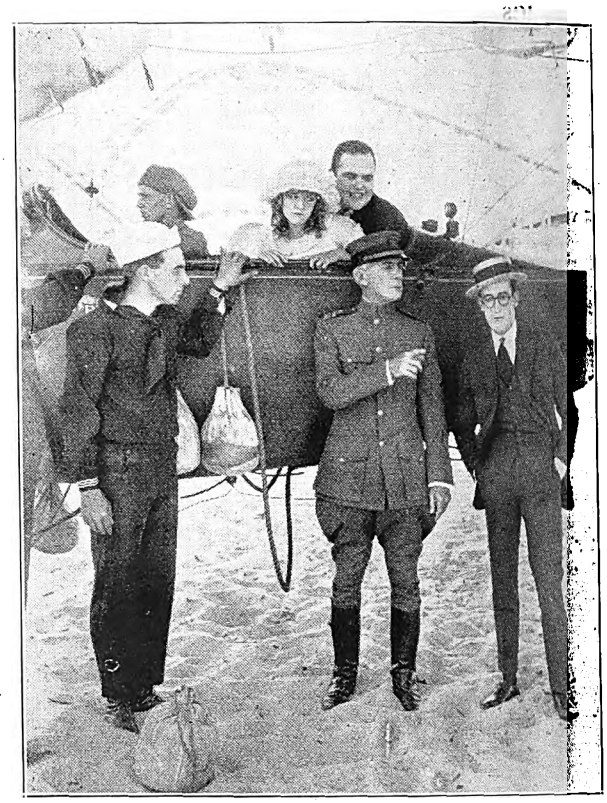
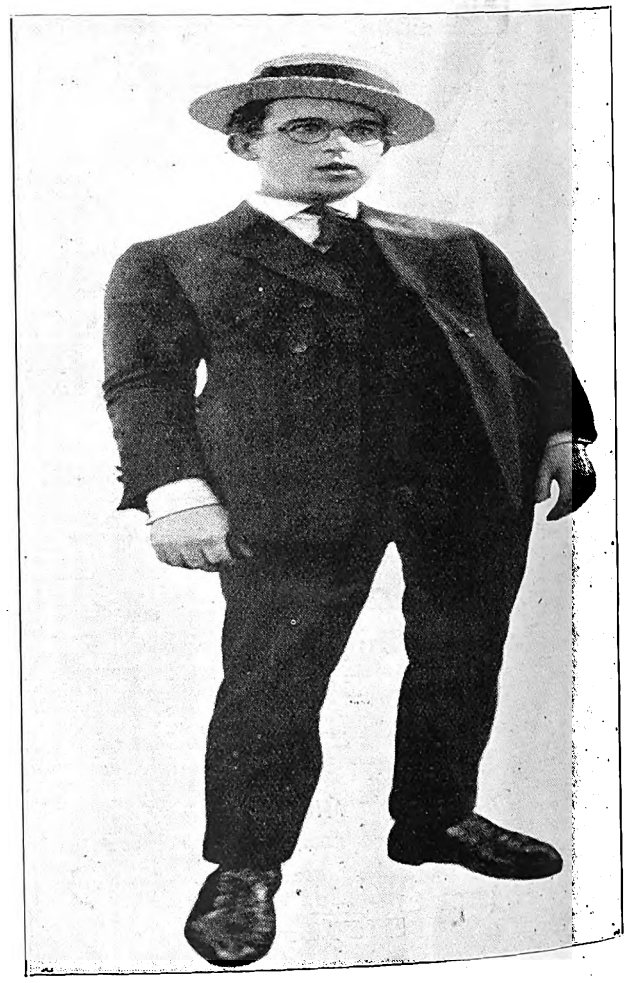
"Number, please," is a thrilling two-reel comedy in which Harold Lloyd has all kinds of amusing adventures. It will be shown at the Alhambra, Capetown, on April 16th together with that magnificent film, "The Battle of the Coronel."



Harold Lloyd must have visited the Amusement Park at the Wanderers, Johannesburg, and seen himself in the mirrors.



An awkward moment in the film.



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Movies Healthiest Vocation.

Various industries present hazards, of wider or narrower scope, to the health of those employed in them, but Dr. H. J. Strathearn, director of the medical department of one of the biggest studios in Hollywood, has his own definite opinion as to which industry provides the most healthful occupation in the world.

"Motion pictures," he says, and goes on to point out the reasons for his claims made after intensive study of conditions.

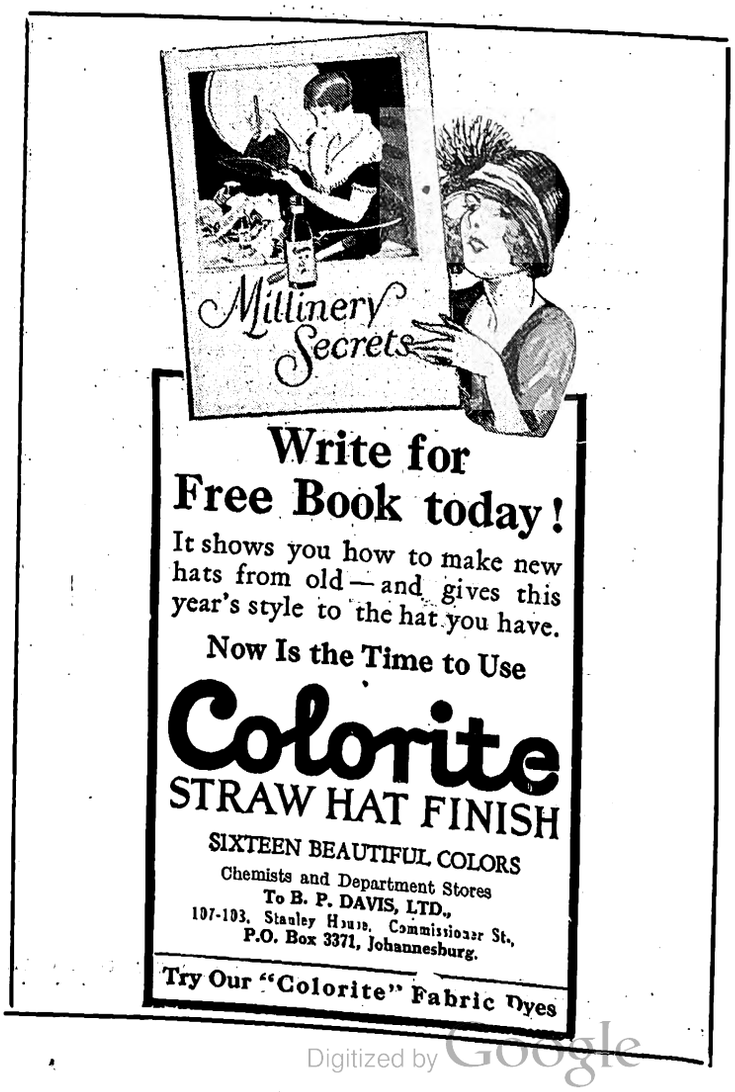
"Studios are huge airy places," he asserts, "and all the buildings are erected to afford a maximum of fresh air and sunshine. The general climate of Southern California, of course, is beneficial, and players particularly are forced to keep pretty nearly physically perfect in order to satisfactorily carry on their work.

"Other studio employees seldom run up against adverse conditions, for there is practically nothing in their vocations which would prove injurious to physical well-being."

Dr. Strathearn also lays emphasis on the existence within a studio of artistic environment which, as he declares, "is always conductive to good health."

Music and intrigue in "The Exquisite Sinner," coming to the Carlton Bioscope, Johannesburg, on April 16th.

Waiting for her call.



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THE BRITISH REPERTORY THEATRES.

No. X.—The Maddermarket Theatre, Norwich.

At one time in the history of the Norwich Players, whose theatre is the Maddermarket Theatre, Norwich, it might have been said that they were not without honour save in their own country. But to-day such a statement could not be justified. Not only the theatre-going folk of Norwich, but also those of Norfolk have come to recognise that there is in their midst a band of players whose productions are put on in professional style, even though the players' status is amateur. The consequence is that the Norwich Players now have an assured support of any plays they may produce.

They owe their foundation to Mr. Nugent Monck, who has been the producer from their inception. He was born in Walshampton in 1877, and in his early years was a student at the Royal Academy of Music. In 1909 he settled in Norwich, where he became absorbed in dramatic literature. As a result he gathered round him a small company of young men equally enthusiastic as himself regarding the drama.

After unpretentiously producing a number of masques, nativity plays, etc., this company organised themselves and became known as the Guild of Norwich Players. The avowed object of the Players was "To produce plays of literary and artistic merit in the best and most vital manner possible, and to bring such within the reach of everyone." It is true to say that the Players' productions have always been within the reach of democracy, but democracy was a long time grasping that which was within its reach. The Norwich Players were disbanded during the war period, but recommenced their activities in 1919, and it is from that year that their development has been most marked.

Nugent Monck, who has been the producer of the Norwich Players since their inception. [*Photo by Swain's, Norwich.*

By 1921 patronage had increased to such an extent that they found it essential to seek larger accommodation for their productions, and early in that year they bought an eighteenth-century building for £3,300.

The interior structure of the building was altered on plans by Captain Noel Paul (designing under the direction of Mr. Nugent Monck) as an Elizabethan Playhouse, complete with an open stage, and became thereby the first of its type which had been built in this country since 1642, when Cromwell held sway. Our illustrations of the exterior and interior of the theatre are from a woodcut and water colour executed by Mr. Owen P. Smyth, the Maddermarket Theatre scenic designer.

The Maddermarket Theatre was opened on 26th September, 1921, by Senator W. B. Yeats, the Irish playwright—the play being "As You Like It."

A new production is presented for one week in each month, the remaining three weeks are occupied in rehearsing for the following play, and this rota continues from the late part of September to the end of June. The Players make all their own costumes and "props," and paint all scenery and curtains. The designing and execution of the last-named two are in the very capable hands of Mr. Owen P. Smyth, whose name has already been mentioned.

Evidence of the standard of the Players' work is to be seen in the theatre foyer, where there is hung a Diploma of the Bronze Medal awarded by the French Government to the Players for their designs and models in the International Exhibition of Industrial and Decorative Arts, held in Paris in 1925.

With the exception of three of the staff, the Players are unpaid. In addition to being unpaid, the Players are officially unknown by name to those who attend the Maddermarket Theatre. The programmes contain only the playwright's names of the characters and the order of their oncoming. At the end of the last scene of each play the curtains are drawn across the "apron" stage, and nothing further is seen of the Players. No "calls" are ever taken or speeches made by the producer, and seldom by the playwright if he should happen to attend a first-night performance.

One exception to this rule, however, was on the occasion of the performance of G. B. Shaw's "Getting Married," at the close of which the audience clamoured for "Author," as they knew he was in the theatre. After some delay he spoke from his seat in the gallery. Much to the surprise of everyone, he said "Don't applaud me; applaud the Players who have produced the play in such good form." That was all.

It is Mr. Monck's opinion that actors are made and not born. "Everyone can act if he really wishes to do so," he says. Mr. Monck puts his theory into practice by giving every applicant a chance to develop any talent he or she may have. A newcomer becomes an associate of the Players for three years, and if during that period he has played in a certain number of productions, and has also taken important rôles, he is entitled to election as a Player.

By the end of the present season, which is the seventh at the Maddermarket, the Players will have produced twenty-eight of Shakespeare's plays, several of which have been produced two or three times. Amongst these are "Twelfth Night," "Hamlet," "King Lear" (which created a record in attendance in 1926) and "A Midsummer Night's Dream."

H. Watson Vince.

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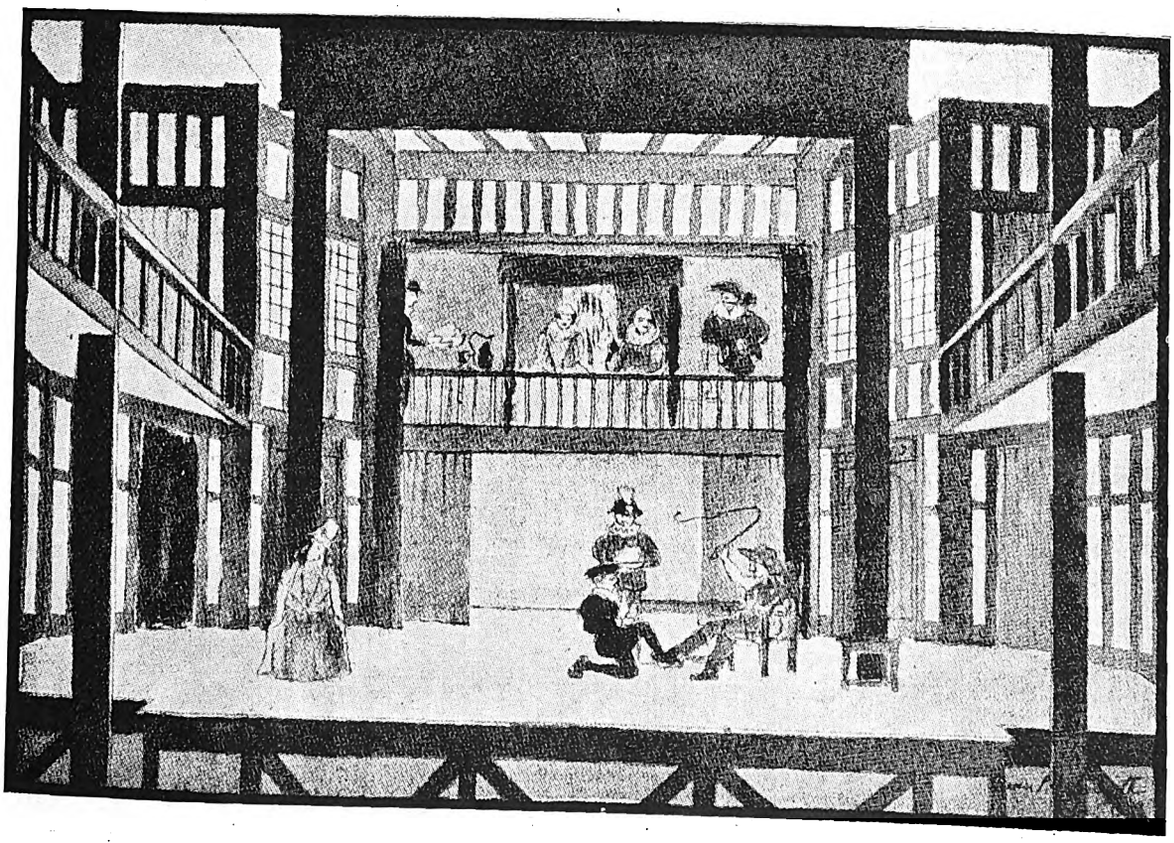
A woodcut of the exterior of the Maddermarket Theatre, Norwich.



A scene from "The Taming of the Shrew," as produced by the Norwich Players.
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Two pretty cinema stars: Sally O'Neil and Renee Adoree.

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These new, delicious centres are a revelation to those who enjoy fine chocolates. Just read one or two of the brief descriptions below—aren't they positively tempting?
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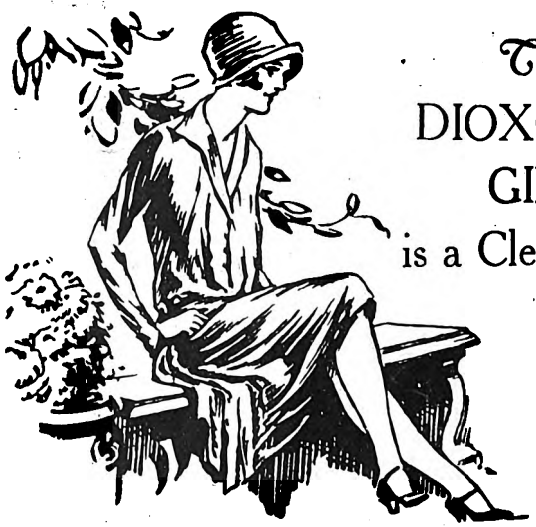

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GERALD DU MAURIER.

By W. R. Tittirton.

Some of the best poetry and nearly all the best prose is unobtrusive. It does not roar its merits in your ear; it speaks in a level tone; it is simple and clear; and its music comes like the after-taste of a good wine.

That is true of some of the best painters. And some of the best actors are like that.

I admit a liking for robust ranting—even in prose. Purple passages do not appal me, so long as it is the true purple royal, and warranted not to come out in the wash. As for your ringing verse, with trumpets blowing and the beat of drums, my blood pulses to it. And I have as much affection for Turner as for Constable.

On the stage, too, I take joy in your ranter. And if nowadays he seems in place only in a costume-play, that is largely the fault of our modern costumes and our modern manners, which make the free expression of emotion (except as hysteria) sound rather ridiculous.

But I am very well content with that very English style of acting (even if ranting was once the vogue), which is the very Daniel Defoeprose of drama. I admire that nice restraint, that lack of flourish, that ease too easy even to be nonchalant, that naturalness which conceals so perfectly such exquisite art.

There are several actors who shine in that style—shine like a clear dawn without the blaze of sun. There are, for example, Owen Nares and Hugh Wakefield. But the master of it is Gerald du Maurier.

Gerald du Maurier.
[Photo by Marian Lewes.

Du Maurier off the stage always impresses me as a duellist enjoying a leisure hour. He is as cool and balanced as that. He has a grim jowl, a friendly smile, and slightly mocking but wholly wide-awake and understanding eyes. He stands or sits loosely and casually. He is too easy to appear eager, but far too well-mannered and interested to be bored. There is no hurry and no stage-wait. He has a heavy rehearsal on in five minutes, yet you are chatting with him in eternity. An admirable personality this to serve as the basis for his stage portraiture.

He once explained what he meant by realism on the stage. It was not the realism of the very modern novelist, who puts down every word that might be spoken by a character, or every stray thought or isolated image that might drift through the character's brain. The artist—that is, first of all the dramatist who creates a character, and then the actor who interprets it—must select. His business is to give, not reality, but the illusion of reality. A very different thing.

Du Maurier showed me a sketch of Phil May's. In the first draught every line had been shown. In the sketch that I saw only the significant lines remained. But those all bore relation and suggested the lines which had been rubbed out. And just as it took years of hard work for Phil May to discover which were the significant lines and to draw them with such precision that they had the air of spirited naturalness, so it took much careful study and hard practice to walk across a box-chamber on the stage in a "natural manner."

Sir Gerald instanced Hawtrey, of whom the unobservant said that he did not act, but was just himself. And yet every tone of his voice, every gesture of his limbs, every movement of his body was calculated, was a stroke of portraiture. And that, said Du Maurier, was the sort of thing he himself tried to do. He certainly succeeds in doing it. His is the art which conceals art. So that the unobservant say, "Du Maurier is always Du Maurier."

Now let me say here that to ask an actor to mask himself so completely is to demand a carnival masquerade and not a play—or, at least, not a play in a style more modern than that of the Romans, when the actors did indeed wear masks, and the personality of the actor was lost. The only individuals who live up to that recipe to-day are those quite extravagant so-called character-actors, who bosk themselves in hair, plaster themselves thick with make-up, build up fantastic noses, endow themselves with deformed cheeks and freakish eyebrows, so that from the neck up it is a mere mask that confronts you, and that is all the character you get.

For the modern actor his physical attributes and his personality are the canvas and the palette with which he paints his portraits. His limits are imposed. And, in that manner, the more subtle the departures from his everyday self, the better will be the result.

How wide a range of subject is possible you will realise when you remember that Du Maurier was equally successful in "Raffles," "Dear Brutus," and "The Last of Mrs. Cheyney." There he gave you three quite different portraits. Why grumble because the signature of the artist was plainly discernible in the right-hand bottom corner of the picture?

As a producer, Du Maurier works much in the same way. His plays move with such easy precision that often no comment is made by the public (or even by the critics) on the way they have been presented. His motto might be "Stage production should be seen but not observed." Actors who have worked with him will tell you with what uncanny skill he lets them into the secret of the characters they are to represent, with what unerring judgment he determines his "business," his positions, the movements from one position to another. It is all so "natural," and it is all so artfully selected.

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Some scenes in "Fate Gave Me 20 Cents.," coming to the Orpheum, Johannesburg, on April 16th.

Next Week's Calls.

PROVISIONAL TOUR LIST, WEEK COMMENCING, APRIL 16TH, 1928.

Tivoli, Capetown.—(Opening Wednesday, April 18th) Death Defying Demetris and Assistant, Sylvestre and Assistant, Mex and Lex, McCourt and Arthur, Marie Lawton, Stella Carol Quartette, Angel Brothers.

Orpheum, Johannesburg.—Marriott Edgar and Co., Dudley Dale.

Grand, Pretoria.—Tribollo and Smiles, Olga Zita.

Criterion, Benoni.—Ballet (Ivan Kotchinsky and Mdlle. Du Boisson), Hart, Pender and O'Neill.

Rinko, Maritzburg.—A. C. Astor, Fields and Rossini.

Criterion, Durban.—Peel and Curtis, Les Omero.

Vaudette, Bloemfontein.—(Full week.) Rich and Adair, Ted Waite.

Apollo, Germiston.—Ellis Drake and Jack Fraser, McLaughlin Sisters.

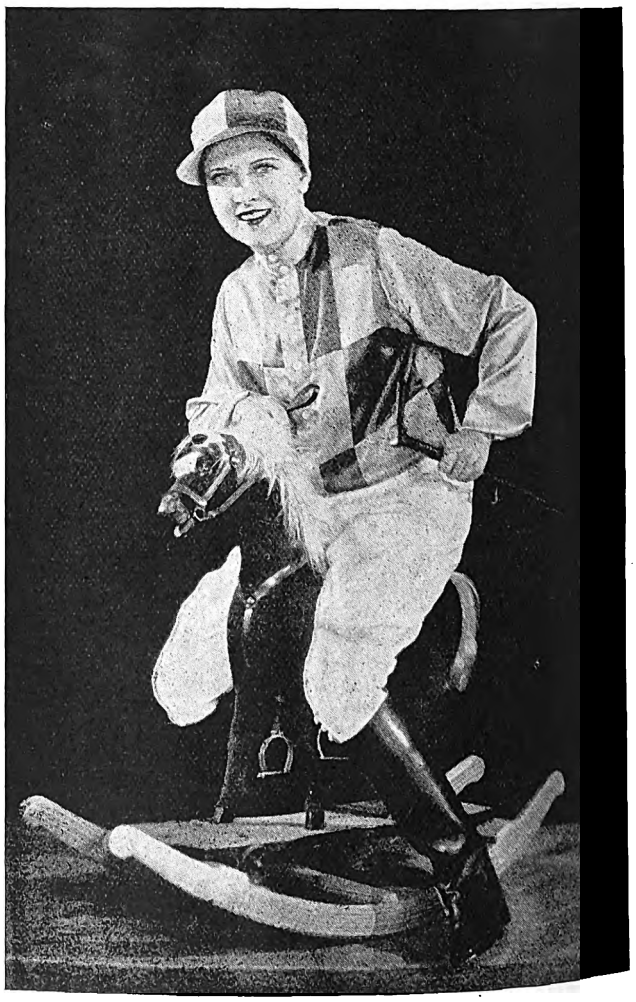
Grand, Port Elizabeth.—(Open Tuesday, April 17th) Shishtl's Marionettes, Bruno Sarti.

Empire, Brakpan.—(Friday and Saturday, April 20th and 21st) Bromley Carter.

His Majesty's Theatre, Johannesburg.—Harry Green and Company.

Empire, Johannesburg.—"Queen High."

Theatre Royal, Kimberley.—(18th) Phyllis Neilson Terry and Company.



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Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, APRIL 16th, 1928.

12.0 noon, 4.0 p.m, 7.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.
12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**
1.30 p.m. daily, except Sunday: Shipping Intelligence.
3.30 n.m. Woensdag: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Tommie).**
4.0 p.m. daily, except Sunday: Women's Half Hour (arranged by **Mrs. C. Rothkugel).**
4.30 p.m. daily, except Sunday: Musical Half Hour.
5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**
5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**
5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**
6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).
6.30 p.m.: Close down.
8.0 p.m., Saturday: General News Service.
8.50 p.m., Tuesday and Wednesday: General News Service.
9.0 p.m., Monday, Thursday and Friday: General News Service.

MONDAY, APRIL 16th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "La Songe D'Une Nuit D'Ete" ... D. Thomas.
"JB" Studio Orchestra.
7.10— 2. Mezzo: **Mrs. Deeble.**
7.20— 3. Selection: "The Island King" ... ... H. Garsten.
"JB" Studio Orchestra.
7.30— 4. Tenor:
(a) "Jean" ... ... Burleigh.
(b) "Shepherds Gay."
Mr. Gordon Kinghorn.
7.45— 5. Suite: "Divertissement Espagnol" ... ...
"JB" Studio Orchestra.
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. **Talk on Music,** No. 5: "Pictures in Music," by **Mr. Douglas Mossop.**
8.25— 9. Jazz: **"JB" Studio Orchestra.**
8.35—10. Mezzo: **Mrs. Deeble.**
8.45—11. Suite: "Jevington" ... ... R. Loughborough.
"JB" Studio Orchestra.
9.0 —12. **General News Service.**
9.5 —13. Tenor:
(a) "Thick is the Darkness" ... ... Mallinson.
(b) "High on the sleepy Hills."
Mr. Gordon Kinghorn.
9.15—14. **Weekly Sports Talk,** by **Mr. W. D. Powell.**
9.30—15. **Miscellaneous Programme.**
10.30—Close down.

TUESDAY, APRIL 17th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Jazz: **"JB" Studio Orchestra.**
7.10— 2. Mezzo:
(a) "The Desert Song" ... ... Romberg.
(b) "Amarella," Waltz Song ... ... Winne.
(c) "Homing" ... ... Del Riego.
Miss R. Lipkie.
7.20— 3. Overture: "La Gazza Ladra" ... ... Rossini.
"JB" Studio Orchestra.
7.30— 4. Musical Saw Solos: **Mr. L. B. Melvill.**
7.40— 5. Selection: "Yeomen of the Guard" ... ... A. Sullivan.
"JB" Studio Orchestra.
7.54— 6. Clarinet Solo: "Romance and Polacca" ... ... Le Thiere.
Mr. G. E. Spencer.
7.58— 7. **Weather Forecast.**
8.0 — 8. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 9. **Fortnightly Talk on Literature,** by **Professor Max Drennan, M.A.**

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8.25—10. Suite: "Dance Revels" ... ... M. King.
"JB" Studio Orchestra.

8.40—11. **"Great Moments in South African History,"** No. 2, by **Mr. G. S. Preller.**

8.55—12. **General News Service.**

RELAYED TO DURBAN.

9.0 —13. Selection: **"JB" Studio Orchestra.**

9.10—14. **Dudley Dale,** in Sketches, Stories and Steps, relayed from Orpheum Theatre.

9.25—15. Mezzo:
(a) "Villanelle" ... ... Del Acqua.
(b) "Songs my Mother taught me" ... ... Dvorak.
(c) "The Dream of Home" ("Il Bacio") ... Arditi.
Miss R. Lipkie.

9.35—16. Musical Saw Solos: **Mr. L. B. Melvill.**

9.45—17. **Miscellaneous Programme.**

10.30—Close down.

WEDNESDAY, APRIL 18th, 1928.

7.0—Evening Programme.

7.0 — 1. Suite: "The Forest of Memory" ... ... D. Dell.
"JB" Studio Orchestra.

7.10— 2. Baritone: **Mr. W. Gainsford.**

7.20— 3. Selection: "First Mosaique" ... ... Weber.
"JB" Studio Orchestra.

7.35— 4. Mezzo:
Miss D. K. Chapman.

7.45— 5. Suite: "Scenes from the Cinema" ... ... A. Ketelby.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. **Afrikaans Recitations,** by **Mr. Tommie Beckley.**

8.25— 9. Selection: **"JB" Studio Orchestra.**

8.35—10. **A Talk,** by **Mr. Julian Mockford,** General Secretary, S.A. Society of Journalists.

8.50—11. Jazz: **"JB" Studio Orchestra.**

8.55—12. **General News Service.**

RELAYED TO DURBAN.

9.0 —13. Overture: "The Barber of Seville" ... ... Rossini.
"JB" Studio Orchestra.

9.10—14. Baritone: **Mr. W. Gainsford.**

9.20—15. Jazz: **"JB" Studio Orchestra.**

9.30—16. Mezzo:
Miss D. K. Chapman.

9.40—17. **Excerpt from "Queen High,"** relayed from Empire Theatre.

9.55—18. **Miscellaneous Programme.**

10.30—Close down.

THURSDAY, APRIL 19th, 1928.

7.0—Evening Programme.

7.0 — 1. Suite: "Mimes et Ballerines" ... ... G. Razigade.
"JB" Studio Orchestra.

7.10— 2. Mezzo:
(a) "The Dancing Lesson" ... ... Oliver.
(b) "At Dawning" ... ... Cadman.
(c) "Smilin' Through" ... ... A. E. Penn.
Miss Eileen Allsopp.

7.20— 3. Selection: "Decameron Nights" ... ... H. Finck.
"JB" Studio Orchestra.

7.35— 4. Bass:
(a) "Nirvana" ... ... Adams.
(b) "Why Shouldn't I?" ... ... Kennedy Russell
Mr. Leslie Buckingham.

7.45— 5. Selection: "Paul et Virginie" ... ... V. Masse.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Weekly Wireless Talk; Series by **Mr. W. Hilarius.** No. 2.

8.25— 9. Fantasia: "The Meistersinger" ... ... R. Wagner.
"JB" Studio Orchestra.

8.40—10. Mezzo:
(a) "The Greatest Wish in the World" ... del Riego.
(b) "Here in the Quiet Hills" ... ... Carne.
Miss Eileen Allsopp.

8.50—11. Jazz: **"JB" Studio Orchestra.**

9.0 —12. **General News Service.**

9.5 —13. Waltz: "Gold and Silver" ... ... Lehar.
"JB" Studio Orchestra.

9.15—14. Bass:
(a) "The Lost Chord" ... ... Sullivan.
(b) "Vale" ... ... Kennedy Russell.
Mr. Leslie Buckingham.

9.25—15. Jazz: **"JB" Studio Orchestra.**

9.35—16. **Empire Orchestra,** relayed from Empire Theatre.

9.40— **Miscellaneous Programme.**

10.30—Close down.

FRIDAY, APRIL 20th, 1928.

6.45 p.m. Weekly Agricultural Talk (arranged by the Department of Agriculture): "The Value of Silage," by **Dr. A. E. Romyn** (Division of Field and Animal Husbandry).

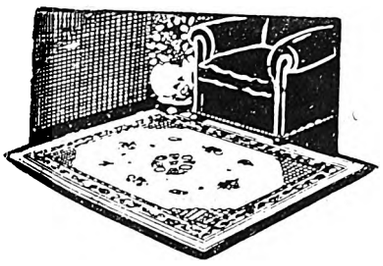
7.0—Evening Programme.

7.0 — 1. Overture: "Zampa" ... ... Herold.
"JB" Studio Orchestra.

7.10— 2. Baritone:
(a) "A Glass of Beer and a Bit of Bread and Cheese" —Dunkley.
Mr. Reg. Millard.

7.20— 3. Selection: "Les Huguenots" ... ... Meyerbeer.
"JB" Studio Orchestra.

7.35— 4. Mezzo:
(a) "Buy my Strawberries" ... ... H. Oliver.
(b) "The Nightingales of Lincoln's Inn" ... H. Oliver.
(c) "Down Vauxhall Way" ... ... H. Oliver.
Miss Margaret Scott Hume.



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7.45— 5. Suite: "Suite la Dance" ... ... H. Finck.
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 6. Series of Talks on "Our South African Constitution," No. 1, by **Dr. Manfred Nathan.**
8.25— 9. Mezzo:
(a) "A Request" ... ... Woodforde-Finden.
(b) "Goodbye" ... ... Tosti.
(c) "Down Here" ... ... Brahe.
Miss Margaret Scott Hume.
8.35—10. Sketch: **"JB" Studio Dramatic Company.**
8.55—11. **Jazz: "JB" Studio Orchestra.**
9.0 —12. **General News Service.**
9.5 —13. Baritone:
(a) "The Gallant Salamander"...D'Auvergne Barnard.
(b) "The Yeoman's Wedding Song" ... Poniatowski.
Mr. Reg. Millard.
9.15—14. Talks on Eugenics (arranged by the Pretoria Eugenic Study Circle): "Heredity in Human Beings," by **Mr. L. Goldblatt, B.Sc.**
9.30— **Miscellaneous Programme.**
10.30—Close down.

SATURDAY, APRIL 21st, 1928.

7.0—EVENING PROGRAMME.

7.0 —1. Dinner Hour Music by **"JB" Studio Orchestra.**
8.0 —2. **Weather Forecast. General News Service.**
8.10—3. **Radio Auction Bridge.**
8.30—4. **Dance Programme,** relayed from St. James' Restaurant.
11.45—Close down.

N.B.—Between 9.0 and 10.0 p.m. the Programme will be relayed to Durban.

SUNDAY, APRIL 22nd, 1928.

FIRST SESSION.

3.30 p.m. **Gramophone Recital.**
5.0—Close down.

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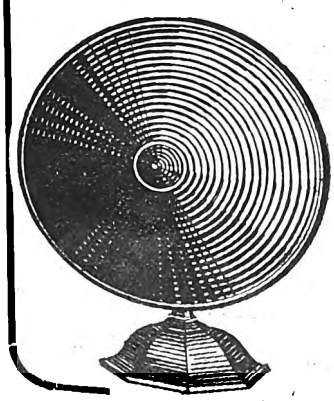

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SECOND SESSION.

7.30 p.m. Relay of Service from **Salvation Army Hall.**

THIRD SESSION.

EVENING PROGRAMME.

8.45—1. Overture: "Fingals Cave" ... ... F. Mendelsohnn.
"JB" Studio Orchestra.
8.55—2. Contralto:
(a) "Abide with me" ... ... Liddle.
(b) "When all was Young" (from "Faust") ... Gounod.
Miss Ivy Lewis.
9.5 —3. Fantasia: "Rienze" ... ... R. Wagner.
"JB" Studio Orchestra.
9.20—4. Trumpet Solos: **Mr. T. Jones.**
9.25—5. Suite: "Ballet Egyptien" ... ... A. Luigini.
"JB" Studio Orchestra.
9.35—6. Contralto:
(a) "O Flower of all the World" ... Woodforde-Finden.
(b) "Bird Songs at Eventide" ... ... Coates.
Miss Ivy Lewis.
9.45—7. Selection: "Lucia de Lammermoor" ... ... Donizetti.
"JB" Studio Orchestra.
10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. G. R. MONTFORD.
Studio 'Phone Number, Central 2928.

A "Tuning Note" is transmitted one minute before all Sessions.

MONDAY, APRIL 16th, 1928.

12.30 **Lunch Hour Session:—**
Mezzo:
(a) "Danny Boy" ... ... Old Irish Air.
(b) "Sweetest Flower that Blows" ... ...Nevin.
Miss Kate Patterson.
Soprano:
(a) "Spring Morning" ... ... Lane Wilson.
(b) "Sing Merrily To-day" ... ... Phillips.
Miss Edna Stevenson.
Pianoforte:
(a) "From the Depths" ... ... Macdowell.
(b) "Song" ... ... Macdowell.
Miss Elvia Rayner.
1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**
1.45 **Light Music.**
2.0 Close down.
4.0 **Afternoon Session:** The Studio Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Studio Orchestra.**
5.0 **Children's Corner:** A Short Story, told by **Aunt Janet** of the Library. Piano Solos by **Uncle Fred** and Songs by **Aunt Isobel.** A Chat about the Children of other days—(VI) Hugh—the Boy of the Norman Times.
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Agricultural Talk** (in Afrikaans).
Light Music.
7.30 **Dinner Hour Session:** The Wireless Orchestra:—
Selection: "Peggy" ... ... Stuart.
Intermezzo: "The Burmah Maid" ... ... Ancliffe.
"The Whistler and his Dog" ... ... Pryor.
Valse: "Call of Love."
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.10 Lecture-Recital: "Samuel Laycock—Lancashire Poet."
Mr. Arthur Laycock.

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"A STUDIO PROGRAMME."

8.25 Suite: "Woodland Pictures" ... ... Fletcher.

The Wireless Orchestra.

8.35 Mezzo Contralto:—

(a) "Sunshine and Rain" ... ... Blumenthal.

(b) "Meadow Sweet" ... ... May Brahe.

Miss Ivy Johnson.

8.45 **General and Local News.**

8.55 March: "Fete de Lisette" ... ... Byford.

"Chanson Triste" ... ... Tschaikowsky.

The Wireless Orchestra.

9.5 Saxophone: **Mr. T. J. Stabbins.**

9.10 Baritone:—

(a) "The Fortune Hunter" ... ... Willeby.

(b) "Your Heart will Call me Home" ... ... Tate.

Mr. A. McGrigor Robertson.

9.20 Selection: "Here and there" ... ... Chapelle.

The Wireless Orchestra.

9.30 Cornet and Grand Organ: "Softly Awakes my Heart" —Saint Saens.

Arnold Grier.

9.34 Mezzo Contralto:—

(a) "The Glory of the Sea" ... ... Sanderson.

(b) "Salaam" ... ... Lang.

Miss Ivy Johnson.

9.44 Pianoforte: "Arabesque" ... ... Chaminade.

Miss Elvia Rayner.

9.48 Baritone:—

(a) "At Dawning" ... ... Cadman.

(b) "Love went a-riding" ... ... Bridge.

Mr. A. McGrigor Robertson.

9.56 **Jazz Item.**

10.0 Close down.

Sybil Thorndike, broadcast from 5SW. See paragraph in Durban Studio Notes.

TUESDAY, APRIL 17th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Roses of Picardy" ... ... Haydn Wood.

(b) "The Swallows" ... ... Cowen.

Miss Elsie Mason.

Contralto:

(a) "Provence" ... ... Carne.

(b) "I wonder if ever the Rose" ... ... Slater.

Miss Mary MacFarlane.

The "Pruchner" Player Piano.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** Travel Talk No. IV. This time you will hear about Italy, the land of Sunshine and Song. A News Bulletin and Birthday Greetings.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:—**

"Special Request" Gramophone Records.

Japanese Violin Solos:

(a) "I'll Sing thee Songs of Araby" ... ... Clay.

(b) "Kashmiri Song" ... ... Woodforde Finden.

Mr. L. Fewings.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **"A Short Variety Programme,"** by **Arthur Tann's Boys' Choir:—**

Songs:

(a) "The Lass with the delicate Air" ... ... Arne.

(b) "Now is the month of Maying" ... ... Traditional.

The Choir.

Duet: "In the dusk of the Twilight" ... ... Parker.

Cesaire Chambers and Jack Nash.

Song: "Moon-light and Roses." **Harry Knox and Choir.**

Song: "Fairy Pipers" ... ... Brewer.

Horace Griffiths and Choir.

Recitation: **Arthur Worman.**

Song: "Flower Song," from "Faust" ... ... Gounod.

Jack Nash and Choir.

8.30 **A Dramatic Sketch: "The Mobswoman,"** played by the **A.B.C. Dramatic Company:—**

Characters: "Meg" (the Mobswoman), Miss Isobel Niven; "Netta" (her sister), Miss Melba Gourlay; "George" (her fiancé), Mr. Evander Murray; "Sir Pierce" (his uncle, an amateur detective), Mr. George R. Montford.

Scene: The living room of a cottage in the country.

"Meg" is discovered asleep on the sofa in her wet and muddy clothes, obviously having tramped during the night. The rise and fall of the curtain is denoted by the ringing of a bell.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, APRIL 18th, 1928.

12.30 **Lunch Hour Session:—**

Eileen Green (Mezzo).

Pianoforte:

(a) "Raindrop Prelude" ... ... Chopin.

(b) "Valse in C. Sharp Minor" ... ... Chopin.

Elvia Rayner.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

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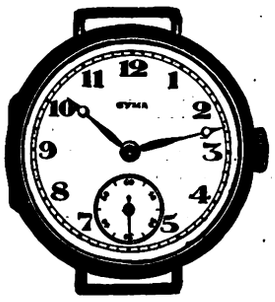

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7.5 **Dinner Hour Session:** Recital of Brunswick Records (supplied by Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Pianoforte Duet: "Dans le Style Ancien" .... Chaminade.

Misses Hellen Rutter and Elvia Rayner.

7.31 **Radio Talk: Mr. J. S. Ramsay.**

7.50 Pianoforte Duet: "Polonaise" ... ... Moszkowski.

Misses Hellen Rutter and Elvia Rayner.

8.0 **Time Signal.**

Some "By the Way Chat," by "The Man in the Street."

8.10 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

March: "Folies Bergere" ... ... Lincke.

Selection: "The Arcadians" ... ... Monckton.

Baritone: "The Blind Ploughman" ... ... Clarke.

Mr. Eric Dalton.

"Prelude" ... ... Rachmaninoff.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, APRIL 19th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "O Tell me Nightingale" ... ... Liza Lehmann.

(b) "Songs my Mother taught me" ... ... Dvorak.

Mrs. Rupert Ellis Brown.

Contralto:

(a) "An Emblem" ... ... Thomson.

(b) "Mifanwy" ... ... Dorothy Forster.

Miss Muriel Binney.

The "Pruchner" Player Piano.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner: Aunt Janet,** of the Library, will tell you a Short Story. More Sound Pictures, **Uncle Fred** at the Piano. Birthday Greetings and Riddles. Lots of Fun and Frolic for the Family.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes." Recital of "His Master's Voice Records (supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**

Light Music.

"A CLASSICAL PROGRAMME."

8.15 **The Durban Municipal Orchestra,** under the direction of **Mr. T. H. Huddle,** and relayed from the Pavilion, Ocean Beach, will perform the following:—

"Triumphant March" ("Sigurd Jorsalfar") ... ... Grieg.

"Forest Murmurs" ("Siegfried") ... ... Wagner.

Suite: "Casse Noisette" ... ... Tschaikowsky.

(a) "Overture Miniature."

(b) "March Danses Characteristique."

"Dance de la Fee Dragee."

"Dance Russe Trepak."

"Dance Arabe."

"Dance Chinoise."

"Dance des Mirlitons."

(c) "Valse des Fleurs."

Overture: "Tannhauser" ... ... Wagner.

Pledwell Wood ('Cello) will play "Le Cygne," Saint Saens.

The General and Local News will be transmitted at 9.5 p.m. (approx.).

10.0 Close down.

FRIDAY, APRIL 20th, 1928.

12.30 **Lunch Hour Session:** The Studio Orchestra:—

March: "Liberia" ... ... Lincke.

"Slavonic Dances" ... ... Dvorak.

Selection: "The Cabaret Girl" ... ... Kearns.

Violin: **Mr. S. Mikosz.**

Valse: "Aviation" ... ... Rondelle.

Selection: "Scotch Airs" ... ... Myddleton.

Clarinet: **Mr. H. Oney.**

Piano: **Mr. E. Heap.**

"Les Papillons" ... ... Dormoy.

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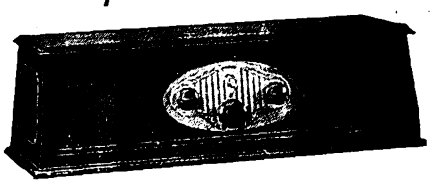

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"The Mill in the Forest" ... ... Eilenberg.
Overture: "Mirella" ... ... Gounod.
Selection: "The Fairy Doll" ... ... Bayer.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A Chat with **Professor Clark** of the Technical College: "Some especially interesting things to be seen in the South Kensington Museum. A News Bulletin and Birthday Greetings.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Light Music.**

7.13 **Sports Talk,** by **"Natalian."**

7.30 **Dinner Hour Session:** The Studio Orchestra:—
March: "Raise the Flag" ... ... Desormes.
"A Desert Romance" ... ... Ketelbey.
Morceau: "Floral Dance" ... ... Hyde.
Selection: "The Beauty Prize" ... ... Kearn.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 **Talk No. 1 on the Manufacture of Ropes:** "Raw Material and Uses," **Mr. Alexander Johnmann.**

"A POPULAR EVENING."

8.25 Valse: "The Love Dance" ... ... Gungl.
"Quand de Chantes" ... ... Gounod.

The Studio Orchestra.

8.35 Soprano:—
(a) "Mighty Like a Rose" ... ... Nevin.
(b) "The Blue Room" ("Girl Friend") ... ... Rodgers.

Mrs. Ripley Evans.

8.45 **General and Local News.**

8.55 Overture: "French Comedy" ... ... Kela Bela.

The Studio Orchestra.

9.5 Trombone: **Mr. Harry Harwood.**

9.10 Soprano and Tenor Duets:—
(a) "Highways are Happy Ways" ... ... Shay.
(b) "Sometimes I'm Happy" ("Hit the Deck") —Youmans.

Mr. and Mrs. Ripley Evans.

9.20 Selection: "To-night's the Night" ... ... Rubens.

The Studio Orchestra.

9.30 Saxophone: "Valse Vanitie" (by request) ... ... Wiedoft.

Rudy Wiedoft.

9.34 Tenor:—
(a) "Ah, Moon of my Delight" ("Persian Garden") —Liza Lehmann.
(b) "All my very Own" ... ... Hope.

Mr. Ripley Evans.

9.44 Pianoforte: "Cordoba" ... ... Albeniz.

Miss Elvia Rayner.

9.48 **Robert Wettergreen and his Ukelele:** "Let me lay me down to sleep in Carolina" and other popular numbers from his repertoire.

9.58 **Jazz Item.**

10.0 Close down.

SATURDAY, APRIL 21st, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
"Marche Slave" ... ... Tschaikowsky.
Selection: "The Girl Friend" ... ... Rodgers.
Valse: "Tojours Fidele" ... ... Waldteufel.
Piccolo: "The Deep Blue Sea" ... ... Brewer.

Mr. C. Horne.

"Four Cinderella Dances" ... ... Lohr.
"By the Swanee River" ... ... Myddleton.
"Scenes Alsaciennes" ... ... Massenet.
Overture: "Opera Bouffe" ... ... Finck.

12.30 Close down.

7.15 **Reports:** Weather Reports, Shipping Intelligence and Wool Report.

7.20 **Dinner Hour Session:** Recital of Columbia Records (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**
Agricultural Talk (in English).

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
Overture: "Egmont" ... ... Beethoven.
"Melody in F" ... ... Rubinstein.
Scenes from "Tannhauser and Lohengrin" ... ... Wagner.
Baritone: "Song of the Volga Boatman" ... Koenemann.

Mr. Vernon Tunmer.

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Arthur Vos and his Orchestra,** relayed from the Marine Hotel, Esplanade.

11.0 Close down.

SUNDAY, APRIL 22nd, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March from "Tannhauser" ... ... Wagner.
Fantasia: "La Gran Via" ... ... Velverdi.
"Valse de Concert," Op. 51 ... ... Glazounow.
Euphonium: "Nazareth" ... ... Gounod.

Mr. F. J. Beswick.

Scenes from "Lohengrin" ... ... Wagner.
"Three Irish Dances" ... ... Ansell.
'Cello: "A Lament" ("Keltic Suite") ... ... Foulds.

Mr. Pledwell Wood.

Overture: "The Barber of Seville" ... ... Rossini.

4.30 **Children's Corner:** Arranged by **Aunt Isobel.**

5.15 Close down.

6.45 **"The Bells of St. Paul's."**

7.0 **Evening Service,** relayed from **West Street Wesleyan Church.** Preacher, **The Rev. G. H. P. Jacques.**

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8.30 **"A Grand Popular Programme,"** relayed from the Durban Town Hall. Combined Orchestras, **Durban Municipal Orchestra and Durban Amateur Orchestra.** 50 Performers, under the direction of **Mr. T. H. Huddle:—**

March: "The Prophet" ... ... Meyerbeer.
"Mock Morris Dance" ... ... Grainger.
Selection: "In Lilac Time" ... ... Schubert.
Tenor: "Come le Rose" ... ... De Curtis.
Signor Franco Coscia.
"A Little Night Music" ... ... Mozart.
(a) "Allegro."
(b) "Minuetto."
(c) "Rondo."
"Dance Sacree and Profane" ... ... Debussy.
Solo Piano, **Mr. Edgar Heap.**
"Symphony in D." ... ... Haydn.
(a) "Adagio Allegro."
(b) "Minuetto."
(c) "Allegro."
"Largo" ... ... Handel.
Tenor: "Ninna Nanna" ... ... Pittaluga.
Signor Franco Coscia.
"Three Dances from Nell Gwyn" ... ... German.

10.0 Close down.

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Capetown Programme.

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All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, APRIL 16th, 1928.

LUNCH-HOUR SESSION.

Columbia Records, supplied by Messrs. H. Polliacks, Adderley Street.

12.45 Fantasia: "La Boheme." **Albert Sandler and Grand Hotel Orchestra.**
(a) "The Business Man's Love Song."
(b) "Optimist and Pessimist."
Flotsam and Jetsam.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Suite: "Casse Noisette" ... ... Tschaikowsky.
B.B.C. Wireless Orchestra.
Songs:
(a) "O Vision Entrancing."
(b) "Flower Song ("Carmen") ... ... Bizet.
Arthur Jordan.

'Cello Solo: "Sonata" ... ... Porpora.
Antoni Sala.
Part Songs:
(a) "Swing Along." (b) "A Hunting we will go."
The Salisbury Singers.
(a) "La Paloma" ... ... Yradier.
(b) "March: "Cleopatra" ... ... Maninelli.
Grenadier Guards Band.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"Le Chauve Souris."**
(a) "Russian Barcarolle."
(b) "Grief."
(c) "O, Sing to me the Old Scotch Songs."
(d) "Berceuse."
(e) "Gypsy Song."
(f) "The Song of the Black Hussars."
(g) "A Pastorale."
(h) "Round the Hay Wain."

5.0 **Time Signal.**
Violin and Piano Recital (requested):—
Sonato in G:
(a) "Allegretto Tranquillo" ... ... Grieg.
(b) "Allegro animato" ... ... Grieg.
Sonato in F:
(a) "Allegro con brio" ... ... Grieg.
(b) "Allegro molto vivace" ... ... Grieg.
Daisy Hamilton and Sir Hamilton Harty.
(Columbia.)
Children: Rose Fyleman verses by **Miss Dorothy Forsyth** and her stories by **Aunty Lex.**

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Geschicten aus dem Weiner Wald" ... ... Strauss.

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Entracte: "Demoselle Chic" ... ... Fletcher.
Three Dances from "Tom Jones" ... ... German.
Selection: "Miss Hook of Holland" ... ... Rubens.
Piano Solo (selected).
Valse: "A Dream of You" ... ... Hate.
Czardas: "No. 1" ... ... Michaels.

7.45 **Weekly Talk to Farmers:** (6) "Toespraak por Organasie van Boere," by **D. Potgieter.**

Records:

Song: "The Rebel" (Freebooter Songs) ... ... Wallace.

Rex Palmer.

8.0 **Time Signal. Weather Forecast. Market Report.**

'Cello Solo: "Papillon" ... ... Faure.

W. H. Squire.

Duet: "You Miss my Dancing" (from "The Blue Train").

Cicely Debenham and Bobby Howes.

8.15 **Alhambra Orchestra.**

Songs:
(a) "Sylvan" ... ... Ronald.
(b) "A Little Love Serenade" ... ... Ronald.

Lilla Grace.

Banjo Solos: **Bert Lee.**
Grappige Afrikaans Liedjies: **Mike Loubser.**
'Cello Solos: **Bob Parker.**
Somerset Folk Songs:
(a) "Blow Away the Morning."
(b) "As I Walked through the Meadow."

Frank Reid.

Piano Solo: "Novellette in F" ... ... Schumann.

Edna Stanton.

9.0 **News Service** (English).
9.5 Talk by **Mr. C. Graham Botha** (Chief Archivist).
9.25 Negro Spirituals:
(a) "'Tis me, O Lord." (b) "I Got a Robe."

Frank Reid.

Saxophone Solos: **Bob Parker.**
Songs:
(a) "Hindu Song" ... ... Korsakov.
(b) "Five Eyes" ... ... Gibbs.

Lilla Grace.

Banjo Solos: **Bert Lee.**
Grappige Afrikaans Liedjies: **Mike Loubser.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli** (if suitable).
10.30 Close down.

TUESDAY, APRIL 17th, 1928.

LUNCH-HOUR SESSION.

12.45 **Parlophone Records:—**

Overture: "Meistersingers" ... ... Wagner.

Orchestra of State Opera House.

Songs:
(a) "Mattinata" ... ... Leoncavallo.
(b) "Serenade Espagnole" ... ... Ronald.

Bjorn Talen.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Introduction, Siciliani and Opening Chorus from "Cavalleria Rusticana" ... ... Mascagni.

1.15 **Organ Recital** by **N. R. Ingleby, F.R.C.O.** Relayed from City Hall.

1.50 Close down.

AFTERNOON SESSION.

4.30 Overture: "Stradella" ... ... Flotow.

Duets:
(a) "Thou Comest Hence." (b) "O, Wondrous Beauty." (from "Andrea Chenid.")

Meta Seinanezer.

Songs:
(a) "Bells of the Sea" ... ... Solman.
(b) "In Cellar Cool" ... ... ———

Reginald Whitehead.

(a) "Minuet in G" ... ... Paderewski.
(b) "Liebestraume" ... ... Liszt.

Edith Lorand Orchestra.

5.0 **Time Signal.**

Agtermiddag Onderwerpe deur **Mej. Brewis.**

Kinderuur: Stories deur **Tante Lue,** Liedjies deur **Mev. de Kock.**

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Sympathie" ... ... Mezzacapo.
Pollacca: "Mignon" ... ... Thomas.
Selection: "Lilac Time" ... ... Schubert.
Piano Solo (selected).
Suite: "Gressenholl" ... ... Woods.
"Response á Manon" ... ... Gillet.
"Dance of the Wood Nymphs" ... ... Kussner.

7.45 **Records:**

Duet: "In Buenos Aires." **Layton and Johnstone.**
Speech: "How America was Discovered." **Milton Hayes.**
Band: "March Pompeuse." **Grenadier Guards.**
Chorus: "Bachelor Days" (from the "The Blue Train").

Arthur Margetson and Chorus.

Song: "Je ne dis pas non." **Maurice Chevalier.**
Chorus: "Lay Meadows to Sleep in Carolina." **Singing Sophomores.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Orchestral Programme** by the **Capetown Orchestra.** Conductor. **W. J. Pickerill.**

Overture: "The Merrymakers" ... ... Coates.
(a) Waltz: "Loin du pays" ... ... Berger.
(b) Intermezzo from "Cavalleria Rusticana" ... Mascagni.
(c) Morceau: "The Glow Worm" ... ... Lincke.

The Orchestra.

Songs:
(a) "The Bandolero" ... ... Stuart.
(b) "Egyptian Love Song" ... ... Dix.

Walter Applewhite.

Cornet Solos:
(a) "Alla Stella Confidante" ... ... Robandi.
(b) "Kathleen Mavourneen" ... ... Crouch.

George Dimmack.

Songs:
(a) "La Paloma" ... ... Simon Mexican.
(b) "La Gonlondrina" ... ... Simon Mexican.
(c) "By the Waters of Minnetonka" ... ... ———

Hettie van der Merwe.

Selection: "San Toy" ... ... Jones.

The Orchestra.

9.0 **News Service** (English).
9.5 Talk: "Adventures on a Tramp in Europe," by **Gideon Gay.**
9.20 Selection: "Aida" ... ... Verdi.
(a) "Irish Tune from County Derry" ... ... Grainger.
(b) "Shepherd's Hey" ... ... Grainger.

The Orchestra.

Songs:
(a) "Eli, Eli" (Jewish Lament—sung in Yiddish).
(b) "Carry me Back to Old Virginy" ... ... ———
(c) "Monte pincio" (sung in German) ... ... Grieg.

Hettie van der Merwe.

Violin Solos:
(a) "Serenade Melancholy" ... ... Tschaikowski.
(b) "Turkish March" ... ... Beethoven-Auer.

Ralph Koorland.

10.0 **News Service** (Afrikaans).
10.5 Songs:
(a) "Jogging Along the High Road" ... ... ———
(b) "Elegy" ... ... Massenet.

Water Applewhite.

Selection: "The Girl in the Taxi" ... ... Guilbert.

10.30 Close down.

DRINK RED DAISY TEA—IT IS THE BEST.

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WEDNESDAY, APRIL 18th, 1928.

Lunch-Hour Session.

12.45 **Columbia Records:**
Overture: "Flying Dutchman" ... ... Wagner.
Bruno Walter and Royal Philharmonic Orchestra.
Piano Solo: "Waltz in F" ... ... Chopin.
Wiliam Murdock.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Selection: "Il Trovatore" ... ... Verdi.
B.B.C. Wireless Orchestra.
Songs:
(a) "Daphne" ... ... Clarke.
(b) "My Bird of April Days" ... ... Besley.
Hubert Eisdell. ...
'Cello Solos:
(a) "Sonato in G Major" ... ... Sammartini.
(b) "Allegretto" ... ... Borcherini.
Antoni Sala.
Vocal Gems from "Queen High." **Percival Mackey's Carnival Singers.**
(a) "Napoli." (b) "The Road to Loch Lomond."
J. H. Squire's Celeste Octet.
Descriptive Piece: "The Battle of Waterloo" ... ... Eckersberg.
Grenadier Guards Band.

1.45 Close down.

Afternoon Session.

4.30 Quartette from "La Sonambula" ... ... Bellini.
Sextette from "Lucia di Lammermoor" ... ... Donizetti.
Maria Gentile, Dino Rorgiogli.
Piano Solos:
(a) "Lucky Day" ... ... Henderson.
(b) "Where's that Rainbow?" ... ... Rodgers.
Edythe Baker.
Songs:
(a) "Ay-ay-ay." (b) "Eeso Ridante." **Roberts Allasio.**
Violin Solos:
(a) "Londonderry Air." (b) "Molly on the Shore." **Albert Sammons.**
"The Midget and the Hippopotamus" ... ... Kottam.
Grenadier Guards Band.

5.0 **Time Signal.**
Afternoon Topics: "Radio Matters."
Children: Special Songs sung for us by **Miss Lucy Greathead.**

Evening Session.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:
Overture: "Lastspiel" ... ... Keler Bela.
Entracte: "Bowl of Pansies" ... ... Reynard.
Selection: "Catherine" ... ... Tschaikowsky.
'Cello Solo (selected).
Valse ... ... D'Ambrosia.
Suite: "Caravan" ... ... Joyce.
Nocturnette ... ... Hope.

7.45 **Records:**
Duet: "Maybe." **Gertrude Lawrence and Harold French.**
Hebrew-Jewish Song: "Der Lebediger Yusem" (Folk Song). **Cantor David Roitman.**
Waltz: "Rose of the South" ... ... Strauss.
Duet: "Business Man's Love Song." **Flotsam and Jetsam.**

8.0 **Time Signal. Weather Forecast. Market Report.**
Duet: "Very Own Pierette." **Dora Labbette and Hubert Eisdell.**
Octet: "Close to my Heart." **Squire Celeste Octet.**
"RECITAL PROGRAMME."

8.15 Baritone:
Songs of Old London.
(a) "Down Vauxhall Way" ... ... Herbert Oliver.
(b) "In Old Piccadilly."
(c) "Big Ben."
(d) "On London River."
Norman Lister.

8.30 Violin: **Harry Terhardt.**

8.45 Mezzo-Soprano:
Lieder Recital.
"Du Bist wie eine blume" ... ... Schumann.
"Zur Ruh, Zur Ruh" ... ... Wolf.
"Wohm" ... ... Schubert.
"Wanderer's Nachtlied" ... ... Schubert.
Margaret Roux.

9.0 **News Service** (English).

9.5 Shakespearian Recital: **Dr. W. J. B. Pienaar.**

9.30 Relay of **Cleghorn's Cafe Orchestra.** Leader, **Percy Rees:**
Foxtrot: "Down a Winding Lane."
Foxtrot: "Out in the Moonlight."
Waltz: "Can't you Hear me say I Love you?"
Foxtrot: "It's Ray, Ray, Raining."
Foxtrot: "Dream Kisses."

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli** (if suitable).

10.30 Close down.

THURSDAY, APRIL 19th, 1928.

Lunch-Hour Session.

12.45 **Parlophone Records:**
Suite: "L'Arlesianne" ... ... Bizet.
Franz Schreker and Symphony Orchestra.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Overture: "Raymond" ... ... Thomas.
Song: "My Tumbledown Cottage of Dreams." **Albert Chappell.**

1.15 **Organ Recital** by **Alban Hamer.** Relayed from St. George's Cathedral.

1.50 Close down.

Afternoon Session.

4.30 Song Cycle: "Woman's Love and Life" ... ... Schumann.
Sung by **Esmy Bettadorf.**
(a) "Since I first beheld him."
(b) "He more knightly than the noblest."
(c) "Ah, No! I cannot believe it."
(d) "The ring upon my finger."
(e) "Sweetest friend, why gaze on me with wondering eyes?"
(f) "Now hath this heart felt a bitter wound."

5.0 **Time Signal.**
Short Story: One of the Mystery Tales.
Teens: Famous Scenes from Dickens.

Evening Session.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:
"Marche Indienne" ... ... Selenik.
Suite: "Dance Revels" ... ... Phillips.
Valse: "Venus" ... ... Lincke.
Selection: "Genivieve de Brabant" ... ... Offenbach.
Tango: "Los Novios" ... ... Dorlay.
Morceau: "Rosemary" ... ... Elgar.
"In a Persian Market" ... ... Ketelby.

7.45 **Records:**
Organ: "Evensong." **G. T. Pattman.**
Piano Solo: "Au Convent." **Jan Cherniavsky.**
Song: "Summer." **Walter Lawrence** (Boy Soprano).
Song: "Homing." **Lilian Gibson** (Contralto).

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Classical Concert by the Capetown Orchestra.** Conductor, **W. J. Pickerill:**
Overture: "The Wasps" ... ... Vaughan-Williams.
Violin Concerto ... ... St. Saëns.
Dorothy Macpherson.

9.0 (approx.) **News Service** (English).

9.15 "Symphony No. 4 in E Minor" ... ... Brahms.

10.0 (approx.) **News Service** (Afrikaans).

10.5 Relay from **Waldorf.** Musical Director, **Isidore Fisher.**
Foxtrot: "Dream Kisses."
One Step: "Paree."
Waltz: "Bells of Hawaii."
Foxtrot: "Wide, Open Spaces."

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Tango: "Rio de Janeiro."
Foxtrot: "Bless her Little Heart."
10.30 Close down.

FRIDAY, APRIL 20th, 1928.

Lunch-Hour Session.

12.45 **Columbia Records:**
(a) "Close to my Heart" ... ... Grover.
(b) "I don't Care" ... ... Parker.
J. H. Squire's Celeste Octet.
Songs:
(a) "O Loveliness Beyond" (from "Magic Flute") —Mogana.
(b) "O Voice of Magic Melody" (from "Magic Flute") —Mogana.
Heddle Nash.
1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Organ Solos:
(a) "Nola" ... ... Ardut.
(b) "Funeral March of a Marionette" ... ... Gounod.
Quentin M. MacLean.
"At Dawning."
"Love's old Sweet Song."
Layton and Johnstone.
'Cello Solos:
(a) "The Sally Gardens" ... ... Hughes.
(b) "Papillon" ... ... Faure.
W. H. Squire.
"If you hadn't gone away."
"While my Pretty one Sleeps."
Norah Blaney, with Novelty Orchestra.
Handbell Solos:
(a) "The Legend of the Bells" ... ... Planquette.
(b) "Chiming Bells of Long Ago."
The Barnardo Boys.
Saxophone Solos:
(a) "La Paloma" ... ... Yradier.
(b) "Song of the Volga Boatman."
Rudy Wiedoft.
Piano Solos:
(a) "Rondo in E. Flat" ... ... Hummel.
(b) "Viennese Dance" ... ... Gautner.
Ignaz Friedman.
March: "Bond of Friendship." **Grenadier Guards' Band.**
1.45 Close down.

Afternoon Session.

4.30 "The Brahms Waltzes" (Op. 39). Played as Pianoforte Duets by **Edith Barnet and Vladuner Cernikoff.**
5.0 **Time Signal.**
An Allegory: "The Last Joy," by **Olive Schreiner.**
Greetings. Music.
Teens: An Animal Talk, by **Mrs. Given-Wilson.**

Evening Session.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:
Valse: "Sleepy Seas" ... ... Stoneham.
"Three Eastern Sketches" ... ... Howgill.
"Two Hungarian Dances" ... ... Brahms.
Entracte: "Confidences" ... ... Wesley.
Selection: "Faust" ... ... Gounod.
Piano Solo: Selected.
Valse: "Night of Love" ... ... Lincke.
7.45 **Records:**
Song: "So this is Love." **Doris Vane.**
Song: "Silhouettes." **Geo. Murray.**
Trio: "Spanish Bolero." **Catteral, Squire and Murdoch.**
Trio: "Seguidillas Gitanas. **Catteral, Squire and Murdoch.**
Song: "Love is meant to make us Glad." **Marion Beeley.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Oranjeklub:** Uitstekende Musiekprogram waarvan die nommers aangekondig sal word. Klavier—Viool—en Sangsolo's. Spreker: **Mnr. Arend Brink, oor "Diamante."** 'n Voortreflike Program.
9.30 **News Service** (English).
9.35 **Programme of Dance Music:**
Foxtrots:
(a) "Four Walls."
(b) "Polly."
(c) "Baltimore."
(d) "I fell head-over-heels in Love."
Fred Rich and his Hotel Astoria Orchestra.
Waltzes:
(a) "Janette."
(b) "The Tale is Ended."
Debroy Somer's Band.
Blues:
(a) "There's a Rickety Rackety Shack."
Kit-Cat Band.
(b) "One Sweet Letter."
Ted Lewis and his Band.
10.0 **News Service** (Afrikaans).
10.5 Dance numbers requested by Listeners will be played during this last hour.
Please 'Phone Your Requests Early.
11.0 Close down.

SATURDAY, APRIL 21st, 1928.

Lunch-Hour Session.

12.45 **Columbia Records:**
Songs:
(a) "The Rebel" ... ... Wallace.
(b) "Cradle Song" ... ... Wallace.
Rex Palmer.
Selection: "The Vagabond King." **Percival Mackey's Band.**
1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Violin Solos:
(a) "Slavonic Dance in E. Minor" ... ... Dvorak
(b) "Le Printemps" ... ... Milhand.
Joseph Szigeti.
(a) "Voi lo sapete" (from "Cavalleria Rusticana") —Mascagni.
(b) "Vissi d'arte" (from "Tosca") ... ... Puccini.
Eva Turner.
Part Songs:
(a) "Here in my arms."
(b) "I'd love to meet that old sweetheart of Mine."
Singing Sophomores.
Humorous Item: "The Parson and the Charleston."
Vivian Foster (the Vicar of Mirth).
Songs:
(a) "Spirit Flower" ... ... Tipton.
(b) "Muleteer of Malaga" ... ... Trotére.
Dennis Noble.
Selection: "My son John." **Percival Mackey's Band.**
1.45 Close down.

Afternoon Session.

5.0 **The Children in the Studio.**

Evening Session.

7.0 **Dinner Hour Music by the Studio Trio:**
"Marche Tartare" ... ... Ganne.
Valse: "Songes Roses" ... ... Wesley.
Suite: "Cobweb Castle" ... ... Lehman.
"Salut d'Amour" ... ... Elgar.
Selection: "Oh! Oh! Delphine" ... ... Caryll.
Entracte: "The Nodding Tulip" ... ... Trinkhaus.
"In Hong-Kong Street" ... ... Humphries.
7.45 **Records:**
Quartette: "Valse" (in Russian). **Redroff Quartette.**
'Cello: "Si mis vers avaient des ailes." **W. H. Squire.**
Song: "Father O'Flynn." **Norman Allin.**
Violin Solo: "Valse Bluette." **Leo. Strockoff.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Popular Concert by Capetown Orchestra.** Conductor, **W. J. Pickerill:**

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Overture: "1812" ... ... Tschaikowsky.
Songs: **Monica Drew.**
"Serenata" ... ... Toselli.
Selection: "Pagliacci" ... ... Leoncavallo.
And other items, which will be announced.

9.0 (approx.) **News Service** (English).
10.0 (approx.) **News Service** (Afrikaans).
10.5 **Relay from Fletcher & Cartwrights.** Leader, **V. Latronico:**
Foxtrot: "Hallelujah."
Waltz: "A Shady Tree."
Selection: "Rigoletto."

SUNDAY, APRIL 22nd, 1928.

7.0 **Divine Service** relayed from **St. Andrew's Presbyterian Church.**
Psalm 145 (Second Version), verses 9-15. Tune, Duke St. "Good unto all Men is the Lord."
Hymn 172: "I Heard the Voice of Jesus say."
Anthem: "Holiest, Breathe an Evening Blessing"...Martin.
Hymn 267: Stand up, Stand up for Jesus."
Sermon: **Rev. Robert Whyte, M.A.B.D.**
Hymn 198: "Hark, my Soul, it is the Lord."
Organist: **R. J. Lonsdale.**

8.30 **Programme of Music by Capetown Orchestra.** Conductor, **W. J. Pickerill.**
March: "Tartare" ... ... Ganne.
Overture: "The Brigand" ... ... Suppe.
Violin Solo: **Corrie Meyer.**
(a) "Marionettes" ... ... Glazounov.
(b) "Pas d'action" ... ... Glazounov.
(c) "Polonaise" ... ... Glazounov.

9.10 (approx.) **Mail News.**
Records:
(a) "Brown Eyes I Love" ... ... Coates.
(b) "To a Seagull" ... ... Parker.
Hubert Eisdell.
(a) "Sparge un amaro pianto."
(b) "Alfin son tua."
(From Lucia de Lammermoor."
Maria Gentile.

9.25 (approx.) Overture: "Bohemian Girl" ... ... Balfe.
Waltz: "Flirtation" ... ... Steele.
Aria on the G String" ... ... Bach.
Minuet ... ... Boccherini.
Selection: "Rigoletto" ... ... Verdi.

10.0 Close down.

J.B. Studio Notes.

This week has been a very busy one. Our Birthday performance was broadcast, not from the studio but from the Carlton Hotel. Many of the favourite solo transmitters in the vocal section gave of their best, and the JB orchestra, under the able baton of Mr. Jerry Schulman, gave as usual an excellent account of themselves.

Bridge.

It is a pleasure to receive so many letters from players, but please understand that JB do not pose as experts, we only read you the game as published by the firm who send them to us from America. We shall be very pleased to put you in communication with the firm and then write to them direct, but do not add to our many worries with various alternatives in playing the hands.

The New Station.

It is now well under weigh, and it will not be many weeks now before you will hear JB many times as powerful as before, and we hope results will be on a similiar ratio.

For the week beginning Monday, April 16th, we are introducing to you a new JB singer in the person of Mrs. Deeble. Though this will be the first time Mrs. Deeble will have broadcasted, she is well known as a singer in Capetown and elsewhere in the Union. Mr. Mossop will also give us another of his talks, this one being, "Pictures in Music."

On the Tuesday we will have the second of the "Great Moments in South African History." Mr. G. S. Preller will tell us the story of this second instalment, and later our old friend Professor Drennan will give us his fortnightly "literature" talk. We shall also hear Mr. Melville on his musical saw, and we will also hear Mr. Dudley Dale in Sketches and Stories relayed from the Orpheum.

On Wednesday, the 18th, we shall have a special talk by Mr. Julian Mockford, the general secretary of the S.A. Society of Journalists, which should be of great interest to all listeners-in. Miss Chapman and Mr. Gainsford will be the soloists for the evening.

On Thursday Miss Eileen Alsopp and Mr. Leslie Buckingham will fill the roles of singers for the evening, and our chief engineer, Mr. W. Hilarius, will give us a Wireless Talk.

On Friday our usual Agricultural Talk from Pretoria will take place at 6.45, and in the future this will be the time for these talks—every Friday at a quarter to seven.

To-day, also, we start a new series of talks on "Our South African Constitution," and Dr. Manfred Nathan will be the first speaker of this series.

During this week (Easter Week), we have visits from hundreds of listeners-in who are in town, and it has been a very great pleasure to meet them and hear their criticisms and notice how they are interested in the actual broadcasting. We would like all our friends when on a visit to Johannesburg to look us up. They are all welcome, and it makes for more friendly feeling between receiver and transmitter as it were.

Uncle Joe's Letter.

Dear boys and girls,

Have you all had a very happy Easter Holiday, I am sure from those that have found time to look us up in the studio, that you must have had a real good time—what with the show, flying flips, Coney Isle and bioscopes, you must have really enjoyed your holidays. Still, I am glad some of you find time to come and see old Uncle if only for a few minutes.

This is the week more than any other when our dear little nephews and nieces from the country come and pay us a visit, and many have come in whose names we all know from their letters, but whose cheerful bright little faces we don't know till they tell us their names—such a lot of new acquaintances this week. It is so nice to think that all those miles away there are children who listen-in to our children's hour and are really one of us.

One dear little one came up yesterday morning and sang "Maria," although she had only heard you singing it in the afternoons, and she did all the clapping of hands and all!

Now, don't forget our prize day is this very Friday coming—the 13th. You remember the riddle—why is the 4th of July? If I don't finish off, Mr. Printer will cut off my contributions as it were.

By the way, how did you enjoy our Birthday Cake and sweeties on Thursday—we had a good time, at least, I did!

Cheerio All,

Tons of love from

Uncle Joe.

In and Out the Capetown Studio.

Two things have recently gratified listeners and consequently thrown a little sunshine on this section of cloistered silence. The first is the heart to heart nature of the programmes, where every detail is tossed on paper and has the pleasing effect of stimulating that frank intercourse between listeners and studio, which we all desire. It must also have a restful effect on the house, where before brevity of printed matter must have frequently reduced "the grand surprise of wireless" to a rather irritating aural tickey dip.

The second is the phenomenal response to the Vivatonal Competition. Never has our post bag sustained the burden of such popularity, not even when we called for a vote against the Dance Programmes! Added to their other duties, it has literally been more than either the studio or office staff could do to cope with the replies. All hands had to be called on deck, even unto that compendium of good and evil—the office boy.

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Variety Still in Demand.

It is ever a debatable point whether the majority of listeners prefer a variety programme pure and simple, or the more constructive one-theme broadcast, which monopolises the whole evening. As you see by turning to our programmes for the week, both tastes are catered for, and we ring up the curtain with variety proper on Monday night. All the artistes are probably known to you and therefore sure of a ready welcome.

The two singers are both first class broadcasters—Lilla Grace and Frank Reid; the latter is doing a group of Somerset Folk Songs, and then later some Negro Spirituals, in both of which his interpretation is neverfailingly artistic.

That cheery soul, Mike Loubser, is coming up again with his Afrikaans liedjies and (let us hope) his accordian. The instrumentalists are Messrs. Lee and Bob Parker—certain favourites.

Home from America.

It is several years since Hettie van der Merwe set out on her travels with her husband who was one of the Senior Science lecturers at the Capetown University. Having taken her licentiate in music out here, she continued her studies in Germany and Italy, and finally settled down to teach in New York, while her husband took up his professional duties at the Colombo University.

A visit to her people has enabled us to persuade her to broadcast, and on Tuesday she will sing a selection of Mexican, Yiddish and German airs, some of the artistic spoils of her many years of travel abroad.

Walter Applewhite is always a welcome name on a radio or any other programme, and equally pleasing to bear in mind at broadcasting on Tuesday are the names of Ralph Koorland (violin) and George Dimmack (cornet).

Two Excellent Talks.

When I say "excellent," I rely upon my own judgment in the case of Mr. Graham Botha and upon the judgment of others in the case of Mr. Gideon Gay, who has caused such interest in the *Week End Argus*, by his articles recording his efforts, all crowned with success, to secure various interesting occupations in town. His subject on Tuesday will be "A Tramp through Europe"—something few of us are lucky enough to have done. Mr. Botha never emerges from the archives to the microphone without bringing something of interest for us to hear. Listen at 9.5 p.m. on Monday, and hear what it is this time.

Three Soloists and a Shakesperean Recital.

The recital groups before 9 o'clock on Wednesday will be taken by Norman Lister, who will cheer us with "Songs of Old London"; Harry Terhardt, who contemplates something so good on the violin that he is too busy practising to even tell us what it is, and Margaret Roux. This delightful artist from the north gave us a most pleasant surprise last week, and we look forward with genuine pleasure to hearing her group of Lieder at 8.45 p.m.

The Shakesperean Recital, this time, will be given by Dr. Pienaar from the Stellenbosch University. You will remember he broadcasted a unique talk on "phonetics" some weeks ago. Both his subject matter and his delivery arouses considerable comment. After this recital we shall catch the strains of Cleghorn's Cafe Orchestra at 9.30, and then on to the Tivoli, whose *piece de resistance* the gods have not yet revealed to us.

Brahm's Symphony.

As the office boy, with an unusual display of celerity, has wafted the programmes from off my table, I regret I am not able to say more about the symphony than that it is by Brahms; no doubt a sufficient inducement to you all to listen to the Thursday concert. I also remember seeing, before this broadcast Mercury descended upon me, the name of Dorothy MacPherson under a Saint Saens Concerto and the overture "The Wasps," by Vaughan Williams. If my memory is correct, it should be an excellent programme.

Saturday Concert.

The Capetown Orchestra will be relayed from the City Hall, with Monica Drew, a singer from England, as the star vocalist. Miss Drew came out with an introduction from Mr. Leslie Heward, so she will find a keenly interested audience in front of her, not counting those who will be enjoying her in comfort at home.

The Sunday concert will be relayed as usual from the pier and if the weather does not permit, the orchestra will broadcast from the Studio.

Gladys Dickson.

Items from the Durban Studio.

Durban's Wave Length now 406·5 Metres.

Listeners who have powerful broadcast receivers and ocassionally tune to Capetown, within a few miles of the Durban Broadcasting Station, will find this operation much easier, as our wave length has been raised to 406.5 metres, and now lies mid-way on the frequency scale between our sister stations at Johannesburg and Capetown. Another important advantage is that our wavelength is now out of range of possible 600 metre two-third harmonic interference from interrupted continuous wave worked by commercial shipping morse traffic.

Oversea Relay on Manday Evening.

Should conditions be favourable, endeavours will be made by the Durban station engineers to re-broadcast the special address and recital to be given by Miss Sybil Thorndike on the eve of her departure for South Africa. We understand that Miss Thorndike will visit the British Broadcasting Company's Studio, with her husband, Mr. Lewis Casson, on April 16th, and give a recital consisting of a number of love scenes from Shakespeare interspersed with music, and readings from Shelley. This is at 7.45 p.m. Greenwich time, but at 7.40 p.m.—five minutes before the start of the recital—Miss Thorndike will address the people of South Africa, and both the address and the recital will be sent out by the 5 S.W. short wave station of the B.B.C. at Chelmsford, on a wave length of 24 metres. Further information will be announced at a later date.

Programme.

There comes to the studio on Monday evening Mr. Arthur Laycock, who is to broadcast a short lecture-recital on the works of his father, Samuel Laycock, the famous Lancashire poet. Mr. Arthur Laycock is himself a novelist and poet, and a contributor to the English and South African press. Miss Ivy Johnson (Mezzo) and Mr. McGrigor Robertson are the vocalists for the evening. Arthur Tann's Boys' Choir are an attraction on any programme and listeners will be gratified to know that we have been able to secure their services in a s hort variety programme to be broadcast from the studio on Tuesday evening. Mr. Eric Dalton (Baritone) is singing at the Summer Palace on Wednesday.

Thursday's Classical Programme.

Listeners are advised not to miss the relay on Thursday evening. The Durban Orchestra will include in their programme: "Triumphal March" (Sigurd Jorsalfar), Grieg. Grieg's piece is the last in the suite which he made from his incidental music to Björnsons "Sigurd Jorsalfar" or "Sigurd the Crusader," King Sigurd having treated his brother Eystein badly in love affairs, finally repents and, with his brother, dedicates himself to the welfare of Norway. In this scene of the march the two kings, hand in hand, are approaching the place of law-giving, amid the loyal shouts of the people.

"Forest Murmurs" (Siegfried), Wagner. Siegfried, the hero, having killed a dragon and tasted its blood, is enabled to understand the voices of Nature. Resting under a tree, he listens to the murmurs of the forest's life. He would imitate the birds' songs, and from a reed, after several attempts, fashions a pipe. Then his thoughts turn to his mother, who died when he was born, and the music clouds over for a few moments, only to resume its cheerful course with a new theme. The whole episode is one of the lovliest scenes Wagner ever wrote.

Popular.

Friday evening's broadcast fare is of the popular type. following the interesting talk on the "Manufacture of Ropes" by Mr. Alexander Johnman, we are to have some delightful vocal items from those ever popular favourites, Mr. and Mrs. Ripley Evans, "Bobby" Wettergreen will also be in the studio with his Ukulele.

On Saturday evening we indulge in a series of interesting relays. The first from the Summer Palace, where Mr. Vernon Tunmer is singing. Then will follow "JB," a turn from the Criterion Theatre, and dance music by Arthur Vos and his orchestra, from the Marine Hotel.

Fifty performers will occupy the platform of the Town Hall on Sunday evening. The Durban Amateur Orchestra is combining with the Durban Municipal Orchestra in a programme of outstanding merit. Signor Franco Coscia (Tenor) who makes his first appearance on a concert platform in this country, has been engaged to supply the vocal items.

H.E.D.

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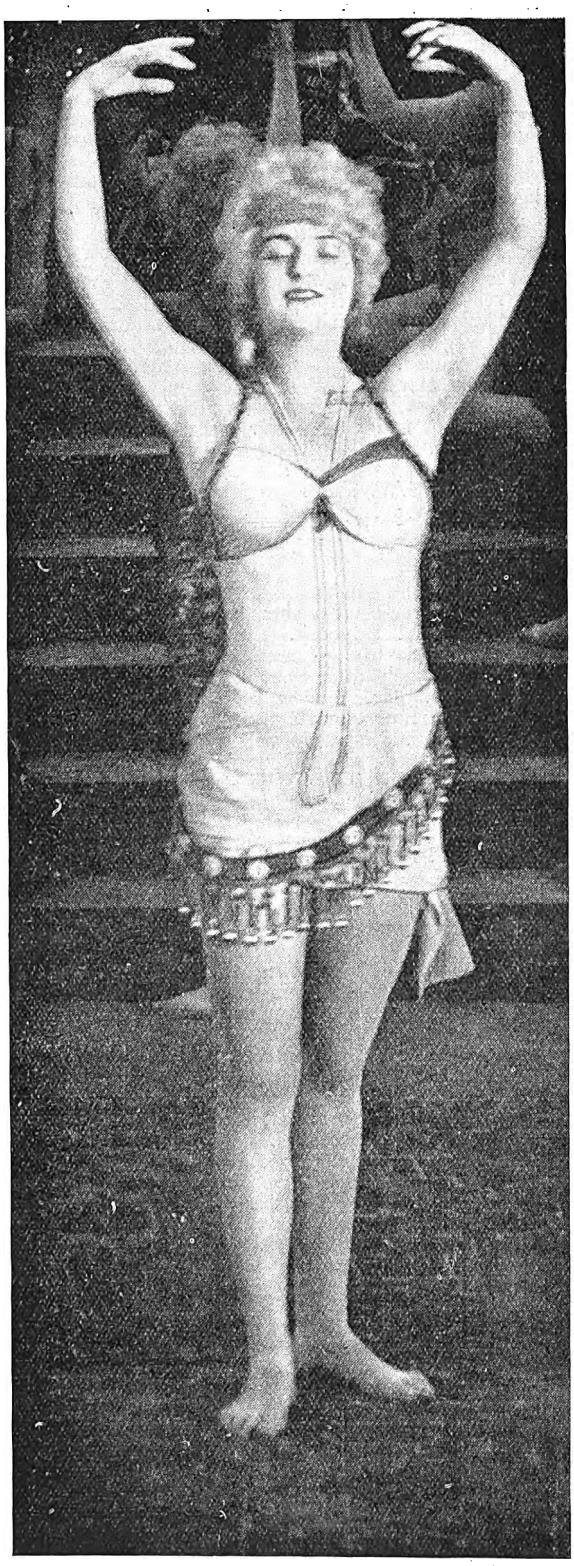

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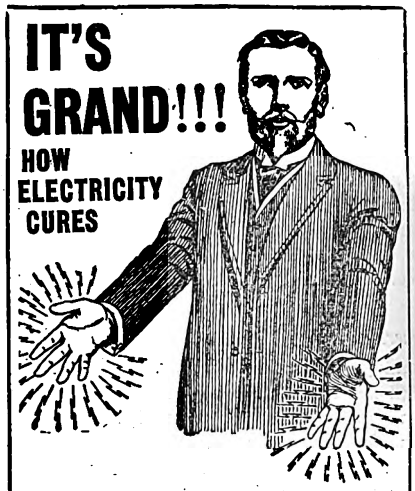

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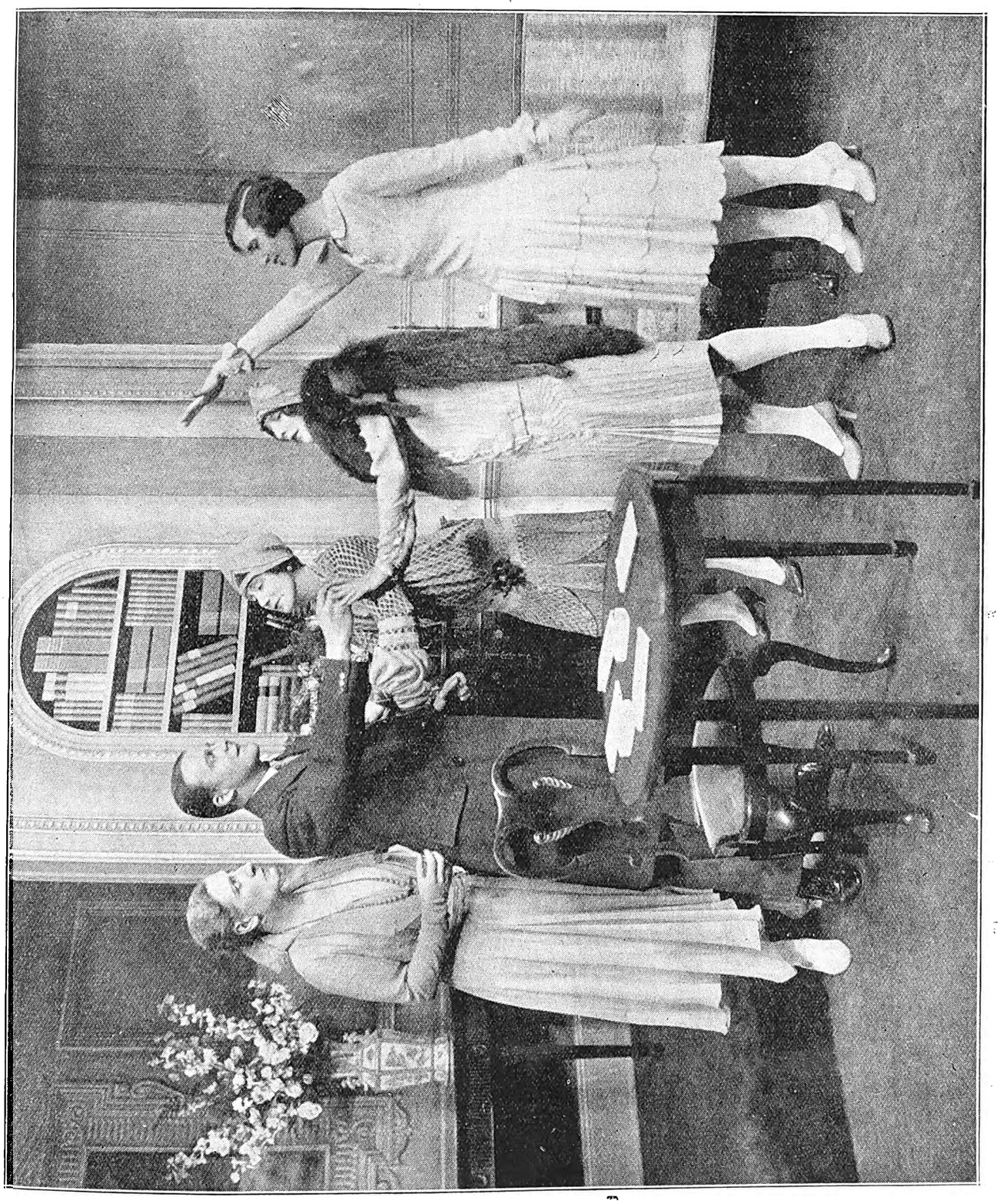

A scene in "Sauce for the Gander," in which the characters reading from left to right are Nancy Price, Hugh Dempster, Helen Haye, Iris Hoey and Jean May. [Photo: Stage Photo Co.

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Toots and Partner, who sail for Africa this month.

Waiting for their turn.

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STAGE AND LISTENER-IN. VOL. XX., No. 664. APRIL 18, 1928 REGISTERED AS A NEWSPAPER AT THE G.P.O., LONDON.

DRINK LYONS' TEA IT IS ALWAYS THE BEST.

STAGE, CINEMA & LISTENER-IN

With which is Incorporated the South African Pictorial

[VOL. XX., No. 664] JOHANNESBURG, APRIL 18TH, 1928. [Registered at G.P.O. as a Newspaper. PRICE 6D.

At The Wanderers JOHANNESBURG

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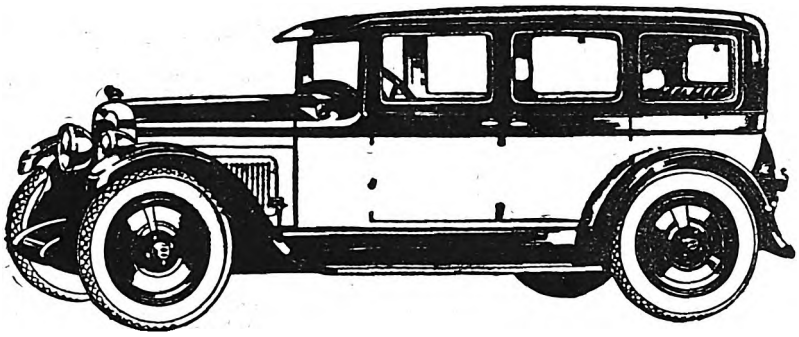

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VOL. XX. No. 664. WEDNESDAY, APRIL 18TH, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

It is good news that Ann Suter, the famous American comedienne, is on her way over to open in South Africa.

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"Is Zat So?"

"Hap" and "Chick" are the two characters who will make Johannesburg laugh to-morrow evening, when the première of "Is Zat So?" will take place at His Majesty's Theatre.

It is a most refreshing farce that Harry Green and his talented company will play, telling the story of a down-and-out prize fighter and his manager who take service as a butler and a footman in a large house. "Chick" (Luther Adler) is the prize fighter, and "Hap" (Harry Green) is his manager. To quote a well-known London paper: "The show is 80 per cent. laughter, 10 per cent. exciting melodrama, and 10 per cent. sentiment . . . the humour is a new sensation." One would describe it as a laughing play of the ring, with Cupid as referee.

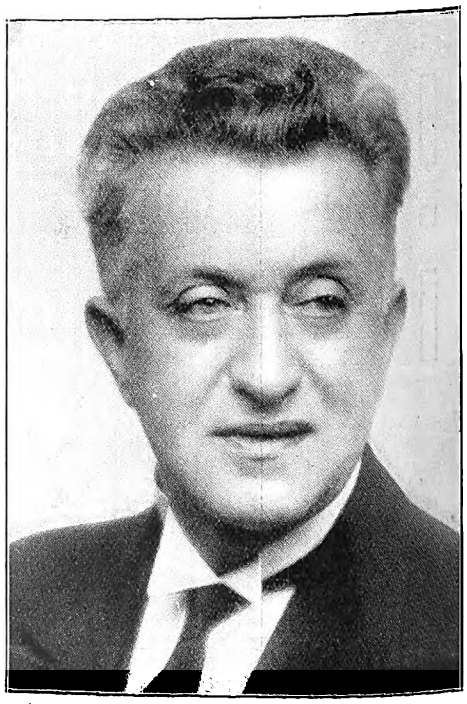
Harry Green.
[*Photo: Jane Plotz.*

Mr. Green has proved himself a very fine actor indeed, and the roars of laughter that have punctuated his performance in "Give and Take" have been a positive joy and have revived the interest of many a jaded theatre goer. In "Is Zat So?" he will be supported by a cast which we give in the order of their appearance:—

Eddie "Chick" Cowan	Luther Adler.
H. A. "Hap" Hurley	Harry Green.
C. Clinton Blackburn	Edward Forbes.
Sue Blackburn Parker	Naomi Rutherford.
Major Maurice Iaard Staanglar ...	Lee Kohlmar.
Florence Hanley	Louise Huntington.
Robert Parker	Charles Stone.
Marie Mestretti	Vivian Grant.
Master James Blackburn Parker...	M. Neilson.
Grace Hobart	Dorothy Summers.
Fred Hobart	Sam Wallace.
John Duffy	H. Rogers.
Aggie Van Alstyne	M. Morgan.
Smith	Edward Chodorov.

A great deal of American slang is used throughout the play, so that James Gleason and Richard Taber, authors of "Is Zat So?"—which play is now running in New York and has recently finished record runs in England and Australia—have prepared a glossary of the slang used in their comedy. A printed explanation of the language used in "Is Zat So?" will be included in each copy of the programme, and we give it here for the interest of our readers:—

Dame, frail, skirt, jane, wren, broad—Girl.
Go, mill bout—Prizefight.
Ginney, wop—Italian.
Jack, dough, sugar—Money.
Goof, goofer, sap, tramp, dumbbell—Stupid fellow.
Aces—Perfect.
Appearance forfeit—Money put up by fighters to guarantee appearance.
Applesauce, banana oil—All wrong, no good.
Berries—Dollars.
Brow—Of low intelligence.
Crabbing—Complaining.
Canning—Discharging.
Crack wise—Speak knowingly.
Egg—Fellow.
Frame—One round of a prizefight.
Giving the air—Throwing out.
Gool—Goal.
Get Jerry—Understand.
Gabby pug—Talkative prizefighter.
Gorilla—Rough fellow.
Help wanted, males—Newspaper column "Situations Vacant for Men."
Hit the mat, kiss the canvas—Get knocked down.
Hick—Low brow, ignorant.
Hootch—Bad whisky.
On the rocks—Stranded.
Pippin—Beauty.
Riding—Being sarcastic.
Set-up—Certain loser.
Snowed in—Dopey (as if full of cocaine, snow).
Stall—Wait, kill time.
Sucker—One easily taken in.
Table finisher—Glutton.
Trim—Beat.
Wise cracks—Pert remarks, repartee.
Wise up—Inform.



Lee Kohlmar.

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HENRY TREISMAN MAKES BEAUTIFUL FAMILY AND WEDDING GROUPS. NEL'S RUST BUILDINGS, JOUBERT STREET.

LONDON THEATRES.

I hear that "The Wrecker" is to do his dastardly job in the matter of wrecking trains for the last time at the New Theatre, when this railway station drama will be replaced by a new child from the pen of Margaret Kennedy, who wrote "The Constant Nymph." This is called "Come What May," and will be a real live drama dealing with that old eternal triangle: the wife, the husband and the lover. It is amazing how every dramatist reverts to these three characters; it seems as if they must all write at least one triangle play in their careers; it comes to them as naturally as they go to their morning bath. There will be a court scene, I believe, in this new play, and the producer, Basil Dean, has spent a good deal of his time in the law courts lately so as to have all his details perfect. Edna Best, who gave such a splendid performance as "Tessa" in "The Constant Nymph," will again be the leading lady, and will play opposite Herbert Marshall and Ian Hunter. Ian Hunter, as you know, has been playing in "The High Road," a play in which Zena Dare will star when she comes to South Africa later on in the year.

I have been to the third and fourth part of "Back to Methuselah," and to see these I had to again visit the Court Theatre at the unnatural hour of 6 o'clock. We have now got to the stage in which certain people are living for 300 years—in the play, of course, not in real life. We are living at some date 3,000 years hence, when the capital of the British Empire has moved from London to Baghdad, of all places. The British Isles have been transformed into a kind of Druid temple inhabited entirely by god-like creatures, who live five times longer than the ordinary human. We see elderly statesmen coming from Baghdad to consult the oracle in Ireland as to whether they should have their elections in May or September. The whole play is a mixture of divine seriousness and absurd comedy, and in these two parts—the third and fourth—comedy and tragedy is exquisitely mingled. This week we are to see part five, but, thank goodness, we are to be allowed to go to the theatre at the ordinary hour of 8.30, since part five is the shortest part of the piece.

Bobby Howes.

Enid Stamp Taylor.

[*Photo: S. Georges.*

"Lumber Love," the Empire musical play, is with us at last. I cannot say that the piece greatly interested me, in spite of the fact that I wish all British shows every success. The story is dull and the music, though sprightly, is reminiscent of a great many other musical comedies. The singing is very fine. Joan Lockton is the heroine, and a very pretty heroine too, while Jamieson Dodds plays opposite her; Fred Kitchen is the comedian, with Basil Howes as a second comedian. In spite of the fact that there were two purveyors of comedy, however, there were not many laughs in "Lumber Love," and one could have wished that the show was a little bit more hilarious and a little bit less old-fashioned.

This week marked a milestone in the life of the Palladium Theatre, which has given itself up, after much discussion on the part of its lessees and owners, to the films. A great many structural alterations are being made, and an enormous symphony orchestra engaged. Many people to whom the old Palladium was synonymous with vaudeville are sorry to think that it is now concerning itself chiefly with the silver screen. On the other hand, the opening of this new picture theatre will give the hordes of people who are turned away nightly from the cinemas a chance of not being disappointed.

It is possible that the Carlton Theatre, in the Haymarket, may be eventually used for the exhibition of films,

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and yet another cinema is being opened in the autumn, when the Regal Cinema at Marble Arch is completed.

Last week I told you that we were to have a new Edgar Wallace play in "The Man Who Changed His Name." Edgar Wallace has done more than any other author to interest the people in crime; indeed, the public is so enthusiastic about crime that any play that does not produce at least one revolver and a couple of detectives is pronounced dull and not worth while.

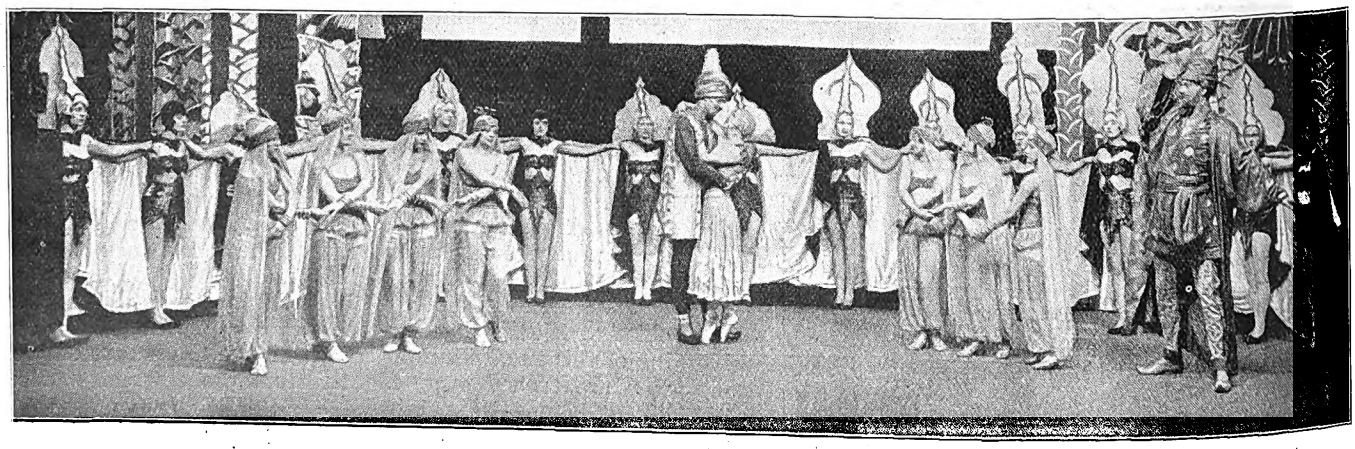
Winifred Oughton, coming to South Africa with Sybil Thorndike.

The story deals with Selby Clive, who is older than his wife, Nita, and who possesses much money and much Canadian territory. Young Frank O'Ryan, a childhood friend of Nita's, by some extraordinary means persuades Clive to lease him some land, but does not tell his benefactor that the land is capable of yielding silver. The play turns upon the finding by Nita of a document which shows that Clive has at some time in his career changed his name from Sanderby; it also transpires that a man called Sanderby narrowly escaped death at the hands of the law for the murder of his mother-in-law, his wife and his wife's lover. There you get the thrill and the tenseness of the situation! Nita suspects her husband, but, since the lover turns out to be a coward, she returns to Sanderby—or, if you prefer it, Clive—and everything comes out right in the end. I never knew an author more adept at long false trails than is Edgar Wallace; one feels when witnessing a play of his that one is engaged on some intricate paper chase that is constantly leading us in entirely the wrong direction.

Robert Loraine, who could not give a bad performance if he tried, was excellent as the husband who changed his name, and Dorothy Dickson made a very charming wife.

By the way, those of you who are interested in the latest fashions—I must tell you that Dorothy Dickson set a new fashion in tennis dress by wearing a white frock with long sleeves. But that was not all; instead of the usual initials on the front of the frock, these were placed on the cuff; and another novelty she introduced into the dress was a handkerchief scarf as a belt. It was very engaging. Her second frock was perhaps even more so; it was a kind of dress that reminds one of those spring days which exist in the imagination of poets. It was a sunlight coloured affair worn with a jade green belt, green buckle, green brooch, green hat, and in her hand she carried a jade

Collette O'Neill.



A bright scene from "Clowns in Clover."

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green bag. It is not at all unusual for members of the stage to start a fashion in England, and it is entirely erroneous to imagine that all our new modes come from Paris.

You all, of course, know of Dame Madge Kendal, who, after Dame Ellen Terry, is the doyen of the London theatre. This week she celebrated her 79th birthday. In spite of her almost four score years she never appeared in better vein than when she joked recently in an after-dinner speech about her age; she is still one of the wittiest and most whimsical speakers in London. She is reported to have said the other day: "All the world is on the stage nowadays. The other day I saw a tall figure wearing what I took to be Hessian boots, and I said, 'Here is a young actor.' To my astonishment I found it was a young girl. When I see half-a-dozen young ladies and gentlemen on the stage smoking cigarettes and making love down a telephone, I think of asking for my money back." Later she remarked: "Sometimes I cannot sleep at nights for thinking that Lady Macbeth will eventually end her days in pyjamas."

Dame Madge was the twenty-second child of her parents. This, I think, is something of a record in these days of small families. Many of her brothers and sisters became famous in the world of the theatre. One brother, Mr. T. W. Robertson, was a celebrated dramatist; E. Shafto Robertson was well known for her acting, as was also her sister Fanny. The children derived their gifts from their parents, who were both actors.

As a child Dame Madge made her first appearance on the stage at the age of five in a play called "The Struggle for Gold." Once she played Mistress Ford in a scene from "The Merry Wives of Windsor" before the King and Queen. When, added to all these things, one knows that she wears one of the few bonnets left over from the Victorian era, one realises what a staunch and vigorous personality is hers.

The only other new play we have had this week is "The Cocoanuts," a farcical song and dance show of American origin. Since it is typically American, there will be an equal number of people who adore it and hate it. Terry and Pat Kendall and Enid Stamp Taylor contribute most of the fun and the best dancing.

"Dawn," or rather its release, is still hanging fire, and the Earl of Crawford, during a recent debate on the film in the House of Lords, said, "The only thing which could be said for "Dawn" was the fact that it was associated with an incomparable artist." That adjective "incomparable" of course, applies to miss Sybil Thorndyke, and though one may not agree with the first part of the Earl's statement—for "Dawn is an excellent film—one is heartily with him in his description of our greatest tragic actress.

Pamela Travers.

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Mr. J. Stables, of Bamborough, writes:—

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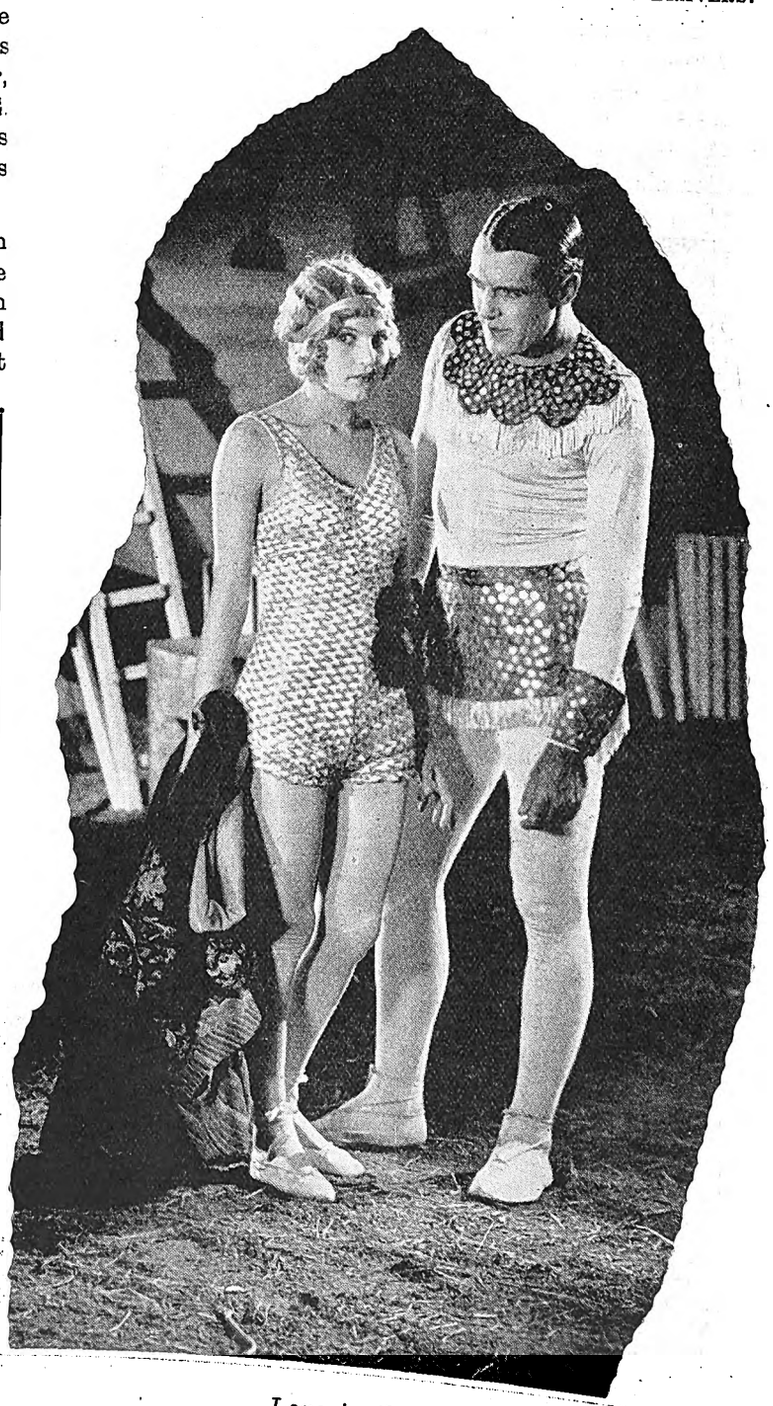

Love in the Circus.

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Syd Roy's Lyricals.

Syd Roy's Lyricals are a splendid combination of instrumentalists, singers and dancers who should be very popular in South Africa. They made their reputation first as a dance orchestra, and when they evolved their variety act and appeared in the London music halls, they were an instant success.

At the Prince of Wales' private dances, Syd Roy and his Lyricals were requisitioned to play, and every week-end during the last hunting season they played at Craven Lodge, the Prince's residence at Melton Mowbray when he is hunting with the Quorn.

Naturally, with so distinguished a patron, the Lyricals have not lacked engagements in high places, and their society reputation has made them extremely popular as a dance orchestra; all their enthusiasm goes into their music, and very spirited it is. Mr. Roy is the leader and pianist, and his manner, for all its quietness, is very forceful and effective. At the piano he goes through none of those contortions and antics which inferior players try to pass off as gay dance rhythm. Mr. Roy attracts attention to his music, not to his person, and the gaiety and abandon sparkle through the music until the listener's feet itch to dance.

After a performance at the Alhambra, in London, Mr. Roy told me something of the history of the combination.

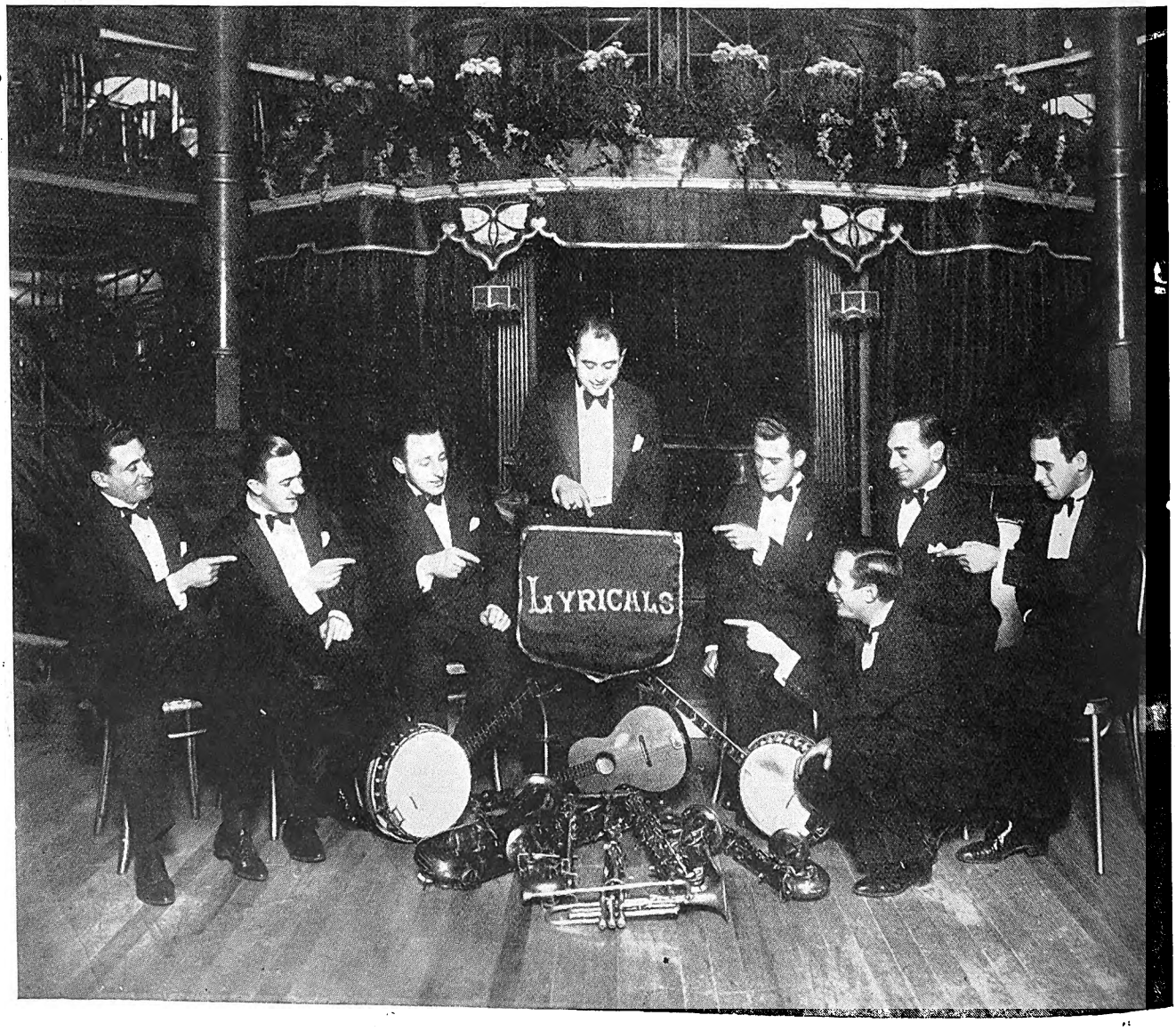
"We started as a dance orchestra seven years ago," he told me, "but we much prefer vaudeville work. It gives us a better chance to show what talents we have, and, of course, it is far less tedious and monotonous than jazz playing for hours on end.

"I started playing dance music as a hobby. I had—and still have for that matter—a manufacturing business, but music proved so much more lucrative and amusing that I decided to make manufacturing the sideline and playing my principal job. I formed the orchestra, and we soon had more work than we could manage. It is only three years since we went into vaudeville, and we have had almost constant work in one or other of the principal music halls ever since. Then for a long time we played nightly at the Café de Paris cabaret.

"All seven of the boys, my younger brother among them, joined me at the beginning," Mr. Roy went on, "and in all the seven years we have not had a single change in the personnel of the orchestra. A better bunch of fellows I could not wish to have. We are all friends, and we all work together contributing our individual ideas to evolve a bright and musical turn. Most of us were amateurs when we started, but you would not think so to see our dancers now.

"Two and a half years ago, Beryl Evetts joined us, after she had won the world's dancing championship at the Albert Hall from among 10,000 competitors. She is just as accomplished a teacher as she is a dancer. The Prince of Wales sent for her for tuition, and among her pupils have been many well-known society people."

Miss Evetts and her partner give stage and ballroom versions of all the latest dances as their contribution to this



Syd Roy's Lyricals.

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excellent act. Miss Evetts is a dark, beautiful girl, brimful of energy. Her stage dances are just as spirited and energetic as her ballroom modifications of them are graceful. I do not wonder that she won the "Star" championship in 1925, when there were 5,000 competitors, and then the world's championship at the Albert Hall the next December.

"I danced because I loved it," Miss Evetts told me. "I never thought about stage work until I won the championship and was offered a tempting engagement to dance at the Alhambra. The contest was on a Saturday night. On Monday I was on the stage. I joined the Lyricals soon afterwards and now lead a very busy life, for my teaching hours are very full."

Miss Evetts is the originator of the "Baltimore," the only one of the modern ballroom dances which has been passed by the Imperial Dance Society as being suitable for competition and as a standard dance. Mr. Roy suggested to Miss Evetts that she should compose a new dance for their act to the tune "Baltimore," by M. Lawrence Wright. With Mr. Barrie Oliver's assistance, Miss Evetts worked out the steps, combining the most graceful figures of other dances with innovations of her own. The "Baltimore" was first danced on the stage, and the dance teachers asked the originator to modify the dance for ballroom purposes. This she did, and demonstrated it to the Imperial Dance Teachers' Society at the Café de Paris. The dance soon became the rage and teachers came from all parts of the country to learn it.

In South Africa, Miss Evetts will give both the stage and ballroom versions of the "Baltimore," and this should be a great attraction in a country where nearly everybody dances.

Miss Evetts has a wonderful wardrobe, and I believe she spent nearer four hundred than three hundred pounds in dressing her act. Her frocks are gorgeous, and are so designed that they are equally suitable for slow moving or jaunty dances.

For the rest, it is sufficient to say that the act is excellent all round. The songs are well chosen and are catchy and melodious. The dancing and the singing and the instrumental numbers are all up to standard. South Africans will find the entertainment toothsome fare.

L.M.B.

Beryl Evetts, who won the world's championship at the Albert Hall, London, and who dances with Roy's Lyricals.

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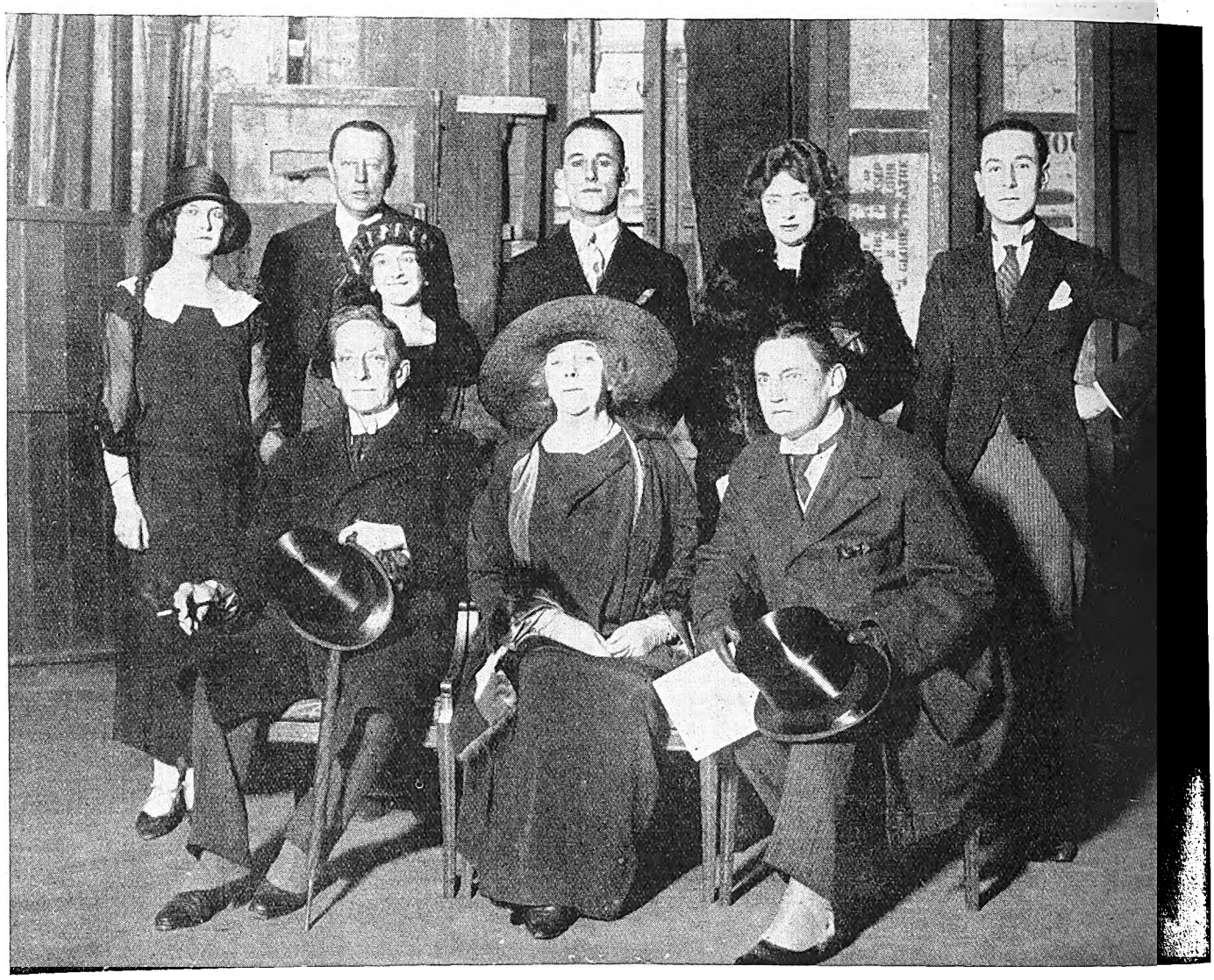

An interesting photograph taken a few years ago on the stage at the Globe Theatre. Front row: Sir Johnstone Forbes-Robertson, Lady Tree, Henry Ainley. In the back row, Carleton Hobbs on the extreme right.

Carleton Hobbs.

A new Shaw story was told to me the other day by Carleton Hobbs, who, as a member of the Sybil Thorndike-Lewis Casson Company, will shortly be coming to South Africa and will be seen in a series of plays.

At the recent production in London of "Mrs. Warren's Profession," which took place when the Censor's ban on the play was eventually lifted, Carleton Hobbs was chosen by Shaw himself for the part of "Frank Gardner." Though there were six other candidates for the part, he chose unhesitatingly the man he thought best fitted to play it. It will be remembered, by the way, that the late Arthur Bourchier played the part of "Sir George Crofts" in this production.

During the conversation between Shaw and Carleton Hobbs, the great dramatist asked the young man had he ever seen "Mrs. Warren" performed before.

"Yes," he replied, "once, and once only," and he mentioned the name of the company which had produced the play.

"And were you impressed?" asked Shaw.

"Well," replied the young man, "if I may speak candidly, I was not."

The great old man stroked his white beard, and his eyes twinkled merrily as he replied, with a half sigh: "Oh, well—oh, well. As Napoleon said when he heard of Trafalgar, 'I cannot be everywhere.'"

Carleton Hobbs has had the most interesting stage career. He has to his credit many prizes for theatrical competitions, and, when studying at the R.A.D.A., he was awarded the gold Bancroft medal, which is the highest honour any student can achieve, and also Gerald du Maurier's prize for imagination in stage work. These are the things which help a half-fledged artist to fly, and, very shortly, Carleton Hobbs was flying bravely in "London Life," a play by Arnold Bennett, which was produced at Drury Lane.

After playing several important parts in different shows, his great chance came in a piece which was too highbrow to be generally popular—"Prisoners of War." In this he played the part of a young Flying Corps subaltern, one who was, incidentally, the only sympathetic character in the play.

Later on, he was with Miss Sybil Thorndike in the closing weeks of "Saint Joan." He was understudying an important part and at the same time playing the part of one of the executioners. He recounted humorously how cold he felt when he had to put on the garb of the executioner, which consisted of little more than a very small bathing suit.

"I wore," he said, "on the top of my head a large, high hat, the sort of sartorial edifice in which executioners of the old days apparently indulged. Upon the first occasion when I was thus decked out, I emerged on the stage shivering violently, and trying at the same time to present a grisly and terrifying aspect. When she was waiting for her cue in the wings, Sybil Thorndike saw this mixture of cowardice and cruelty, and burst with laughter at the sight of her shivering executioner.

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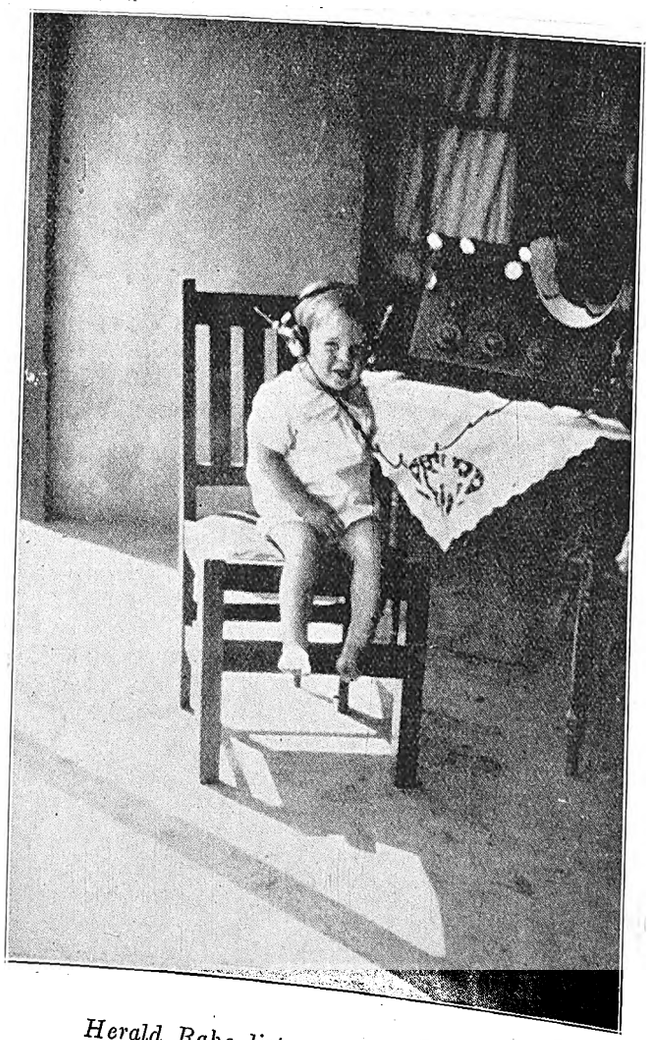

Herald Rabe listens-in at Piet Retief.

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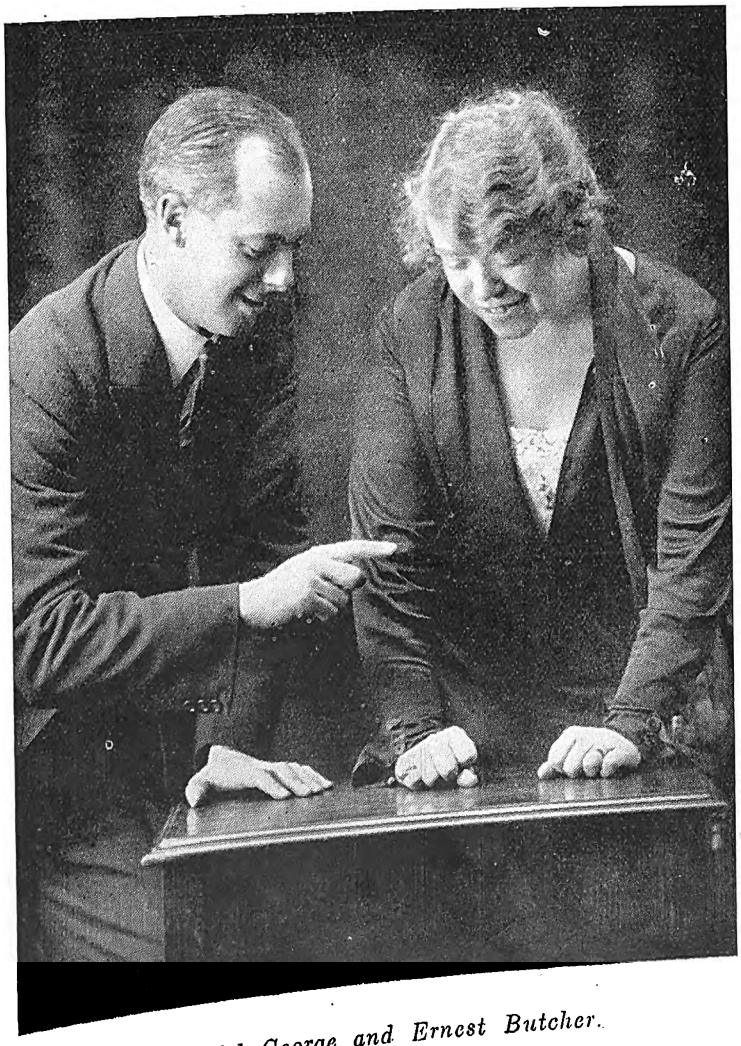
George and Butcher.

Two English Humourists.

South Africans are fortunate in attracting Muriel George and her husband, Ernest Butcher, to their shores. Other countries have wanted these popular artists, but their bookings during the last few years have been so heavy that they have never been able to get away for any length of time. In the last seven years they have had 44 engagements at the Coliseum—a record for any English artists.

When I saw them in their London home they were busy selecting their songs for the South African tour and wondering what would appeal to South African audiences. I assured them that if they gave South Africans what they gave English audiences—the lovely melody, sound sentiment, wholesome humour and the humanity in the old folk lyrics and the comedy duets that form the most delightful part of their repertoire—they would not lack for genuine and whole-hearted appreciation.

Both these artists are excellent singers, and in the particular form of art they have developed they are unrivalled. They not only sing and act their folk songs and comedy duets, they actually live in them themselves, and have the gift of making their audiences live them too. Mr. Butcher uses no properties. Miss George uses only a Paisley shawl, that was her grandmother's, and a pair of spectacles. Yet, when she sings "The Farmer's Eldest Daughter," you would, in thinking of it afterwards, swear that she had worn a sunbonnet. She was once greatly amused by a Manchester critic, who wrote that she was using more properties than formerly. "All we had," Miss George said, "were the same spectacles and the same old shawl. I always wear picture frocks which belong to no definite period and which seem to suit all the songs we sing."



Muriel George and Ernest Butcher.

Mr. Butcher was trained by Mr. Frederick King at the Royal Academy, and although he was most successful on the concert platform, the gift of quiet humour, which is one of his best assets, demanded expression.

"My mother was a country women," he told me, "and the country songs she knew so well and sang to me as a child always fascinated me. I went into the subject, and found many charming old songs and ballads that were never heard outside their native villages. Many of them I re-wrote in the form of duets, and, although they appealed to me from the very first, I confess I was surprised to find how keenly they were appreciated in the music-halls. It all goes to prove that it is the simple joys and sorrows, the homely happenings that are the same in every age, that make a universal appeal."

Several of their most popular songs are of Mr. Butcher's own composition, and if he were less modest about his own talents and accomplishments, he could release a few more from his drawerful of unpublished scores for the delight of his audiences.

"I was never a highbrow," Miss George told me in her delightfully merry fashion. "My father was a professor at the Royal Academy and my mother was a professional singer, but although they taught me a great deal, I did not have what might be called an orthodox musical education. The music-hall claimed me while I was still a child, and at 18 I was playing lead in musical comedy. Jose Collins and I started together in that delightful musical play, "Three Little Maids." Then I was with H. G. Pellissier's Follies—an experience that trained one very perfectly in music-hall art.

"It was just before the war that I first met "Butch," Miss George went on. "We were both in the same concert party, and after giving a joint recital which was a great success, we decided to form a partnership off and on the stage. Then came the war and my husband went off to the front. I carried on in concert parties, and while I was in Margaret Swail's party I frequently sang to South Africans in camp at Woking. They were a fine crowd of men, and I am looking forward to meeting many old friends amongst them when I go to South Africa."

When the war was over, Miss George and her husband started together again and did several concerts for the Sunday league, besides several big provincial tours. Their first engagement at the Coliseum was a tremendous success, and they have packed this greatest of English music-halls every time they have been there since. Ballad songs, humourous sketches of every type sung and acted in their inimitable style are always popular, but an English audience likes best the folk songs that only George and Butcher can give them.

Three years ago these two artists began to broadcast, and since then have become about the two most popular people on the air. The B.B.C. is inundated with requests to have the folk-singers included in the programme.

"We both of us like broadcasting immensely," Miss George told me. "To begin with, the studio people are most helpful, and there is an atmosphere of friendliness between artists and management that is lamentably lacking in many English theatres. This same friendliness, however, we have found in the London office of the African Theatres Limited, and that is encouraging us to think that, if the South African audiences like us, from our point of view, our tour is going to be a thoroughly pleasant one."

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On With The Dance.

Many South African hostesses are feeling very disturbed over the hold which the one-partner system has gained over the majority of our dancers. They claim that the custom is robbing entertaining, as far as dancing is concerned, of most of its pleasures. In fact, I have heard several hostesses declaring that if the custom persists they will have to give up holding dances altogether.

"The modern dancer seems to have no idea that there are certain duties—or, at least, courtesies—which the guest may reasonably be expected to comply with," one lady much given to entertaining informed me. "The young people of to-day seem to think that the only thing that their hostess can reasonably expect of them is that they shall enjoy themselves in their own sweet way, eat the food she provides for them, and clear off to somewhere more amusing as soon as they begin to feel bored. That there is any obligation on their part to consider their hostess and the other guests, that it is reasonable to expect them to dance with anyone other than their own especial partner, it never occurs to them."

And then this good lady proceeded to enumerate the faults of commission and omission of the modern dancer, with particular reference to one-partner system, which, she informed me, was killing the private dance. It was almost impossible, she said, to run a successful private dance nowadays owing to this custom of one man (and/or girl), one partner. The inevitable result was that guests who came unaccompanied were converted, willy-nilly, into wallflowers, and could, as far as the one-partnerites were concerned, remain so throughout the entire evening.

"In most cases it is useless to introduce one of your male guests to a partnerless girl, for he will merely talk with her for a few moments, then hurry away to his own partner. It will scarcely occur to him that the polite and obvious thing to do is to ask her for a dance, and if it does occur to him he will excuse himself by the thought that if he did so he would leave his own partner alone during the dance."

This difficulty of getting guests to dance with one another had "finished" her as far as holding private dances, she informed me. The strain of trying to find partners for partnerless guests was too great in proportion to the small amount of pleasure or gratitude that the guests usually showed. Hers is an opinion that is, I know, shared by a good many South African hostesses.

But this question of single partners extends a good deal beyond private dances, and there are many dancers whose opinions are entitled to respect who declare that the system is largely responsible for the slump that has been felt in ballroom dancing in recent months. They declare that the habit of dancing always with the one partner has resulted in a general feeling of boredom with dancing, and that it is only when variety is reintroduced into the ballroom by means of a return of the custom of changing partners that the full popularity of the pastime will return.

I feel that the one-partner system has been thoroughly overworked in South Africa, and though I am fully prepared to admit that in many cases it is the ideal and most pleasurable system from the dancers' point of view, I cannot blind myself to the fact that the custom has been responsible for considerable harm to the popularity of ballroom dancing.

In the case of expert dancers, whether professionals or top-notch amateurs, there can be no denying that the custom of invariably dancing with the same partner has

"Oh! La! La!" A dainty dancer in "The Monkey Talks," coming to the Orpheum, Johannesburg, on April 26th.

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A charming group in "The Country Doctor," which features Rudolph Schildkraut and comes to the Alhambra, Capetown, on April 23rd.

"Afraid to Love" will also be screened in Capetown, but at the Grand on the same date.

a lot to commend it. It is a self-evident fact that the highest perfection of ballroom dancing can only be attained when both the dancers in a couple are thoroughly acquainted with one another's steps, movement and, above all, style. Only by constantly dancing together can anything like perfection of synchronised movement hope to be obtained. and so, in the case of those whose profession is affected by the standard of their dancing, or in the case of those amateurs whose chief concern is the perfection of their movements, the obvious and only thing to do is to dance constantly, and practically exclusively, together.

But in the case of the ordinary average dancer the matter is different, and I feel that many dancers of average ability are making a great mistake in adhering to the one-partner system. Their dancing abilities are not great enough for them to reap the full benefits of the one-partner system, while the sense of monotony that the system is liable to induce may make them dissatisfide with dancing altogether.

I feel that ballroom dancing in South Africa would go ahead much quicker if there was freer interchanging of partners, and it is a point, I think, that many dancers of average ability might do well to consider. Anything that tends towards monotony in the ballroom should be got rid of as quickly as possible, and I think that the average dancer wouldn't be far wrong if he started by getting rid of, or, at least, considerably modifying, the one-partner system.

The Ballroom Sheik.

MILKA & VELMA SUCHARD'S CHOCOLATE

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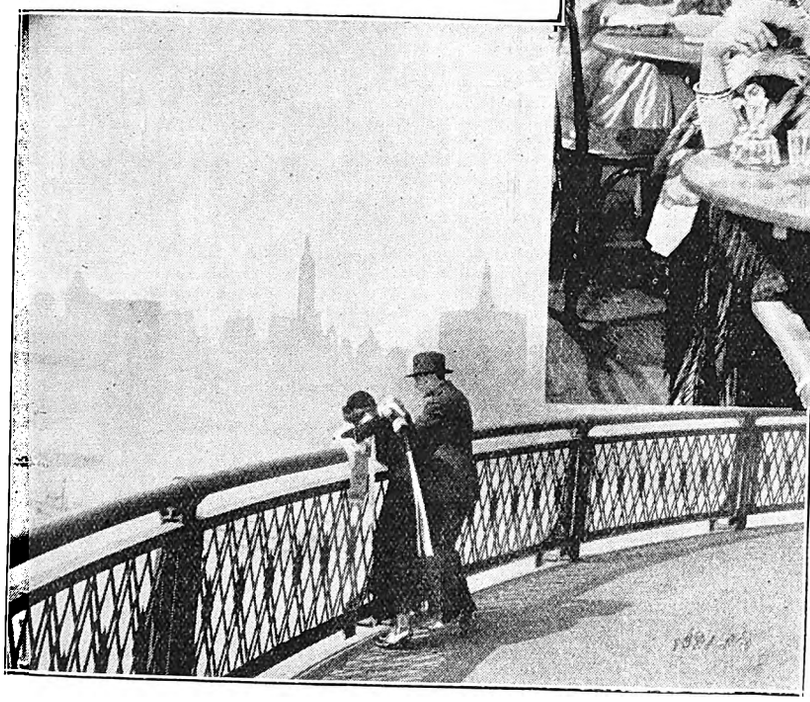
"New York."



This film, packed full of incident, features Ricardo Cortez, Lois Wilson and Estelle Taylor, and comes to the Orpheum, Johannesburg, on April 23rd.

Les Omero.

Since their names are Ambrosio and Eduardo, we need no telling that they hail from Italy. Milan, beautiful Milan, that home of lovely singing and fine architecture, was their birthplace, and they have good reason to be proud of their native city.

But let us talk about Les Omero themselves. They are Gladiatorial Equilibrists. That is a very large mouthful, but they perform such large and extraordinary feats that they are entitled to describe themselves with long words.

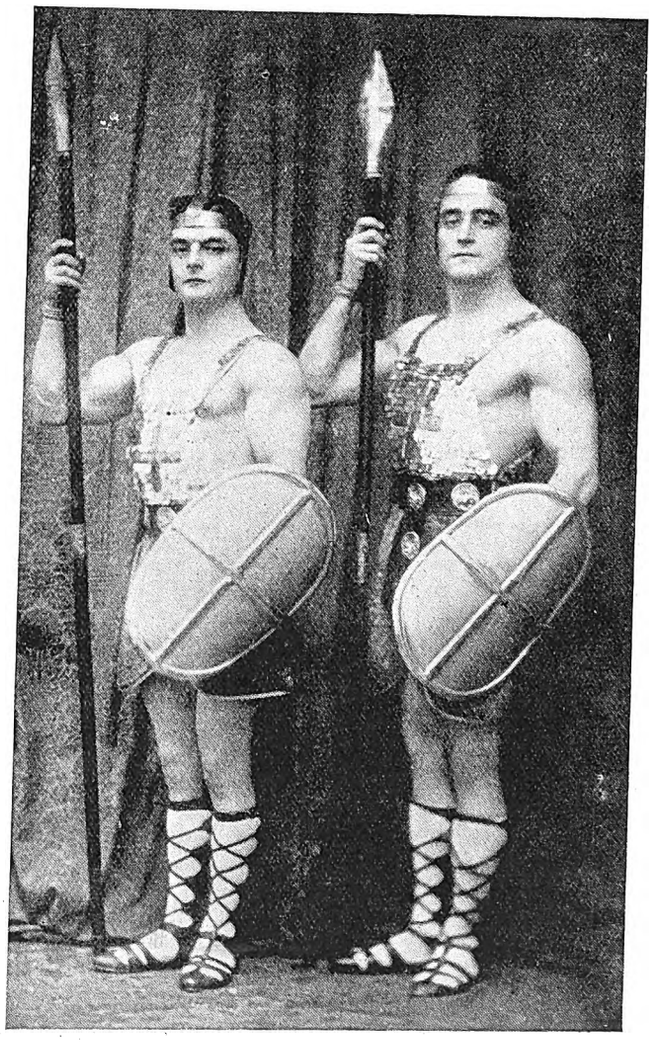
Irresistibly, when one sees them, one is reminded of those old Roman arenas in which the men fought with spears and shields, and wrestled, and performed feats of an acrobatic and gymnastic kind to please the Caesars. Les Omero wear the costume of those old Gladiators—the bronze and silver corsage, from which depends a kind of short metal skirt, which is bound at the waist by a belt of leather trimmed with gold medallions; added to this they wear buskin sandals upon their feet and carry in their hands shields of ebony and silver and spears of the same gleaming metal.

Presently they fling off their metal skirts and begin their act. And what an act it is!

Here are a pair of equilibrists such as I have never seen before; their strength is more than amazing—it is miraculous. Eduardo, balancing his shield in his right hand, allows Ambrosio to fix the two spears into the shield and to perform upon them as though they were a trapeze—the most extraordinary gymnastics.

It sounds simple enough in the telling, but one has to see this feat to realise its magnificence and its difficulties.

Is it any wonder that when these two performers appear in the Cirque d'Hiver in Paris the French people become frenzied with enthusiasm and delight? When one remembers that Paris is the most critical city in the whole world, one realises that the act of Les Omero is indeed a rare one.



Les Omero open at the Apollo, Germiston, on April 23rd.

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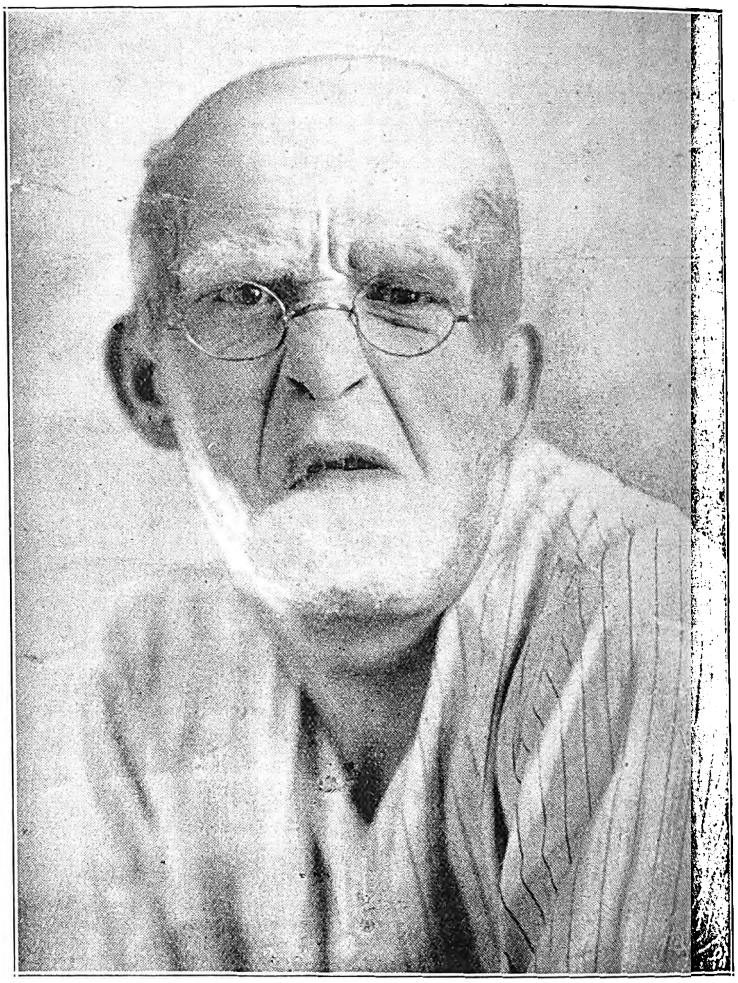
"The Student of Prague" is a very fine film which comes to the Bijou, Johannesburg, on April, 23rd.



Everyone in South Africa knows this delightful "old" man Phil Rich, who with his partner Miss Adair, is to be at the Grand, Port Elizabeth, on April, 23rd.

A Prima Donna's Day.

By Maria Jeritza.

["Jeritza," the world-famous soprano, is in private life the Baroness Popper, and is well known to South African audiences through the medium of the gramophone.]

I fear that the story of my daily life will disappoint the sensation-mongers. The routine of it is simple. As a rule, I rise at nine and eat a light breakfast: eggs, rolls with butter, and coffee; then, at one-thirty, I have a more substantial lunch—my principal meal. Every afternoon I try to get two hours of complete rest and relaxation in bed, and if the time and weather are favourable, I take a little walk or ride.

I have no hard and fast rule for practice. When I am studying new rôles in the summer, I may practice as long as two or three hours a day, at intervals, but never a whole hour at a time. I may, for instance, work for fifteen or twenty minutes, and then let an hour or so pass before I begin again. I do certain routine exercises every day, and sing the scales in different *tempi*, beginning them *mezza-voce* and gradually working up to a full, sustained tone. The Marchesi *vocalises* and *solfeggios* which include ornamental and *bravura* passages—aside from those in the rôles themselves—supply me with material for *coloratura* study.

A Spartan Day.

During the season, while I am singing at the opera without interruption, my practising, except the rehearsals—which are the hardest kind of practice in themselves—is confined to a single hour a day. The matter of daily practice is complicated by one's meals, since one cannot sing immediately after eating and, all in all, I never seem to have a spare moment on my hands. On the days when I have a big rôle to sing, I do not leave the house at all. I give every possible second to rest, so that I may be fresh and at my best for the evening.

Before the performance, at about five o'clock, I have a light meal, tea or coffee; I like my coffee in Viennese style, with plenty of milk. Then I go to the opera at least an hour before the curtain rises, for there are always many details to which I have to attend, together with my maid. I have to dress, I have to apply my make-up, I have to see that all changes of costume are laid out. The performance usually takes from two to three hours, and the first thing I do on arriving home is to take a hot bath and eat a little supper. It is quite out of the question for me to go out socially the night of a performance. I go to bed instead and the following morning sleep somewhat later than would be the case on other days.

No Late Suppers.

I give some time, of course, to the representatives of the Press who call, though an interview still seems to me

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a little intimidating. And then—something every woman will understand—I have to devote some attention to my clothes. In addition to this, I have a large daily mail. I might as well admit I am a poor correspondent, but this is due more to lack of time than inherent carelessness.

As may be seen, my social activities are comparatively few and far between. It is an exceptional day which does not see me in bed by eleven-thirty, and late suppers in restaurants or a visit to a cabaret where the air is heavy with smoke, are not to be thought of for a moment. Once in a great while I manage to see a new play at the theatre, attend an opera performance at which I am not singing myself, visit the "movies," or "kini," as we say in Vienna, or go to the home of some intimate friends and play a game of bridge.

Kathleen Lafla.

Kathleen Lafla laughed—she has a beautiful laugh, almost as musical as her voice. "Hobbies?" she said, for she was laughing at my question as to whether she had any hobbies not connected with her stage work. "No, I hate hobbies, or perhaps I should say that my hobby is being lazy. I love to watch other people playing cricket or football or tennis, but I like to watch them from the cool shade of a tree, safe in the feeling that I shall not have to get up shortly and join them."

One expects this kind of remark from Kathleen Lafla. One is sure that she would be the kind of person who would do something different. The thought of her vigorously playing at any sport is almost ludicrous. She is not in the least like the sporting English girl. This may, perhaps, be accounted for by the fact that she puts a great deal of imagination and energy into her singing and into her interpretation of songs.

For Kathleen Lafla does not merely sing a song; she interprets it to her audience with delicate and assured artistry. If she sings about April, she becomes the very incarnation of that lovely month. If she is singing a love song, every member of the audience assumes that he or she is that mythical "you" to whom she is singing. To be able to do this effectively is, you will admit, a very rare gift.

Her gowns are not the least important part of her equipment. She wears delicate, fragile, swirling things, which are made apparently out of flower petals and leaves—soft things that have no sharp lines or corners about them.

Apropos of her gowns, Kathleen Lafla told me a story of how, when she and Mona Grey, the famous mimic, were on the same bill at a theatre in Edinburgh, the husband of Mona Grey's landlady went to see the show.

"The next day," said Kathleen Lafla, "he remarked to Mona: 'Well, Miss Grey, I didn't think much of the show last night. There was nobody very good on, except the girl with the enormous voice which was too big for her. It seemed to float up and round the theatre and not to belong to her at all. And do you know, when she came out, I thought she was a piece of walking mist—wouldn't have missed her for anything.' There! You see what poetic praises my tulle frock brings me."

Kathleen Lafla, by the way, has been painted many times by famous English artists, and her portrait has often been hung in the Academy.

On the beach—a practical outfit.

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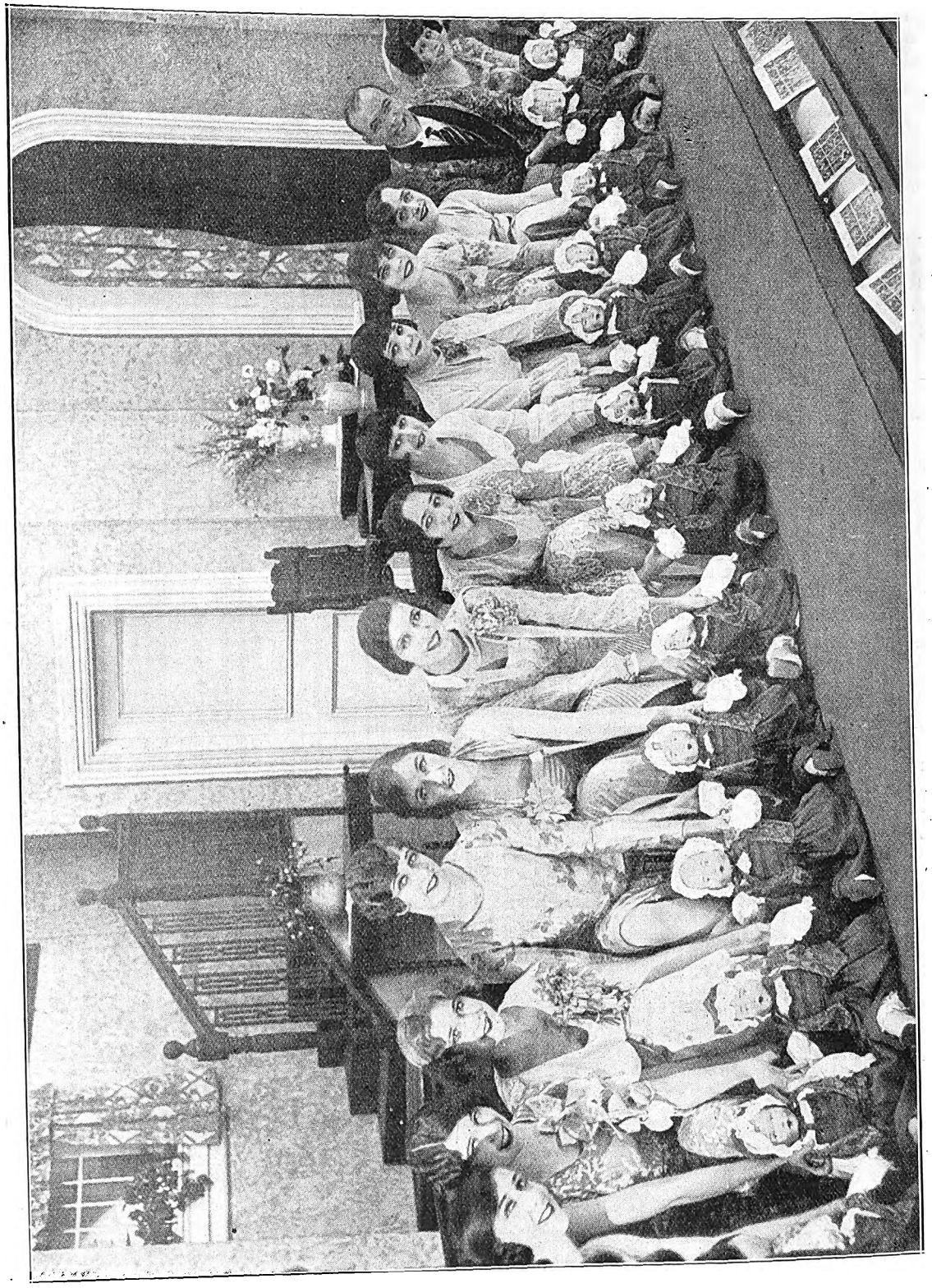

Some of the pretty girls and their dollies in "Queen High." Edgar Stanmore (George B. Nettleton) aids and abets them.
"Star" Photo.

Wonderful Studies of Men, Women and Children by Henry Treisman, Artist and Photographer, Johannesburg.

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"QUEEN HIGH."

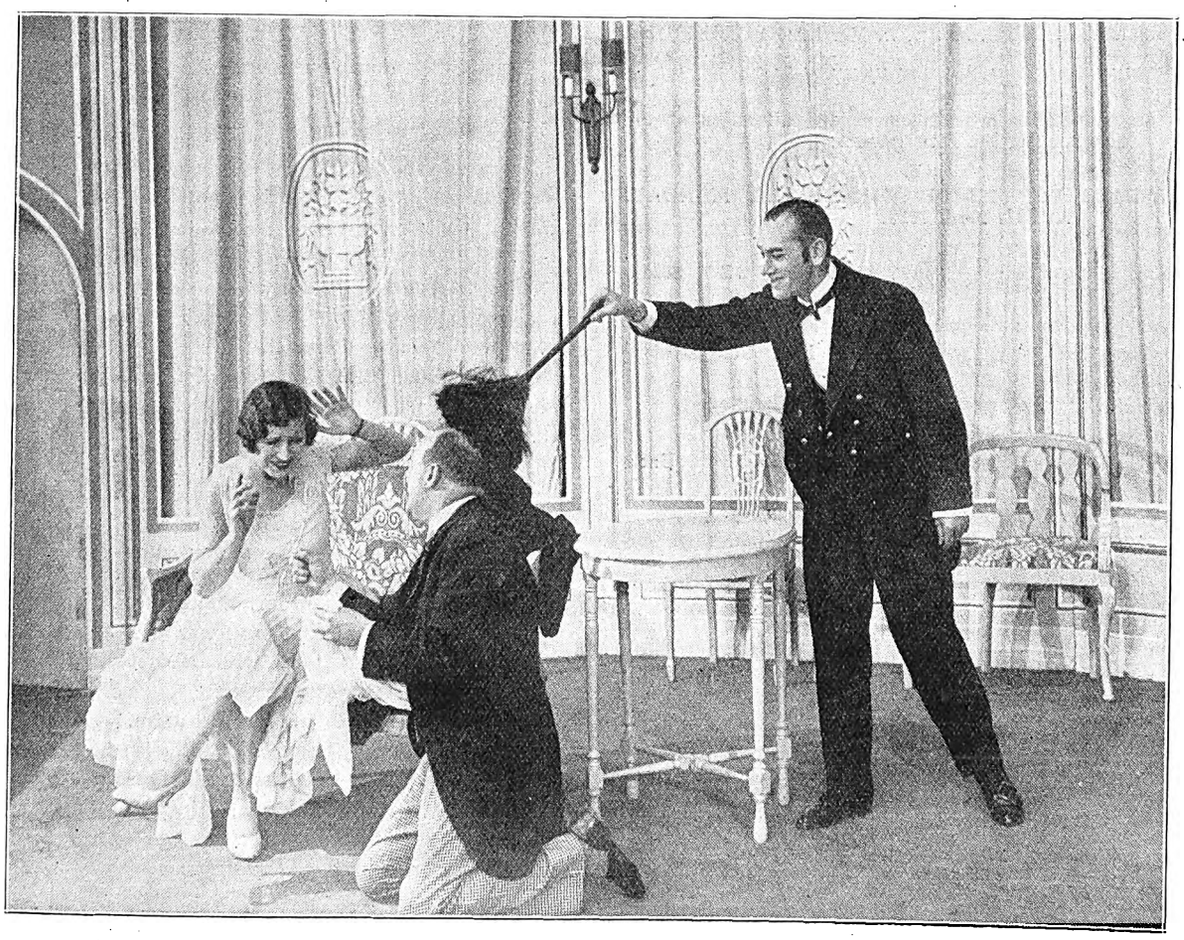
Apart from the excellence of the acting, the tuneful numbers and the pretty settings, "Queen High" is well worth seeing, if only for the exquisite dresses which are one of its great features.

Throughout the play the chorus look delightful, first as the garter models—short grass-green silk frocks with tiny aprons of pale pink, the whole lined with tissue and handsomely embroidered, later in chic polo outfits, then in really lovely evening gowns, each one a dream, and as a finale, chiffon, layers and layers of chiffon in autumn tints, golds, brown and green and cheeky little bonnets.

Renee Hamilton wears some very smart clothes, a green two-piece outfit and hat in the first scene that is very pretty. One loves her coat of mauve ring velvet edged with deep white fur and made on long close fitting lines and full skirt effect. With it is worn a mauve velvet hat with a crown of silk. Her peach evening gown of satin broche is exquisite with its tiers and bow on the corsage with long ends. Perhaps, most beautiful of all is the turquoise blue georgette made with full panniers and uneven hem that is beaded in silver and has a large chrysanthemum on the shoulder.

Gay Jukes looks very dainty in her clothes, notably, a primrose georgette embroidered in rose and green and worn with a small yellow satin coatee, a white gown that glitters with dew-drops and for the office powder blue made with a tight fitting bodice from which depend two tabs of fringes over the accordian-pleated skirt.

Doris Sparrow has a wonderful blush rose georgette, myriads of frills over wired panniers and a shorter under-skirt of pink, the corsage is spangled with diamante. Her floral gown of pink, white and green is very dainty, and in the first act she wears a white ensemble embroidered in scarlet and a small white hat.



Doris Sparrow (Mrs. George B. Nettleton), Edgar Stanmore (George B. Nettleton) and Jimmy Taylor (T. Boggs Johns) in "Queen High."

["Star" Photo.

Have Baby Photographed Before the Dimples Go! By Henry Treisman.

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All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, APRIL 23rd, 1928.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping News.

3.30 n.m. Woensdag: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Karel).**

4.0 p.m.: Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half Hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture).

6.30 p.m., daily, except Sunday: Close down.

8.0 p.m., Saturday: Weather Forecast, General News Service.

8.50 p.m., Tuesday and Wednesday: General News Service.

9.0 p.m., Monday Thursday and Friday: General News Service.

12.0 noon, 4.0 p.m, 7.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

MONDAY, APRIL 23rd, 1928.
ST. GEORGE'S DAY AND
BIRTHDAY OF WILLIAM SHAKESPEARE.
7.0—EVENING PROGRAMME.

7.0 — 1. Waltz: "Casino Tanze" ... ... Gung'l.
"JB" Studio Orchestra.

7.10— 2. Baritone:
(a) "Sigh no more." Words by Shakespeare; Music by ... ... Aikin.
(b) "The Arrow and the Song" ... ... Balfe.
(c) "Phyllis has such Charming Graces" —arranged by Lane Wilson.
Mr. Walter Rees.

7.20— 3. Selection: "The Rose" ... ... arranged by Myddleton.
"JB" Studio Orchestra.

7.35— 4. Soprano: Group of Shakespearean Songs:
(a) "Crabbed Age and Youth."
(b) "Should he Upbraid."
(c) "Where the Bee Sucks."
Miss Ivy Nankervis.

7.45— 5. Overture: "Merry Wives of Windsor" ... ... Nicolai.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Talk: "Food, Fitness and Figure," by **Miss Higham.**

8.25— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Baritone:
(a) "Mary of Allendale" ... arranged by Lane Wilson.
(b) "There is a Flower that Bloometh" (from "Maritana") ... ... Wallace.
(b) "Drink to me only" ... ... arranged Quilter.
Mr. Walter Rees.

8.45—11. Suite: "On Jhelum River" ... ... A. W. Finden.
"JB" Studio Orchestra.

9.0 —12. **General News Service.**

9.5 —13. Jazz: **"JB" Studio Orchestra.**

9.15—14. Soprano: Group of Old English Songs.
Miss Ivy Nankervis.

9.25—15. Weekly Sports Talk: "Rugby Preparation," by **Mr. W. D. Powell.**

9.40—16. **Miscellaneous Programme.**

10.30—Close down.

TUESDAY, APRIL 24th, 1928.
7.0—EVENING PROGRAMME.

7.0 — 1. Waltz: "Leo Patineurs" ... ... E. Waldteufel
"JB" Studio Orchestra.

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7.10— 2. Mezzo:
(a) "My Dearest Heart" ... ... Arthur Sullivan.
(b) "Arise, O Sun" ... ... Maude Craske Day.
(c) "I Passed by your Window" ... ... May H. Brahe.
Miss Eleanor Bonami.

7.20— 3. Suite: "Bohemian" ... ... J. Ord Hume.

7.35— 4. Baritone:
"JB" Studio Orchestra.
(a) "Sei Vendicata" (from "Dinorah") ... Meyerbeer.
(b) "O, Lovely Night" ... ... Landon Ronald.
(c) "Ideal" ... ... Tosti.
Mr. E. Cattani.

7.45— 5. Selection: "The Girl in the Taxi" ... ... J. Gilbert.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. "A Trip Round the World," No. 5: "Holland."

8.25— 9. Overture: "Per Omnes" ... ... L. Chomel.
"JB" Studio Orchestra.

8.40—10. Saxophone Solo: "Vision D'Amour" ... ... Wiedoft.
Mr. G. E. Spencer.

8.45—11. Mezzo:
(a) "The Songs my Mother Sang," Arthur E. Grimshaw.
(b) "Good Morning, Brother Sunshine," Liza Lehmann.
(c) "Charmaine" ... ... Erno Rapee and Lew Pollack.
Miss Eleanor Bonami.

8.55—12. **General News Service.**
RELAYED TO DURBAN:

9.0 —13. Songs: **Mr. Lago Clifford.**

9.10—14. **Vaudeville Act,"** relayed from Orpheum Theatre.

9.25—15. Jazz: **"JB" Studio Orchestra.**

9.35—16. Baritone:
(a) "Una vergine um angiol d'amore" (from "La Favorita") ... ... Donizetti.
(b) "All Mine Alone" ... ... H. Lyall Phillips.
(c) "Out of the Darkness" ... ... d'Hardelot.
(d) "O du mein Holder abendstein" ... ... Wagner.
Mr. E. Cattani.

9.45—17. **Miscellaneous Programme.**

10.30—Close down.

WEDNESDAY, APRIL 25th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Stradella" ... ... F. Flaton.
"JB" Studio Orchestra.

7.10— 2. Contralto:
(a) "Meadow Sweet" ... ... Brahe.
(b) "I Wonder if Love is a Dream" ... ... Forster.
Miss Minnie Bennett.

7.20— 3. Suite: "Hamlet" ... ... A. Thomas.
"JB" Studio Orchestra.

7.35— 4. Baritone: **Mr. William Matthews.**

7.45— 5. Selection: "L'Oncle Celestin" ... ... E. Audran.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. "Die Gans en die Nooi," 'n humoristiese verhaal deur **B. Northling Swemmer, M.I.S.A.**

8.25— 9. Selection: "La Traviata" ... ... G. Verdi.
"JB" Studio Orchestra.

8.40—10. "Talks on Business," No. 7, by **Mr. Arnold Smith.**

8.55—11. **General News Service.**
RELAYED TO DURBAN:

9.0 —12. Jazz: **"JB" Studio Orchestra.**

9.10—13. Contralto:
(a) "O, Flower Divine" ... ... Haydn Wood.
(b) "When the Dream is there" ... ... Leatham.
(c) "When my Ships come Sailing Home" ... Stewart.
Miss Minnie Bennett.

9.20—14. Waltz: "The Jolly Brothers" ... ... Vollstedt.
"JB" Studio Orchestra.

9.30—15. Baritone: **Mr. William Matthews.**

9.40—16. Excerpt from **"Queen High,"** relayed from Empire Theatre.

9.55—17. **Miscellaneous Programme.**

10.30—Close down.

THUURSDAY, APRIL 26th, 1928.

7.0—EVENING PROGRAMME.

(All Vocal Items will be rendered by members of St. George's Choir.)

7.0 — 1. Waltz: "Love Thoughts" ... ... E. Waldteufel.
"JB" Studio Orchestra.

7.10— 2. Part Song: "O Hush thee, my Babie" ... ... Sullivan.
The Choir.

7.13— 3. Instrumental Duet: "Brahm's Sonato in A Major for Piano and Violin."
Miss Griffith and Miss Bailie.

7.18— 4. Overture: "Lurline" ... ... Wallace.
"JB" Studio Orchestra.

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7.28— 5. Solo: "The Second Minuet."
Miss Wintour.

7.32— 6. Part Song: "Come, Gentle Spring" ... ... Haydn.
The Choir.

7.37— 7. Jazz: **"JB" Studio Orchestra.**

7.47— 8. Solo: "The Trumpeter."
Mr. Shed.

7.51— 9. Duet: "Mountain Lovers" ... ... Squil.
Miss Brodie and Mr. T. Ingles.

7.55—10. **Weather Forecast.**

8.0 —11. Solo: "The Border Maiden" ... ... Berger.
Mrs. Hogg.

8.4 —12. Part Song: "Corn Rigs" ... ... Archer.
The Choir.

8.9 —13. Jazz: **"JB" Studio Orchestra.**

8.19—14. Solo: "The Enchantress" ... ... Hatton.
Miss Ramsay.

8.23—15. Pianoforte Solos
(a) "Pastorale Sonata" ... ... Scarlatti.
(b) "Flying Moments" ... ... Leo Livens.
Miss Bailie.

8.28—16. Part Song: "The Three Fishers."
The Choir.

8.33—17. Suite: "Algerian Nights" ... ... L. Gregh.
"JB" Studio Orchestra.

8.45—18. Solo: "Sea Haven" ... ... Sanderson.
Mr. T. Ingles.

8.48—19. Part Song: "Wi' a Hundred Pipers" ... ... Patterson.

8.51—20. **General News Service.**

9.1 —21. Selection from Ballet: "Secilian Vespers" ... ... Verdi.
"JB" Studio Orchestra.

9.12—22. Solo: "The Pipes of Pan" ... ... Monckton.
Miss Brodie.

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9.15—23. Instrumental Trio: "The Bohemian Girl" ... ... Bucham.
Mesdames Jones, Cooper and Mr. Jones.

9.21—24. Talk: "High and Low Tension Batteries and their Care" (continued), by **Mr. W. Hilarius.**

9.31—25. Part Song: "The Miller's Wooing" ... ... Faning.
The Choir.

9.36—26. Jazz: **"JB" Studio Orchestra.**

9.45—27. **Miscellaneous Programme.**

10.30—Close down.

FRIDAY, APRIL 27th, 1928.

6.45—EVENING PROGRAMME.

6.45— Weekly Agricultural Talk (arranged by the Department of Agriculture): "The Preparation of By-Products from Citrus Fruit," by **Dr. de Villiers** (Division of Chemistry).

7.0 — 1. Overture: "Orpheus in the Underworld" ... ... Offenbach.
"JB" Studio Orchestra.

7.10— 2. Soprano: Songs by **Miss Beatrice Alexander.**

7.20— 3. Fantasia: "La Favorita" ... ... Donizetti.
"JB" Studio Orchestra.

7.35— 4. Baritone:
(a) "Beyond the Dawn" ... ... Wilfred Sanderson.
(b) "King of the Clouds" ... ... Geo. F. Lewis.
Mr. John Macfarlane.

7.45— 5. Waltz: "The Merry Peasant" ... ... L. Fall.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Sketch: **"JB" Studio Dramatic Company.**

8.30— 9. Suite: "Three Spanish Dances" ... ... M. Moskowski.
"JB" Studio Orchestra.

8.40—10. Soprano: Songs by **Miss Beatrice Alexander.**

8.50—11. Jazz: **"JB" Studio Orchestra.**

9.0 —12. **General News Service.**

9.5 —13. Baritone:
(a) "You will never Grow Old."
(b) "You've got your Mother's Eyes."
(c) "The Old Clock."
—(Songs from "Golden Hours"), Frederick Drummond.
Mr. John Macfarlane.

9.15—14. Monthly Talk on Jewish Topics by **Mr. L. A. Shand.**

9.30—15. **Miscellaneous Programme.**

10.30—Close down.

SATURDAY, APRIL 28th, 1928.

7.0—EVENING PROGRAMME.

7.0 —1. Dinner Hour Music by **"JB" Studio Orchestra.**

8.0 —2. **Weather Forecast. General News Service.**

8.10—3. **Radio Auction Bridge.**

8.30—4. **Dance Programme,** relayed from St. James' Restaurant.

11.45—Close down.

N.B.—The Programme between 9.0 and 10.0 p.m. will be relayed to Durban.

SUNDAY, APRIL 29th, 1928.

FIRST SESSION.

3.30 p.m. **Gramophone Recital.**

5.0 p.m.—Close down.

SECOND SESSION.

7.30 p.m. Relay of Service from **Wesleyan Central Hall.**

THIRD SESSION.

EVENING PROGRAMME.

8.45—1. Overture: "The Bohemian Girl" ... ... Balfe.
"JB" Studio Orchestra.

8.55—2. Baritone:
(a) Recit, "I Feel the Diety Within"; and Aria, "Arm, Arm, ye Brave" (from "Judas Maccaebeus").
(b) "O, Pure and Tender Star of Eve" (from "Tannhauser") ... ... Wagner.
Mr. D. Maitland Beagrie.

9.5 —3. Fantasia: "La Tosca" ... ... Puccini.
"JB" Studio Orchestra.

9.20—4. Violin Solo: **Mr. J. S. Schulman.**

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9.26—5. Suite: "Les Deux Pigeons" ... ... E. Messager.
"JB" Studio Orchestra.

9.35—6. Baritone:
(a) "Honour and Arms" (from "Samson") ... ... ———
(b) "Why do the Nations" (from "The Messiah") —Handel.
Mr. D. Maitland Beagrie.

9.45—7. Selection: "Martha" ... ... F. Flotow.
"JB" Studio Orchestra.
10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. G. R. MONTFORD.
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MONDAY, APRIL 23rd, 1928.

12.30 **Lunch Hour Session:—**
Mezzo Contralto:
(a) "Angels Guard Thee" ... ... Godard.
(b) "Honey" ... ... Van Alstyne.
Miss Stanley Driver.
Baritone:
(a) "Remembrance" ... ... Talworth.
(b) "Friend O' Mine" ... ... Sanderson.
Mr. W. Cummings.
Pianoforte:
(a) "In a Persian Market" ... ... Ketelbey.
(b) "Love's Serenade" ... ... Percy Elliott.
Zanoni Evans.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A Story by **Aunt Janet** of the Library. Piano Solos by **Uncle Fred** and a Chat with **Aunt Isobel** about the Children of Other Days: (5) Henry—the Boy of the Middle Ages. A Short News Bulletin and Birthday Greetings.

5.15 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in Afrikaans).
Light Music.

7.30 **Dinner Hour Session:** The Wireless Orchestra:—

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 **Talk No. 1 on "Hygiene,"** by **Dr. G. H. Gunn,** Assistant Medical Officer of Health.

8.25 "Music Box Revue" ... ... Berlin.
The Wireless Orchestra.

8.35 Contralto:—
(a) "Che Faro" ("Orfeo ed Euridice") ... ... Gluck.
(b) "Ships that pass in the Night" ... ... Stephenson.
Miss Rosa Kerdachi.

8.45 **General and Local News.**

8.55 Morceau: "Rondes des Lutins" ... ... Razigade.
Valse: "La Gitana" ... ... Bucalossi.
The Wireless Orchestra.

9.5 Violin: "Caprice Viennois" ... ... Kreisler.
Mr. Sterling Robbins.

9.10 Tenor:—
(a) "Star of the Desert" ... ... Bonheur.
(b) "The English Rose" ("Merrie England"), German.
Mr. Dai Griffiths.

9.20 Airs from "Veronique" ... ... Messager.
The Wireless Orchestra.

9.30 Organ: "Falling in Love with You." **Jesse Crawford.**

9.34 Contralto:—
(a) "Still wie de Nacht" ... ... Bohm.
(b) "Ombra mai Fu—Largo" ... ... Handel.
Miss Rosa Kerdachi.

9.44 Pianoforte: "Valse Caprice" ... ... Chaminade
Miss Elvia Rayner.

9.48 Tenor:—
(a) "In an Old-Fashioned Town" ... ... Squire.
(b) "A Farewell" ... ... Liddle.
Mr. Dai Griffiths.

9.58 **Jazz Item.**

10.0 Close down.

TUESDAY, APRIL 24th, 1928.

12.30 **Lunch Hour Session:** The Station Trio.
Soprano:
(a) "The Pipes of Pan" ... ... Monckton.
(b) "Break O' Day" ... ... Sanderson.
Miss Ellen Cason.
Mezzo Soprano:
(a) "Loves Garden of Roses" ... ... Haydn Wood.
(b) "Flower Song" ("Faust") ... ... Gounod.
Mrs. Allenby Warren.
The "Pruchner" Player Piano.
Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

5.0 **Children's Corner:** "The King's Night of Terror," the Story of Robert, King of Sicily, from the Poem by Longfellow, told by **Aunt Isobel.** Fun and Frolic for the Family. Birthday Greetings and Riddles.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:—**
"Special Request" Gramophone Records.
Baritone:
(a) "O could I but express in Song" ... Malashkis.
(b) "Croon Island" ... ... Mees.
Mr. Jack Grant.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**
"MEMORIES OF OTHER DAYS."

8.1 Gavotte: "Pas de Fascination" ... ... Nilssen.
The Station Orchestra.

8.5 Soprano: "Old Folks at Home" ... ... arranged by Edis.
Miss Elsie Smith.

8.10 Musical Monologues: "A Fallen Star" ... ... Chevalier.
Mr. George R. Montford.

Holidays.

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8.15 Love Song: "A Toi" ... ... Elliott.

The Station Orchestra.

8.20 Soprano: "Scenes that are Brightest" ("Maritana") —Wallace.

Miss Elsie Smith.

8.25 Polka: "Bicyclette" ... ... Lebeuf.

The Station Orchestra.

8.30 **Comedy Sketch: "A Penny Bunch,"** by **Neil Lyons and Vera Beringer.** Played by the **A.B.C. Dramatic Company.**

Characters: "Professor Alf Beeny" (a Pavement Artist), Mr. G. R. Montford; "Poppy Dyke" and "Sarah Moon," Flower Sellers, Miss Isobel Niven and Miss Margaret Anderson.

Scene: A London West End Street.

When the curtain rises, "Poppy Dyke," a young, good-looking flower-seller, typically dressed—purple skirt, bright blouse, brightly spotted neckcloth and large hat—is standing at the extreme left of stage, looking off. She carries a tray, or basket, containing violets slung from her shoulders by a strap.

"Sarah Moon" sits at the opposite side of the stage—extreme right. When the curtain rises she is also looking off. She is seated on a low stool, and by her side is a large basket containing daffodils. "Sarah" is plainly dressed, and wears a plain black sailor hat, brightly varnished, but otherwise of conspicuous severity.

The rise and fall of the curtain is denoted by the ringing of a bell.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, APRIL 25th, 1928.

12.30 **Lunch Hour Session:—**

Mezzo: **Kate Patterson.**

Pianoforte: "Compositions by Coleridge Taylor."

Elvia Rayner.

Light Music.

4.0 **Afternoon Session:** The Station Trio.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Station Trio.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital of Brunswick Records (supplied by Brunswick (S.A.), Ltd., 434, West Street).

7.13 Pianoforte Duet: "Air de Ballet," Op. 30 ... ... Chaminade.

Misses Hellen Rutter and Elvia Rayner.

7.31 **Literary Talk,** by **"Bookworm."**

7.50 Pianoforte Duet: "Interlude," Op. 152 ... ... Chaminade.

Misses Hellen Rutter and Elvia Rayner.

8.0 **Time Signal.**

Talk: "Is the League of Nations worth while?"

Mr. Harold Wodson.

"VARIETY."

8.15 March: "Militaire Francaise" ... ... Gaudon.

Valse: "Bonita" ... ... Broustet.

The Station Orchestra.

8.25 Mezzo: "Immortality" ... ... Herman Lohr.

Miss Jessie Stewart.

8.35 Cornet: **Mr. A. W. Snell.**

8.40 Mezzo: "Soul of Mine" ... ... Ethel Barns.

Miss Jessie Stewart.

8.45 Foxtrot: "Deenah" ... ... Scharf.

The Station Orchestra.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, APRIL 26th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "The Dawn has a Song" ... Montague Phillips.

(b) "Keep on and Smile" ... ... Dorothy Forster

Miss Dorothy Cavannagh.

Mezzo Soprano:

(a) "Beyond the Dawn" ... ... Sanderson.

(b) "Sunshine and Rain" ... ... Blumenthal.

Miss Agnes Bulley.

The "Pruchner" Player Piano.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. W. Bohm.**

1.45 **Light Music.**

4.0 **Afternoon Session:** The Station Trio.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Station Trio.**

5.0 **Children's Corner:** Another Interesting Story by **Aunt Janet** of the Library. A Visit from **Uncle Fred** and Songs by **Aunt Isobel.** A News Bulletin. Recitations and Short Stories by Wireless Cousins.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes," Recital of "His Master's Voice" Records (supplied by Messrs. Mackay Bros. and McMahon, of West Street, Durban).

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

"A LIGHT PROGRAMME."

8.10 Selection: "Soldiers and Comrades" ... ... Hardy.

The Station Orchestra.

8.20 **Dorothy Westall** (Soprano), in Excerpts from Musical Comedy:

(a) "Rhoda and her Pagoda" ("San Toy") ... Monckton.

(b) "It's just a Memory" ("Arlette") ... ... Novello.

8.30 Tango: "La Veeda" ... ... Alden.

The Station Orchestra.

8.35 Soprano:—

(a) "Little Miss Wooden Shoes" ("Miss Hook of Holland") ... ... Rubens.

(b) "There are Fairies in your Eyes" ... ... Klein

8.45 March: "Le Jeune France" ... ... Claudel

The Station Orchestra.

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8.50 **General and Local News.**

" CHAMBER CONCERT."

" An Hour with the Masters."

9.0 " Shepherd's Song and Pilgrims Chorus," from " Tannhauser " —Wagner

The Station Orchestra.

9.10 Baritone:—

(a) " Sons of the Sea " ... ... Coleridge Taylor

(b) " Thou art risen my Beloved " ... ... Coleridge Taylor.

Mr. Clifford Tutton.

9.18 " Clarinet Concerto No. 1 " ... ... Weber.

(a) " Andante."

(b) " Rondo."

Mr. Henry Oney.

9.26 Trio. " First Movement from the Trio in F " ... ... Gade.

(a) " Allegro Animato."

Messrs. Arthur Gray (Violin), **Amon Bilmark** ('Cello), and **Edgar Heap** (Pianoforte).

9.34 Baritone:—

(a) " The Sea Gipsy " . . .. Michael Head.

(b) " If thou wert Blind " ... ... Noel Johnson.

Mr. Clifford Tutton.

9.42 Pianoforte: " Valse Brilliante " ... ... Moszkowski.

Mr. Edgar Heap.

9.50 Serenade: " Solvejgs Lied " ... ... Grieg.

The Station Orchestra.

10.0 Close down.

FRIDAY, APRIL 27th, 1928.

12.30 **Lunch Hour Session:** The Station Trio.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** A Request Afternoon. Listen for your favourite Recitations, Songs, Piano Solos and Stories. The names of all request items to be forwarded to **Aunt Isobel** before March 26th.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Light Music.**

7.13 **Sports Talk,** by **" Natalian."**

7.30 **Dinner Hour Session:** The Station Orchestra.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 **Talk:** " Industrial Ulster." **Mr. George R. Montford.**

" A STUDIO PROGRAMME."

8.25 Selection: " Shell Out " ... ... Darewski.

The Station Orchestra.

8.35 Soprano.—

(a) " One Fine Day " (" Madame Butterfly "), Puccini.

(b) " Happy Summer Song " ... ... Carne.

Miss Grace Claussen.

8.45 **General and Local News.**

8.55 Morceau: " Cocheco " ... ... Reeves.

Valse: " Septembre " ... ... Godin.

The Station Orchestra.

9.5 Violin: **Mr. Arthur Gray.**

9.10 Monologues:—

(a) A Short Scene from " The Chinese Puzzle " —by Leon Lions and Bower.

(b) " Drawing Room Theatricals " ... ... Charles Dickens.

Miss Emmeline Butterworth.

9.20 Serenade: " Simonetta " ... ... Rumbold.

Intermezzo: " The Lake of Shadows " ... ... Paul.

The Station Orchestra.

9.30 Soprano:—

(a) " Musetta's Waltz Song " (" La Boheme "), Puccini.

(b) " Lo, Sweet Bird " ... ... Montague Phillips.

Miss Grace Claussen.

9.40 Pianoforte:—

(a) " Nocturne in F Major " ... ... Chopin.

(b) " Melodie " ... ... MacDowell.

Miss Elvia Rayner.

9.50 " Tender Appeal " ... ... Byford.

Foxtrot: " Kismet " ... ... Henlere.

The Station Orchestra.

10.0 Close down.

SATURDAY, APRIL 28th, 1928.

11.15 **Morning Concert:—**

Mezzo:

(a) " I wonder if love is a Dream " ... ... Forster.

(b) " Kashmiri Song " (" Four Indian Love Lyrics ") —Woodforde Finden.

Miss Grace Brewer.

Elvia Rayner (Pianoforte).

Light Music.

12.30 Close down.

7.15 **Reports:** Weather Reports, Shipping Intelligence and Wool Report.

7.20 **Dinner Hour Session:** Recital of Columbia Records (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**

Agricultural Talk (in English).

Light Music.

8.15 Selection: " Opera Bouquet " ... ... Bidgood.

The Station Orchestra.

8.25 Tenor: " Just an Ivy Covered Shack " ... ... Rupp.

Mr. Richard Wakefield.

8.30 Saxophone:—

(a) " Sax-o-trix."

(b) " In the Orient."

Rudy Wiedoft.

8.35 Tenor: " Night of Romance " ... ... Nicholls.

Mr. Richard Wakefield.

South African Railways

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8.40 Czardas: "Coeur de Tzigane" ... ... Wibert.
Foxtrot: "Whispering" ... ... Schonberger.
The Station Orchestra.

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Famous Dance Orchestras.** Groups of three dance numbers will be transmitted, interspersed with vocal and instrumental items.

11.0 Close down.

SUNDAY, APRIL 29th, 1928.

3.30 **Afternoon Concert:—**
Light Music.

4.30 **Children's Corner.**

5.15 Close down.

6.45 **The Bells of St. Paul's.**

7.0 **Evening Service,** relayed from **St. Paul's Church.** Preacher, **The Rev. Stanley Astbury, M.A.** Organist, **Mr. W. Deane, F.R.C.O. At the conclusion of the service Mr. Deane will broadcast a short Organ Recital.**

"A SUNDAY EVENING PROGRAMME."

Muriel Rogerson (Soprano), George Glasspoole (Baritone), Edgar Heap (Pianoforte), Amon Bilmark ('Cello), Alfred Snell (Cornet) and the Station Orchestra.

8.30 **Orchestra:—**
March: "Orientale" ... ... Gracey.
Morceau: "Nuit Napolitaine" ... ... Duchatel.

8.40 **Muriel Rogerson:—**
(a) "Care Selve" ... ... Handel.
(b) "The Portals of the Forest" ... ... Herman Lohr.

8.50 **Orchestra:—**
Selection of Sir H. Bishop's Songs, arranged by Hartmann.

9.0 **Alfred Snell** (Cornet).

9.5 **George Glasspoole:—**
(a) "Lady Mine" ... ... Hermann Lohr.
(b) "Inter Nos" ... ... McFadden.

9.15 **Orchestra:—**
"Barcarolle" ... ... Wilson.

9.20 **Muriel Rogerson:—**
(a) "Morning" ... ... Oley Speaks.
(b) "The Second Minuet" ... ... Maurice Besley.

9.30 **Edgar Heap:—**
"Impromptu in F Sharp" ... ... Chopin.

9.35 **George Glasspoole:—**
(a) "The Song of Life and Death" ... ... Katharine Barry.
(b) "The Trumpeter" ... ... Dix.

9.45 **Amon Bilmark:—**
"Musette" ... ... Offenbach.

9.50 **Orchestra:—**
Idylle: "The Mill in the Black Forest" ... ... Eilenberg.
Gavotte: "Henry II" ... ... Tesorne.

10.0 Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, APRIL 23rd, 1928.

12.45 Piano Solo: "Polonaise in A" ... ... Chopin.
Columbia Records:—
Ignaz Friedeman.
(a) "Caroli." (b) "Hush-a-bye." **Albert Sandler and his Orchestra.**

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Scherzo from "Queen Mab" ... ... Berlioz.
The Hallé Orchestra.

Songs:
(a) "The Bell Song" from "Lakme" ... ... Delibes.
(b) "Parysates" ... ... ——
Eva Leoni.

Violin Solo: "Caprice" (No. 4) ... ... Paguini.
Joseph Szigeti.

Part Songs:
(a) "A May Morning" ... ... Denza.
(b) "Rosebuds" ... ... Geibes.
Wm. Turner's Ladies' Prize Choir.

Organ Solos: (a) "Forgive me." (b) "Shalimar."
Jack Courtnay.

(a) "No wonder she's a blushing bride."
(b) "I have told her, she hasn't told me."
A. Fowler and his Ukuleli.

March: "Strauss." **Grenadier Guards Band.**

1.45 Close down.

AFTERNOON SESSION.

4.30 (a) "Prelude" (from "Mary Rose") ... ... O'Neill.
(b) "The Call" (from "Mary Rose") ... ... O'Neill.
Flower Song from "Carmen" ... ... Bizet.
Arthur Jordan.

"Andante Cantabile" ... ... Tchaikowsky.
Catterall String Quartette.

Selection of English Melodies: "The Rose" ... arr. Myddleton.
Grenadier Guards Band.

Foxtrot: "One Sweet Letter from you." **Ted Lewis and his Orchestra.**

5.0 **Time Signal.**
Afternoon Topics, as seen by **Priestley.**
Teens: "The 'Mayflower' and its Precious Burden."

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Indian Night" ... ... Adam.
"Danse Debonnaire" ... ... Willeby.
Suite: "Rustic Revels" ... ... Fletcher.
Selection: "Rose Marie" ... ... Friml and Stothart.
'Cello Solo (selected).
"Zephyr" ... ... Trinkaus.
Song: "Wait" ... ... d'Hardelot.

7.45 **Weekly Talk to Farmers:** "Some Facts about Honey Bees," by **Dr. A. E. Lundie.**
Records (Columbia):—
'Cello: "Danse Espagnole" ... ... Granados.
Antoni Sala.

8.0 **Time Signal. Weather Forecast. Market Report.**
Records (Columbia):—
Song: "In her Simplicity" ("Mignon") ... ... Thomas.
Heddle Nash.
Band: "Merry Widow Waltz" ... ... Lehar.
H.M. Scots Guards.

8.15 **Alhambra Orchestra:—**
Songs:
(a) "Flower of the Desert" ... ... Lohr.
(b) "Now Sleeps the Crimson Petal" ... ... Quilter.
Violet McCormick.
Piano Solo: **Guy Lanham.**
'Cello Solos:
(a) "Etude" ... ... Chopin (arr. Glazounov).
(b) "Arioso" ... ... Mazzano.
Bernice Easton.
Shakespearean Songs:
(a) "Come, come away Death" ... ... Quilter.
(b) "Mistress Mine" ... ... ——
Harold Notcutt.
Organ Solos: **A. P. Abbott.**

9.0 **News Service** (English).

9.5 Talk: "April 23rd in Stratford-on-Avon," by **Miss Ruth Pfeffers** (Senior Lecturer in Speech Training, University of Capetown).

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9.20 Songs:
(a) "Beyond the Stars" ... ... Day.
(b) "Summer Roses" ... ... Dunkels.
Violet McCormick.
Piano Solos: **Guy Lanham.**
Songs:
(a) "Blow, thou Wintry Wind" ... ... Quilter.
(b) "Devonshire Lane" ... ... Colin Taylor.
Harold Notcutt.
'Cello Solos:
(a) "Romance" ... ... Senigaglia.
(b) "Ave Verum" ... ... Mozart.
Bernice Easton.
Organ Solos: **A. P. Abbott.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli** (if suitable).
10.30 Close down.

TUESDAY, APRIL 24th, 1928.
Parlophone Records:—
12.45 Symphony in C: "Jena" ... ... Beethoven.
(A recording of a practically unknown work.)
1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Two Duets from "Andrea Chemir" ... ... Giordans.
(a) "Thou Comest Hence." (b) "O, Wondrous Beauty."
Meta Eeinemeyer and Tino Pattiera.
Trio: (a) "Goin' Places." (b) "Doin' Things." Violin, **Joe Vamti**; Guitar, **Ed. Lang**; Piano, **Arthur Schutt.**
1.45 Organ Recital by **N. R. Ingleby, F.R.C.O.** Relayed from City Hall.
1.50 Close down.

Afternoon Session.

4.30 Waltz: "Gypsy Love" ... ... Lehar.
Dajos Bela Orchestra.
Songs:
(a) "La Perle du Brazil" ... ... David.
(b) "Il Re Pastore" ... ... Mozart.
Gitta Alpa (Soprano).
(a) "Are you Lonesome To-night" (b) "Carolina Mine."
Macey and Ryan.
"Melody in F" (Waltz) ... ... Aubenstein.
Trio ... ... Goldmark.
Edith Lorand Trio.
5.0 **Time Signal.**
Afternoon Topics: "Synge of the Irish Renaissance."
Children: "Stories and Music to enjoy."
6.0 Close down.

Evening Session.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Bacchanale" ... ... de Zulueta.
"Simple Aveu" ... ... Thorné
Suite: "In Arcady" ... ... Nevin.
"Cinderella's Wedding" ... ... Ancliffe.
Selection: "Lady be Good" ... ... Gershwen.
Piano (selected).
Overture: "Marriage of Figaro" ... ... Mozart.
7.45 **"Lady Luck" (Columbia).**
Duet: "Blue Piper of Pan." **Phyllis Monkman and Laddie Cliff.**
Song: "Syncopated City." **John Kirby.**
Duet: "I've Learnt a Lot." **Madge Elliott and Cyril Ritcharll.**
Trio: "Boadicea." **Leslie Henson, Laddie Cliff and John Kirby.**
Duet: "If I were Young." **Phyllis Monkman and Leslie Henson.**
Song: "Sex Appeal." **Leslie Henson.**
8.0 **Time Signal. Weather Forecast. Market Report.**
Orchestral Programme by Capetown Orchestra. Conductor, **W. J. Pickerill.**
8.15 March: "Stars and Stripes" ... ... Sousa.
Selection: "Miss Hook of Holland" ... ... Rubens.
The Orchestra.
Songs:
(a) "Loving Smile of Sister Kind" ("Faust") ... Gounod.
(b) "Angels Guard Thee" ... ... Godard.
Dick Allen.
Piccolo Solo: "Mocking Bird" ... ... Brewer.
Mary Underwood.
Songs:
(a) "At Dawning" ... ... Cadman.
(b) "I Hear a Thrush at Eve" ... ... Cadman.
Constance de Gruchy.
Suite: "Joyous Youth" ... ... Coates.
The Orchestra.
9.0 **News Service** (English).
9.5 Talk: "Pronunciation of Afrikaans," by **Dr. W. J. B. Pienaar,** of the Stellenbosch University.
9.20 "Two Syncopated Pieces" ... ... Coates.
"Aria on the G String" ... ... Bach.
Intermezzo: "Zazra" ... ... Bowen.
The Orchestra.
Songs:
(a) "Teach me to Pray" ... ... Williams.
(b) "Honey" ... ... Van Alstyn.
Constance de Gruchy.
Violin Solos:
(a) "Romance" ... ... Vieuxtemps.
(b) "Moto Perpetuo" ... ... Novacek.
Alfred Gibbs.
10.0 **News Service** (Afrikaans).
10.5 Songs:
(a) "Don Juan's Serenade" ... ... Tschaikowsky.
(b) "O Mistress Mine" ... ... Sullivan.
Dick Allen.
Selection: "A Life on the Ocean Wave" ... ... Binding.
The Orchestra.
10.30 Close down.

WEDNESDAY, APRIL 25th, 1928.

Lunch-Hour Session.

Columbia Records:—
12.45 Dance (No. 9), from "Prince Igor" ... ... Borodin.
London Symphony Orchestra.
Song: "Off to Philadelphia." **Norman Allin.**
1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Suite: "Sigurd Jorsaefar" ... ... Grieg.
(a) "In the King's Hall." (b) "Borghild's Dream."
(c) "Homage March."
London Symphony Orchestra.
(Conducted by **G. Scheevoigt.**)
Part Songs:
(a) "Two Russian Folk Dance Songs." (b) "Vocal Waltz."
Kedroff Male Quartette.
Viola Solos:
(a) "Canzona" ... ... Wolstenholme.
(b) "Cherry Ripe" ... ... ———
Lionel Tertis.
Songs:
(a) "Huguette." (b) "Love for Sale." ("The Vagabond King") **Norah Blaney.**
"A Camp Fire Sing-song." **Vernon Lee and the Caterham School Scouts.**
1.45 Close down.

Afternoon Session.

4.30 "Trio in C Minor" ... ... Mendelssohn.
Violin, **Albert Sammons**; Viola, **Lionel Tertis**;
Piano Solo, **Wm. Murdoch.**
5.0 **Time Signal.**
Afternoon Topics: "Radio Matters."
Teens: "A Musical Talk by **Mr. Joseph Cohen.**
6.0 Close down.

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EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

"Chinese Lullaby" ... ... Bowers.
Suite: "My Lady Dragon Fly" ... ... Finck.
Selection: "No, No, Nanette" ... ... Youmans
"La Belle Pierrete" ... ... Foulds.
Valse: "Hymenée" ... ... Wesly.
"Czardas" ... ... Michiels.
"Marche Blanc" ... ... Finck.

7.45 A Legal Lecture (No. 2): "The Jury System," by **Mr. A. Shacksnovis.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Records (Columbia):—

Song: "Floral Dance." **Rex Palmer.**
Band: "Il Bacio." **Grenadier Guards Band.**

8.15 Recital of Old English Songs. **Beatrice Renouf.**

8.30 Violin and Piano: "Sonata in C Minor" ... ... Grieg.
John Spink and Edna Stanton.

9.0 **News Service** (English).

9.5 **St. Agnes' Choir.** Choirmaster, **F. G. Andrews.**

1. "Sancta Maria" ... ... Novello.
2. "Credo" (Mass of the English Martyrs) —F. de Zuluetta, S.J.
3. "Inclina ad. Mei" ... ... Himmel.
Soloist, **Mr. W. Swanson.**
4. "Ave Maria" ... ... (Abt.)
Soloist, **Miss N. Quire.**
5. "Agnus Dei" (Mass of the English Martyrs) —F. de Zuluetta, S. J.
6. "Haec Dies" ... ... Webbe.

9.30 Relay of **Cleghorn's Cafe Orchestra.** Leader, **Percy Rees:—**

(a) Foxtrot: "Wide Open Spaces."
(b) Foxtrot: "Somebody Lied about me."
(c) Waltz: "The Song is Ended."
(d) Foxtrot: "My Blue Heaven."
(e) Foxtrot: "There's a Rickety, Rackety Shack."

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli,** if suitable.

10.30 Close down.

THURSDAY, APRIL 26th, 1928.

LUNCH-HOUR SESSION.

12.45 Suite: "L'Arlesianne" ... ... Bizet.
Grand Symphony Orchestra. Conductor, **Franz Schreker.**

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Potpourri: "A supper with Suppé" ... ... arranged by Morena.
Dajos Bela Orchestra.

Songs:
(a) "Sixty seconds every Minute."
(b) "Yo gonna be home to-night."
Earl Hart.

1.15 **Organ Recital,** by **Alban Hamer,** relayed from **St. George's Cathedral.**

1.50 Close down.

AFTERNOON SESSION.

4.30 Waltz: "Tales of the Danube" ... ... Fucik.
Edith Lorand Orchestra.

(a) "Slow River."
(b) "Home, Cradle of Happiness."
Eissle and Blake.

(a) "Souvenir" ... ... Lindemann.
(b) "O Sole Mio" ... ... Pazella.
Dajos Bela Orchestra.

Songs:
(a) "Drake's Dream" ... ... Stanford.
(b) "The Old Superb" ... ... Stanford.
Robert Watson.

Foxtrot: "Pleading." **Ted Wallace and his Orchestra.**

5.0 **Time Signal.**

Short Story: "The Magic Shop, by **H. G. Wells.**

Children: Stories and Music by **Aunty Lex** and **Uncle Bonzo.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

"In a Pagoda" ... ... Bratton.
Suite: "Three Dances" ... ... Cyril Scott.
Valse: "In Southern Seas" ... ... Savasta.
Selection. "Street Singer" ... ... Fraser-Simson.
"Chang" ... ... Finck.
"Melodia" ... ... Azzoni.
Valse: "Just a Rose in Old Killarney" ... ... Swain.

7.45 **Records** (Columbia):—

"The Keys of Heaven." **Dora Labette and Hubert Eisdell.**
Viola: "La Gilana" ... ... Kreisler.
Lionel Tertis.
Piano: "Rondo in E Flat" ... ... Hummel.
Ignez Friedman.
Duet: "Headin' for Louisville." **Layton and Johnstone.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Duet: "Beautiful Baby." **Joyce Barbour and A. Baskcomb.**

8.15 **Classical Programme by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill:**

Overture: "The Meistersingers" ... ... Wagner.
"Siegfried Funeral March" ... ... Wagner.
"Forest Murmurs" ... ... Wagner.
"Festal March" ... ... Wagner.

9.0 **News Service** (English).

9.15 Overture: "Romeo and Juliet" ... ... Tschaikowsky.
"'Cello Suite" ... ... Bach.
Granville Britton.
(a) "Dance Infernale" ... ... Stravinsky.
(b) "Berceause and Finale" ... ... "L'Orseau de Feu."

10.0 **News Service** (Afrikaans).

10.5 **Waldorf Orchestra.** Musical Director, **Isidore Fisher:**

Foxtrot. "If I should lose You."
Foxtrot: "Dear, on a night like This."
Intermezzo: "Autumn Gold."
Foxtrot: "Calling me Home."
Waltz: "Can't you hear me say 'I Love'?"
One Step: "Ca C'est Paris."

10.30 Close down.

FRIDAY, APRIL 27th, 1928.

LUNCH-HOUR SESSION.

Columbia Records:—

12.45 "Petite Suite de Concert" ... ... Coleridge Taylor.
(a) "La Caprice de Nanette."
(b) "Demande et Repouse."
(c) "Un Sonnet d'Amour."
(d) "Tarantelle Fretillante."
New Queen's Hall Light Symphony Orchestra. Conducted by **Joan Ansell.**

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Overture: "The Flying Dutchman" ... ... Wagner.
Royal Philharmonic Orchestra. Conducted by **Felix Weingartner.**

Songs:
(a) "The Devout Lover" ... ... White.
(b) "She is far from the Land" ... ... Lambert.
Edgar Coyle.

Violin Solos:
(a) "Minuet" ... ... Debussy.
(b) "Tambourin Chinois."
Joseph Szigeti.

Grand Organ Solos: "Affertory on two Cards" ... ... Guilmant.
Manchester Cathedral Organ. Organist, **Dr. H. L. Wilson.**

Songs:
(a) "Daphne."
(b) "My Bird of April Days."
Hubert Eisdell.

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Intro. to 3rd Act: "Lohengrin" ... ... Wagner.

Royal Philharmonic Orchestra.

1.45 Close down.

Afternoon Session.

4.30 Duets:

(a) "Very Own Pierrette."

(b) "The Keys of Heaven."

Dora Labbette and Hubert Eisdell.

Piano Solos:

(a) "Scherzo in E Minor" ... ... Mendelssohn.

(b) "Elle Danse" ... ... Freidman.

Ignaz Friedman.

(a) "Love Everlasting" ... ... Friml.

(b) "Love here is my Heart" ... ... Eileen.

Jean Lensen and his Orchestra.

Selection: "Princess Charming."

Palace Theatre Orchestra. Conducted by **Sydney Baynes.**

5.0 **Time Signal.**

A Musical Hour.

5.20 **Birthday Greetings.**

6.0 Close down.

Evening Session.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Rose et Marguerite" ... ... Waldteufel.

Overture: "Opera Bouffé" ... ... Finck.

"Four Hungarian Dances" ... ... Cons.

"Rustic Canella" ... ... Carto Passi.

'Cello Solo: Selected.

"By My Fireside" ... ... Rice.

Selection: "Blue Mazurka" ... ... Lehar.

7.45 **Weekly Sports Survey,** by **Mr. A. Shacksnovis.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:

Songs:

(a) "Do you know my Garden" ... ... Lehmann.

(b) "Little White Rose."

Hubert Eisdell.

Orchestral: "La Boheme" ... ... Fankoia Puccini.

Albert Sandler's Orchestra.

Violin: "Nocturne in E Flat" ... ... Chopin.

Walter Primrose.

Song: "My Mary, Sweet and Brown." **William Heseltine.**

Octet:

(a) "She wandered down the mountain Side" ... Hughes.

(b) "Silent Night."

Squire Celeste Octet.

DANCE PROGRAMME.

Foxtrots:

(a) "Cuddle Up."

(b) "My reg'lar Girl."

(c) "Da, da, da."

Kit-Cat Band.

Waltzes:

(a) "Shalimar."

(b) "Cherie I love You."

(c) "Perhaps you'll think of Me."

Piccadilly Revels Band.

Blues:

(a) "Muddy Water."

Piccadilly Revels Band.

(b) "Brainstorm."

Debroy Somers Band.

One Steps:

(a) "Blue Piper of Pan."

(b) "Paree."

(c) "Syncopated City."

P. Mackey's Band.

9.0 **News Service** (English).

SHORT CONCERT INTERVAL.

9.5 Octet:

(a) "Close to my Heart" ... ... Grover.

(b) "I don't Care."

J. H. Squire Celeste Octet.

Duets:

(a) "Love's Old Sweet Song."

(b) "At Dawning" ... ... Cadman.

Layton and Johnstone.

'Cello:

(a) "Sleepy Song" ... ... Jeanjeau.

(b) "La Provencale" ... ... Marie-Marais.

W. H. Squire.

Songs:

(a) "To a Seagull" ... ... Parker.

(b) "Brown Eyes I Love."

Hubert Eisdell.

DANCE PROGRAMME.

9.30 Foxtrots:

(a) "Nashville Nightingale."

(b) "Maybe it's Me."

(c) "Tapping the Time."

Piccadilly Revels Band.

Waltzes:

(a) "Whispering Pines of Nevada."

Kit-Cat Band.

(b) "To-night you belong to Me."

The Cavaliers.

(c) "What does it Matter."

Pave Ash and his Orchestra.

Foxtrots:

(a) "One Summer Night."

(b) "The Doll Dance."

(c) "Baby."

Debroy Somers Band.

10.0 **News Service** (Afrikaans).

10.5 Foxtrots:

(a) "Forgive Me."

(b) "I'm going back to Himazas."

(c) "Swiss Fairy Land."

Debroy Somers Band.

Waltzes:

(a) "If."

(b) "When you played the Organ."

(c) "Dreamy Devon."

Debroy Somers Band.

Foxtrots:

(a) "Soliloquay."

(b) "Highways are happy Ways."

(c) "Rain."

Don Voorhees and his Orchestra (America's Premier Dance Band).

10.30 **Request Numbers: 'Phone 5888 Central.**

11.0 Close down.

SATURDAY, APRIL 28th, 1928.

Lunch-Hour Session.

Columbia Records:—

12.45 Selection of Irish Airs: "The Shamrock" ... ... arr. Myddleton.

Grenadier Guards Band.

Songs: (a) "Because." (b) "Sometimes in my Dreams."

Eva Turner.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Selection: "Lido Lady." **Percival Mackey's Band.**

Songs:

(a) "Limehouse" ... ... Hyden.

(b) "The Ginchy Road" ... ... ———

Harold Williams.

Saxophone Solos: (a) "La Cinquantine." (b) "Sax-o-phones."

Rudy Wiedoft.

Sea Chanties:

(a) "Blow the Man Down."

(b) "The Merchant Ship."

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(c) "Tom's Gone to Hilo."

(d) "What shall we do with a Drunken Sailor?"

The League of Arts Choir.

(Conducted by **Geoffrey Shaw.**)

"Melody in F" (Marimba Solo). **The Royal Pageant** (Xylophone Duet). **Barnado Musical Boys.**

'Cello Solos:

(a) "Nobody Knows the Trouble I've Seen."

(b) "I will Walk with my Love."

W. H. Squire.

Selection: "Carmen" ... ... Bizet.

B.B.C. Wireless Orchestra.

1.45 Close down.

Afternoon Session.

5.0 **The Family in the Studio.**

Evening Session.

7.0 **Dinner Hour Music by the Studio Trio:—**

Selection: "Poppy" ... ... Jones and Samuels.

"Village Green" ... ... Clarke.

Valse: "Just a Cottage Small" ... ... Hanley.

Tango: "Le Cancion de Amor" ... ... Varaldi.

Suite: "Three Mask Dances" ... ... Wood.

Piano Solo (selected).

"Invitation to the Valse" ... ... Weber.

7.45 **Records:—**

Guitar: "My Rose." **Len Fillis.**

Song: "Cheer up, keep smiling." **Ed. Lowry.**

March: "Bond of Friendship." **Grenadier Guards Band.**

Chorus: "Lantern of Love" ("Castles in the Air"). **Helen Gilliland and Chorus.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Duet: "Pretty Little Thing." **Layton and Jhonstone.**

8.15 **Popular Programme by the Capetown Orchestra.** Conductor, **W. J. Pickerill.** Relayed from City Hall):—

Suite from the Ballet "Le Pavillion d'Armide"...Tscherepine.

1. Dance of the Hours.
2. Dance of the Little Slave Boys.
3. Dance of the Shadows.
4. Grand Valse.

Song: **Miss Doris Croft.**

(a) Valse from "Naila" ... ... Delibes.

(b) Serenade: "Nous Deux" ... ... Steck.

Song: **Miss Margaret Roux.**

Selection: "Rigoletto" ... ... Verdi.

9.0 **News Service** (English).

Three Pieces of Grieg:

(a) "Albumblatter." (b) "Petit Oiseau" (Little Bird).

(c) "March of the Dwarfs."

Song: **Miss Margaret Roux.**

(a) "Peasant Dance Song" ... ... Liadov.

(b) "Humoresque" ... ... Dvorak.

Song: **Miss Doris Croft**

"Scenes du Ballet" ... ... Glazounov.

(a) "Marionettes." (b) "Pas D'Action." (c) "Polonaise."

10.0 **News Service** (Afrikaans).

10.5 Relay of **Fletcher and Cartwright's Orchestra.** Leader, **V. Latronico:—**

(a) Waltz: "A Shady Tree."

(b) Foxtrot: "Dainty Miss."

(c) Foxtrot: "The Calenda."

(d) Foxtrot: "Siren Dream."

10.30 Close down.

SUNDAY, APRIL 29th, 1928.

Evening Session.

7.0 **Time Signal.**

Divine Service will be relayed from **St. George's Cathedral,** Wale Street.

8.30 **Orchestral Programme by the Capetown Orchestra.** Conductor, **W. J. Pickerill:—**

Ballet Music from "Sylvia" ... ... Delibes.

Intermezzo: "Valley of Poppies" ... ... Ancliffe.

Songs: **H. Batchelor Smith.**

"Supplication Sacred Selection" ... ... Sidney Baynes.

Overture: "The Barber of Seville" ... ... Rossini.

Selection: "Tales of Hoffmann" ... ... Offenbach.

Song: **H. Batchelor Smith.**

"Sizilietta" ... ... Blon.

"Reminiscences of the Savoy Opera."

10.0 Close down.

Items from the Durban Studio.

Vacation.

This is always a welcome period for those whose daily task confines them to the precincts of four walls, with their noses glued to whatever is the nature of their calling; and to no one does this relaxation come as a greater blessing than to the musician. And so, from the 25th of this month for a matter of three weeks, the Durban Orchestra takes its annual leave. We have been extremely fortunate in securing the services of six members of this popular ensemble, who are not actually leaving town, to combine in what is going to be one of the most successful combinations which has yet broadcast from the Durban Studio. The Station Orchestra, for so it has been named, will therefore be on the air on Tuesday evening, the 24th inst., and continue to entertain you for three weeks from that date. We are also pleased to announce that the Station Trio will add its measure of interest to the Lunch-Hour and Afternoon Sessions.

Programme.

The programme for the week is full of good things. On Monday evening we are to hear the first of aseries of talks on "Hygiene" by Dr. G. H. Gunn, Assistant Medical Officer of Health. Everyone should make a point of listening to these talks. Dr. Gunn will deal with his subject from an interest as well as instructive view point. Miss Rosa Kerdachi (Contralto) and Mr. Dai Griffiths (Tenor) are to sing during the evening.

Tuesday evening brings us half an hour of other day memories, with Miss Elsie Smith (Soprano) as the vocalist. "Is the League of Nations Worth While?" That is a question which Mr. Harold Wodson will answer in his talk to you on Wednesday evening. Don't miss it. Miss Jessie Stewart (Mezzo) combines with the Station Orchestra in a Variety Programme.

Thursday evening's broadcast fare is what one might term a light-heavy programme. The first half is popular, with Miss Dorothy Westall singing musical comedy numbers, and the second half classical, during which Mr. Clifford Tutton (Baritone) will sing. Two of our most popular artists will broadcast on Friday evening. They are Miss Grace Claussen (Soprano) and Miss Emmeline Butterworth (Elocution). Saturday's programme is again of the popular type. Singing is Mr. Richard Wakefield (Tenor). Listeners will probably miss the usual excellent relay from the Town Hall on Sunday evening. We feel sure, however, that the substituted studio programme will be no whit less entertaining. Miss Muriel Rogerson (Soprano) and Mr. George Glasspoole (Baritone) are the vocalists, and instrumental solos will be played by members of the Station Orchestra.

H.E.D.

J.B. Studio Notes.

Our programme for the week commencing Monday, April 23rd, is well up to the standard, the studio has been keeping to.

Monday being St. George's Day and incidentally the Birthday of William Shakespeare, lends itself naturally to a solid English programme during which such lyrics of the poet that have at various times and by different composers been set to music, will be sung by Mr. Walter Rees and Miss Ivy Nankervis.

On that evening Mr. W. D. Powell will give us his weekly sports talk, and in view of the forthcoming visit of the All Blacks his subject will be "Rugby Preparation."

On Tuesday, the vocalists will be Miss Eleanor Bonami and Mr. E. Cattani, while Mr. Lago Clifford will also sing some comedy items by request. A talk on Holland, being one of the series of a trip round the world, will also be delivered.

On the Wednesday Miss Bennet and Mr. William Mathews will be the vocalists, and Mr. Northling Swemmer will give us one of his humorous Afrikaans recitations. Mr. Smith will also give us his seventh talk on "Business."

The musical play "Queen High," which is making such a success at the Empire, also lends itself to a short relay during the evening.

On Thursday a special programme, instrumental and vocal will be broadcast by the choir of St. George's Presbyterian Church.

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On Friday Miss Beatrice Alexander and Mr. John MacFarlane fill the roles of vocalists.

The JB Dramatic section will present a short sketch, and Mr. L. A. Shand will give us a talk on Jewish topics.

On Saturday we will deal you our fifth hand of Radio Bridge, and then have dance music from the St. James' Orchestra.

On the Sunday Mr. Maitland Beagrie will be the vocalist, and Mr. J. Schulman will give us one of his delightful violin solos.

The New Station.

The new station is now well under weigh and the engineers, including Mr. C. McQuillan, who has just arrived from England, are kept busy making their arrangements for this new powerful station.

It is interesting to note that this new plant will give approximately fifteen times the power of the present one, and will naturally serve a greater area. When we consider that listeners-in in Australia and America have picked up portions of JB's programmes broadcasted with our present transmitter, we naturally hope for very great things from the enormous plant that is now in course of erection. The site of the new station will be near Maraisburg, one of the highest points in the neighbourhood and ideally situated for broadcasting. The actual studio itself will, of course, still remain where it is in Bree Street, but many important alterations are also contemplated here. In a few months time JB listeners-in can be assured of a broadcasting service second to none.

Uncle Joe's Letter.

Hullo, hullo, hullo, Boys and Girls,

How are you this week, I hope you have all had a very jolly weekend free from all those awful cares of homework and prep.

I am telling you the Brain Test for this coming fortnight, now try and think it out. There is a word you all know in the English language. It is a word indicating an art and like all the arts it can be very beautiful and give much pleasure, and on the other hand it can be very horrible. Many of you to-day hate to learn it, but afterwards you will love it as you grow up. It's a funny kind of word because if you take away the first letter it will make you sick. Now get your clever little brain boxes to work and let me know your answer by Friday, the 20th, which is our next prize day.

Next week I hope to let you know definitely the date of our Eistedfodd and all particulars.

This is a very businesslike letter, isn't it? but sometimes even business has to be attended to.

Cheerio all of you, tons of love
from
Uncle Joe.

In and Out the Capetown Studio.

Talks for All.

A famous educationist once propounded the theory that the only knowledge worth keeping was that which interested the first time it was heard; a theory which sets off Mrs. 'Arris' celebrated aphorism that "If yer likes it; it sticks." Such may have been the inspiration which prompted the Station Director to induce Mr. Arthur Shacksnovis to commence the series of Legal and Sporting Talks at 7.45 on Wednesday and Friday of this week. This will, as a matter of fact, be the second of the Legal Talks, and if Mr. Shacksnovis's first exposition was as earnest of what is to come, we may confidently anticipate that "The Jury System" will provide us with a most interesting quarter of an hour.

The Sporting Talk could not have been chosen on a more appropriate night. Friday is always keyed up with anticipation for most sports loving households, and a weekly survey by such a well known sportsman as Mr. Shacknovis will be welcomed by all enthusiasts, particularly the rugbyites who are at present all agog at the prospect of the All Black matches. Timed for 7.45, this talk cannot jeopardise its popularity by interfering with the customary theatre and dance engagements, which are rather a feature of Friday night at the Peninsula.

The Monday Agricultural Talk, under the aegis of the Government Agricultural Department, will continue as before. This week the paper is by Dr. A. E. Lundie, "Some Facts about Honey Bees."

I understand the Studio Department contemplates extending the scope of talks, so as to embrace subjects sufficiently wide in appeal to interest the majority of listeners. It is hoped as the Winter Season approaches to provide a lecturer for every night of the week at the 7.45 session, but this will not cancel the customary Tuesday Talk at 9.5. It would indeed be a pity to relinquish that stronghold of popular attention, won for us by the many distinguished speakers, both at home and from abroad, who have visited our Studio. We still remember with pride that the name of John Galsworthy has not yet appeared on an English programme.

The Gramophone Combine and Wireless.

The news that the Columbia, H.M.V. and Victrola Companies have now combined with a capital of £35,000,000 has proved one of the sensations of the week. The boom in gramophone shares is phenomenal, but even more arresting, perhaps, is the fact that the Gramophone Companies have publically admitted that this sudden demand for mechanical music is due to the dissemination by radio of all kinds of music among all classes of the population. This is, indeed, an important pronouncement when one remembers the long and often bitter feud carried on by the Gramophone Companies against wireless in the early days.

The Capetown Station has always had an intimate connection with mechanical recording. The combined circumstances of lack of funds in the beginning and a not too liberal supply of professional talent has forced us to exploit canned music to its uttermost possible limits. That child of necessity, Gramradio, has developed a mode of radio entertainment which is, I think, unique among broadcasting stations of the world. The artistic resources at the command of the new gramophone combine will surely stir the imagination of Gramradio into action again.

Hettie van der Merwe, who broadcasted Mexican songs so splendidly from the Capetown Station.

Memories of Stratford-on-Avon.

The 23rd April, has always been an occasion for much Shakespeare with us, but this year Mr. Alfred Holtzer's recent production of the "Mid-Summer Night's Dream" rather drained our resources so far as Shakespearian actors were concerned; but a talk on the celebration of the birthday in the poet's home town will, we hope, show that we have not forgotten to pay our yearly homage to the world's greatest dramatist. Miss Ruth Pfeffers, who is initiating us at 9.5 on Wednesday, has just been appointed to the Senior Lectureship in the Speech Training Department of the Capetown University. Her talk should be worth listening to, because she comes to the microphone with a very intimate knowledge of the annual festival celebrations at Stratford. Miss Pfeffers is herself a young South African who has just completed a brilliant student career overseas, and this will be her first public utterance in Capetown.

The songs for the evening are well contrasted, as are the singers. Mrs. McCormick has chosen four melodious ballads in which she more often than not excels, while Mr. Harold Notcutt has selected three of the Quilter Shakesperian numbers as well as a new song by Colin Taylor of the College of Music.

Bernice Easton is contributing 'cello items, and Guy Lanham is playing a few old English pieces on the piano. A journey up country prevents us from publishing details of his selection. Mr.

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A. P. Abbott at the Metropolitan Church organ will be relayed twice during the evening.

Pronunciation of Afrikaans.

The Advisory Committee in English to the B.B.C. issues, from time to time, very interesting ultimatums in the matter of pronunciation. They are circulated through this office with the reverence due to such dogmatic pronouncements, but one wonders whether the unanimity expressed therein would be as uniform were the committee to tackle the precarious question of Afrikaans pronunciation. Dr. W. J. B. Pienaar, whose particular study in philology, will venture to discuss the intriguing question of Afrikaans phonetics on Tuesday night at 9.5. The Doctor's first broadcast has already assured him a sympathetic and interested hearing.

The solo artists, broadcasting between the items by the Capetown Orchestra, will be Constance de Gruchy (Mezzo Soprano), Dick Allen (Baritone), Mary Underwood (Piccolo) and Alfred Gibbs, leader of the Orchestra. All first rate and tiptop.

St. Agnes Choir.

The question of choirs is at the best of times somewhat perplexing, but before the microphone they are down right frightening. In our time we have sustained many; few of them with any notable success, most with disastrous results. To me personally the St. Agnes Choir was a complete surprise. One or two of the numbers were almost perfect. Mr. Andrews is bringing them up again on Wednesday night, and if the personnel is the same as last time, we may expect a delightful twenty-five minutes before Cleghorn's Café Orchestra comes on the air at 9.30.

Beatrice Renouf begins the programme with a short recital of old English songs at 8.15; an extraordinarily consistent and conscientious artist before the microphone.

The Grieg Sonata in C Minor for violin and piano will be broadcast by John Spink and Edna Stanton. Both the work and the artists can this time truthfully bear that time shredded phrase of the inert critic "too well known to need comment."

For the Wagner Lover.

The first half of the Thursday concert from the City Hall should be a solace to those who clamour for more Wagner on the programmes of the Municipal Orchestra. It includes both the famous "Siegfried Funeral March" and "Forest Murmers." In the second half Granville Britton and a Bach 'Cello Suite take the place of honour between the Tschaikowsky "Romeo and Juliet" Overture and three items from Stravinsky's "L'Oiseau de feu."

Short Concert Programme on Friday.

This deserves mention if it does no more than soothe the feelings of those in whose pedal extremities does not flow the blood of the Charlestoner. It occurs at 9.5.

Doris Croft and Margaret Roux.

These two popular singers are appearing with the Orchestra at the City Hall on Saturday night. Mr. Pickerill, as you see, has assembled a most attractive programme. If you are unfortunate enough to miss it, you will find an equally enjoyable one on the Sunday night, with Hugh Batchelor Smith as the solo singer.

Gladys Dickson.

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Toots & Partner.

A barrel forms a very important part of the act of Toots and Partner. Tables and chairs are, of course, necessary, since two tumbling children must have something upon which to perform their acrobatic feats. But the barrel is pre-eminent, for Toots, in one of her tricks, has to curl herself up inside it and then show you how, by means of jiu-jitsu, it is possible to release oneself from a prison of wood and iron bands.

Toots tells an amusing story about this barrel of hers, and it is, by the way, very pleasant to hear Toots telling a story, for she laughs so much in the telling that one feels she possesses the secret of all gaiety.

"The barrel," she says, "was beginning to look very drab, so we thought a coat of paint might not come amiss. We asked one of the stage hands at a certain theatre to do the work for us. All seemed to go well, and the barrel stood on the stage waiting for us that night with a newly burnished, clean look that was very pleasant.

"The act proceeded, and eventually I came to the barrel trick. I popped in, and then began to pop out. Unfortunately, as we afterwards learnt, the stage hand had painted the barrel with enamel, and to my horror I discovered I could not get out of it. I was stuck fast. No amount of exertion could detach me from the barrel, and eventually, in despair, I had to roll it and myself off into the wings, where it took three stalwart men all their strength to detach me from the enamel.

"After that, Laurie and I decided that the next time the barrel had a new dress we ourselves would put it on."

Toots and Partner are a pair of clever tumbling acrobats. Their gifts, however, do not end in physical feats. They both sing very charmingly and play the banjolele. The song they sing in their act is, by the way, a composition, in the matter of words and of music, of Toots herself, so you will see that she is a very gifted young person.

Ruth Taylor.

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Next Week's Calls.

Provisional Tour List, Week Commencing April 23rd, 1928.

Tivoli, Capetown.—(Opening Wednesday, April 25th) Hart Pender and O'Niel, Fields and Rossini, Ellis Drake and Jack Fraser, Sylvestre and assistant, Demetris Bros. and assistant, Bruno Sarti, Shishtl's Marionettes.

Empire, Johannesburg.—Revue. Third week.

Orpheum, Johannesburg.—A. C. Astor and assistant, Lena Lloyd.

Grand, Pretoria. — Beryl Beresford and Leslie Hinton, Bromley Carter.

Criterion, Benoni.—Marriott Edgar and Co., Olga Zita.

Rinko, Martizburg.—Peel and Curtis, Tribollo and Smiles.

Criterion, Durban.—Samehtini Trio, Douglas Vine and Marion Carr, Kotchinsky and Du Boisson.

Apollo, Germiston. — Ted Waite, Les Omero.

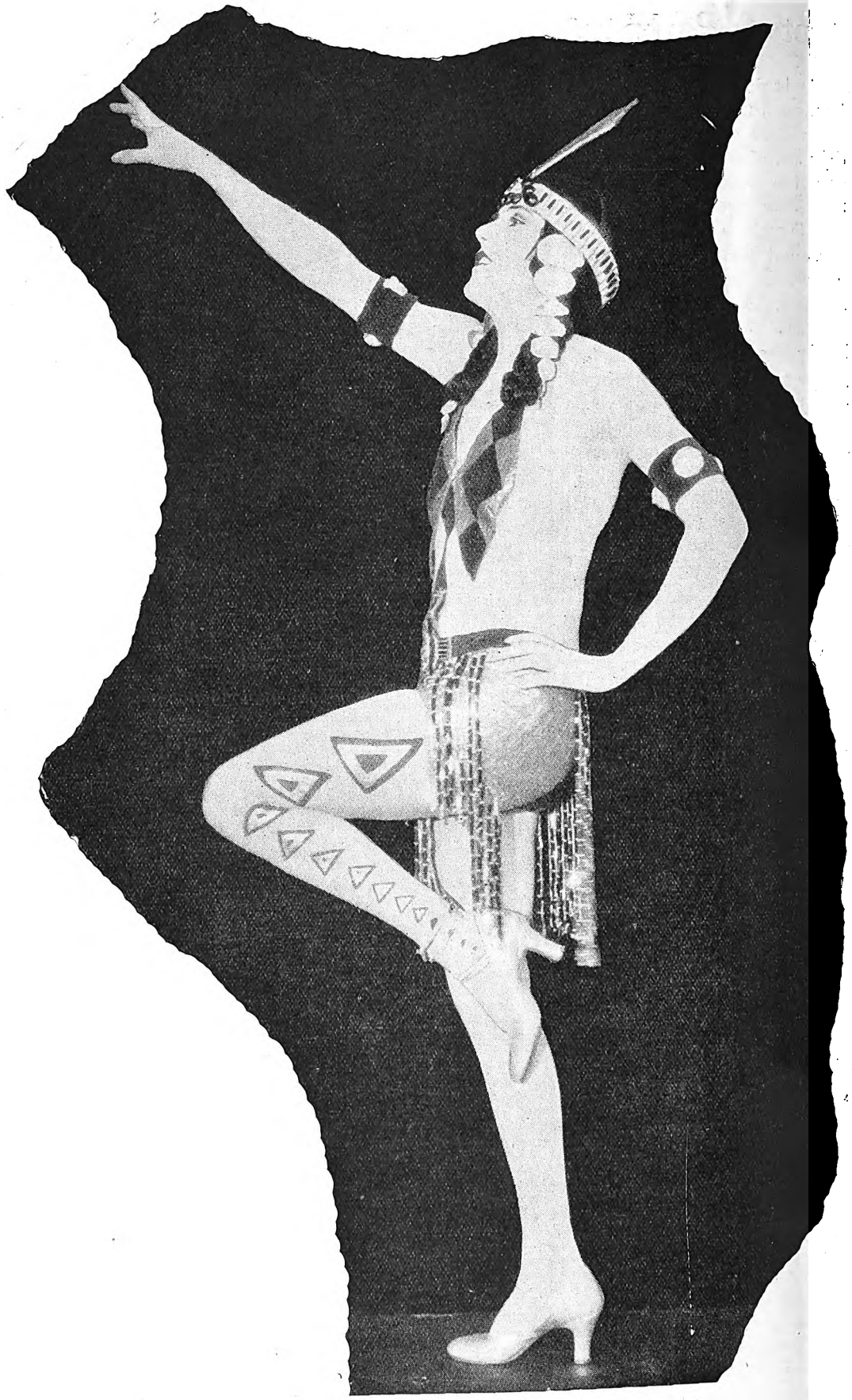
Empire, Brakpan.—(Friday and Saturday, April 27th and 28th) Marie Lawton.

Grand, Port Elizabeth.—Rich and Adair, McLaughlin Sisters.

His Majesty's Theatre, Johannesburg. — Harry Green and Co.

Empire, Johannesburg.—"Queen High."

Grand Theatre, Bloemfontein.—Phyllis Neilson-Terry and Co.



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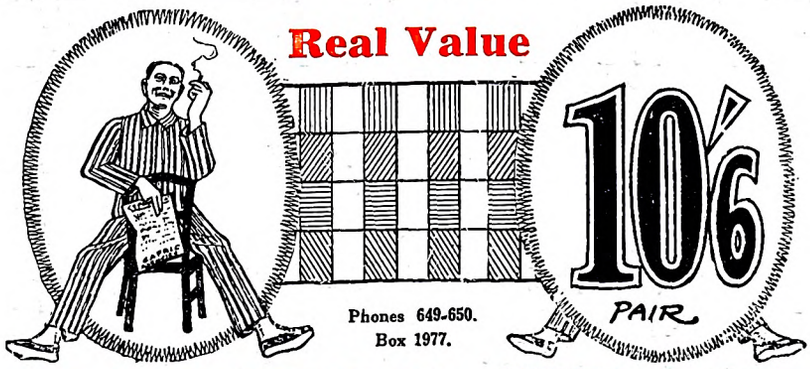

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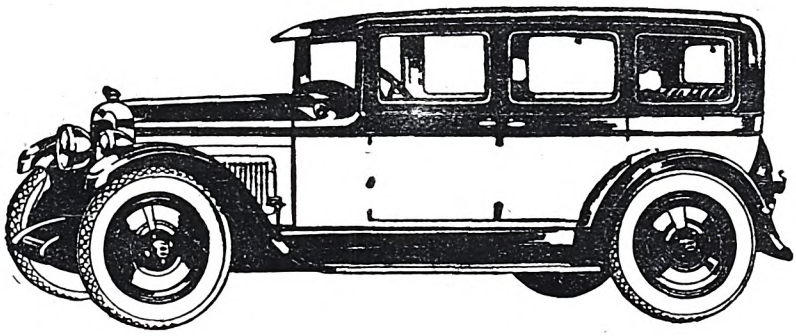

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VOL. XX. No. 665. WEDNESDAY, APRIL 25TH, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

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"Is Zat So?"

The scene is a golden walled parlour filled with beautifully dressed women, and men in the conventional black and white evening garb, all cheering, shouting, mad with excitement. In the house the audience are cheering, shouting, mad with excitement, the staid, respectable old gentleman in the stalls throwing his dignity to the wind and yelling with the smallest boy in the gallery. Such is the atmosphere of "Is Zat So?" a joyous, rollicking comedy with an original plot, an extremely interesting hotch potch of love making and prize fightings *and* American slang. "Much ado about very little," if you'll pardon me, that is the first thing that strikes you about this same American slang, interpreted in a fearsome sheet that is inserted in the programme. Were it not there, for the convenience of theatre goers, there would still be no difficulty in following the play, for in this eccentrically droll plot woven before us there is no time to con over a list of words, but they fit in so well that one is never in doubt a moment as to the meaning.

"Is Zat So?" is a splendid evening's entertainment, thrilling from the moment the curtain rises.

Harry Green shows himself in a new light. Gone is the pugnacious, hot-headed factory owner, and in place of "John Bauer" stands "Hap Hurley," the "pilot" or manager for "Chick Cowan." Mr. Green is thoroughly at home in the part, his "Gentlemen and ladies, permit me to introduce to you the principal bout of the evening," is a classic, his smile, his enjoyment of the whole proceedings will live long in our memory, as will his chronic but good humored air of pity and contempt for "Chick" Cowan, the "horizontal fighter," who continually "hits the mat." Harry Green is dynamic, and his cross talk with the slow thinking "Chick" is a delight and one has nothing to do but sit back and laugh at him. Except, when here and there creeps in true pathos, his love affair does not run smoothly and as quickly as Mr. Green moves us to laughter, so he moves us perilously near tears.

Together with "Chick," "Hap Hurley" serves as the foundation of all the adventures that happen.

Luther Adler gives an excellent interpretation of "Chick Cowan," who absent-mindedly recognises "Parker" in the middle of a bout and gets knocked out so convincingly that the audience, together with "Clinton" and "Staanglar" believe he is not "on the level." The fight is one of the finest pieces of stage business we have seen.

Edward Forbes as the bright young man about town, "C. Clinton Blackburn," is exceedingly good, especially in the first scenes where he has dined and wined royally.

No one would recognise Lee Kohlmar, "Mr. We," in "Major Maurice Iaard Staanglar," the debonnair, sporting major, but everyone liked him enormously.

Charles Stone plays the "villain," the blustering, crook husband, and plays it well. Naomi Rutherford gives a sound and very charming performance as "Mrs. Parker," and incidentally wears some lovely clothes. Smaller parts are taken by Louise Huntington as "Florence Hanley," Vivian Grant as "Marie Mestretti," Baby Neilson, a very precocious, but at the same time lovable, "Jimmy," Dorothy Summers as "Grace Hobart," Sam Wallace as her husband, H. Rogers the fighting "John Duffy," Holly Morgan as "Aggie van Alstyne," and Edward Chodorov as "Smith," each one contributing their best to make a perfect whole.

The settings are very fine indeed and merit special mention.

And since the premiere last Thursday His Majesty's Theatre, Johannesburg, has been packed, as it deserves to be.

C.R.

Joseph Hislop.

On April 29th (Sunday) Joseph Hislop will give his farewell concert in Johannesburg at the Orpheum Theatre, and below we give the programme for what promises to be a wonderful occasion.

Mr. Hislop has very generously agreed to allot a portion of the proceeds for the benefit of the Livingstone Memorial Fund.

Regular seat reservation is at the Central Booking Office, Carlton Hotel, as usual, and the special Sunday morning box office will be at the Orpheum from 10 a.m. to 12.30 p.m. on the morning of the 29th inst.

An artistic souvenir folder, with an autographed photograph of Mr. Hislop, will be on sale on the night of the concert, and the demand for seats is likely to eclipse all previous records.

1.—Sonata Appassionata ... ... *Beethoven.*
Allegro Assai.
Andante con Moto.
Allegro ma non troppo.
Mr. Alberto Sciarretti.

2. Pourquoi Me Reveiller (Aria from Werther) *Massenet.*
Mr. Joseph Hislop.

3. Recuerdos ... ... *Grovlez.*
Jardin sous la Pluie ... ... *Debussy.*
Mr. Alberto Sciarretti.

4. Songs of the Hebrides ... ... *M. Kennedy-Fraser.*
(a) Kishmul's Galley.
(b) An Eriskay Love-Lilt.
(c) Heart o' Fire-Love.
Mr. Joseph Hislop.

Intermission.

5. (a) Sondag ... ... *A. Jarnefelt.*
(b) Jungfrun Under Lind ... ... *Peterson-Berger.*
(c) Spring Waters ... ... *Rachmaninoff.*
Mr. Joseph Hislop.

6. Symphonic Studies ... ... *Schumann.*
Mr. Alberto Sciarretti.

7. (a) A Herding Song ... ... *Arranged by M. Lawson.*
(Old Highland Air.)
(b) Corn Rigs ... ... *Arranged by J. Short.*
(c) The Land o' the Leal ... ... *Lady Nairne.*
(d) "Gae bring to me a Pint o' Wine" ... ... *Burns.*
Mr. Joseph Hislop.

"Queen High."

At every street corner, in every ballroom "Cross Your Heart" is being hummed and played, a fitting testimony to the charm of the music in "Queen High," and at the Empire Johannesburg audiences join in and sing it with a good heart; the brilliant musical comedy is having a splendid season and is likely to run for very many weeks still on the Rand.

HENRY TREISMAN MAKES BEAUTIFUL FAMILY AND WEDDING GROUPS. NEL'S RUST BUILDINGS, JOUBERT STREET.

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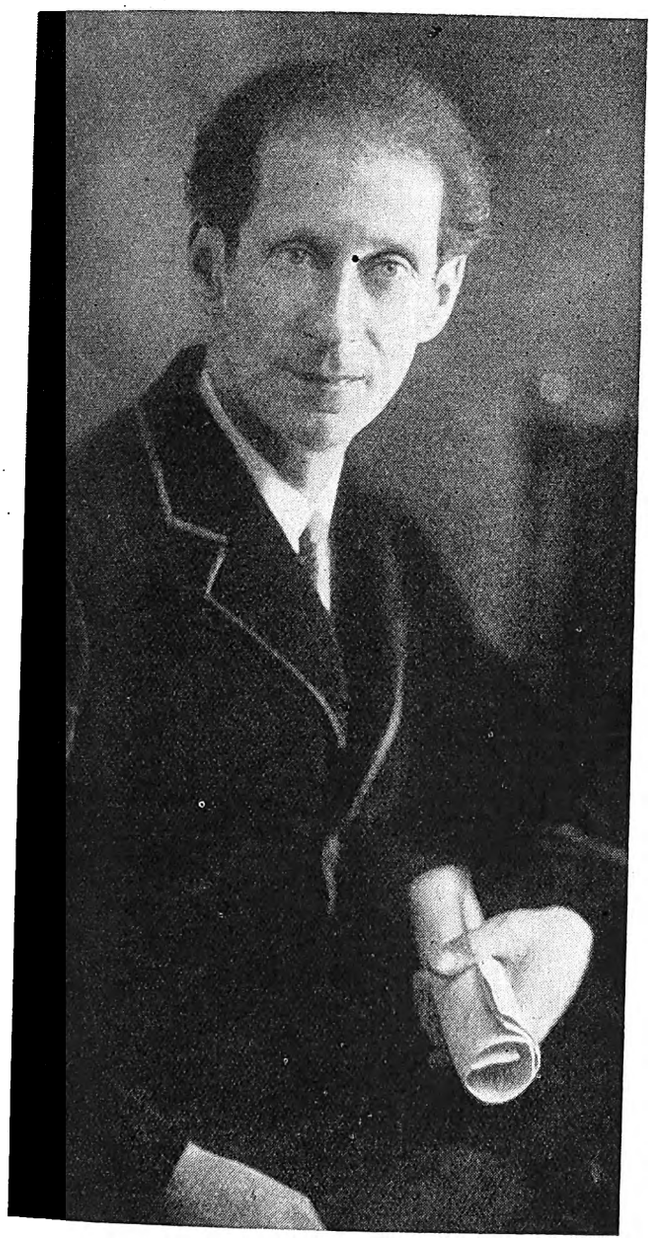
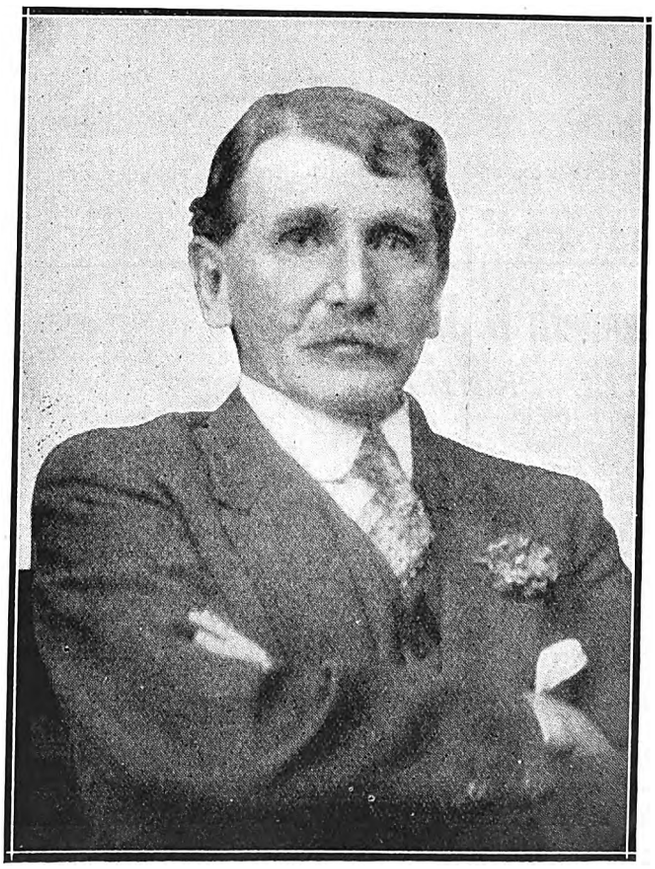


Elli Marx who is to broadcast from the Capetown studio.

Albina Bini who is also to be heard "over the air."

"R. A. N."

It is with the deepest regret we have to announce the death of Mr. R. A. Nelson, the dramatic and musical critic of *The Star*. He will long be remembered by audiences and by artists who have visited this country as a sound and able writer and a very lovable man always ready to assist, out of his wide knowledge and experience, those around him. The newspaper world is the poorer by his death, and his colleagues have lost a good friend in "R. A. N." while his intimates mourne sincerely the loss of "Bob." An upright gentleman, he occupied a niche in the theatrical world which will be hard to fill. We offer our deepest sympathy to his widow and children.



"R. A. N"

[Star photo.

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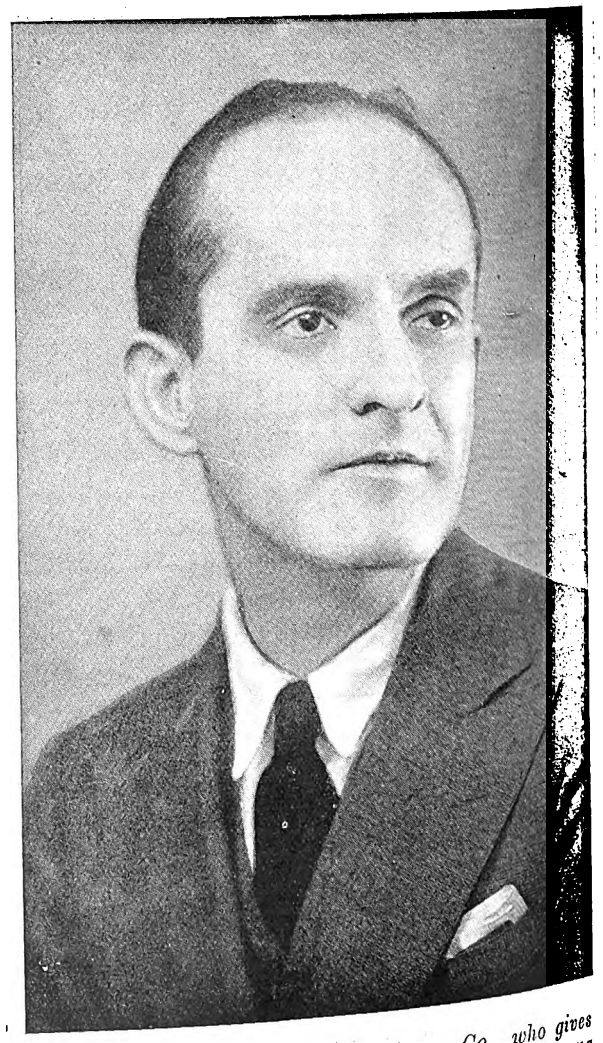

Eddie Forbes, of the Harry Green Co., who gives a splendid interpretation of the drunken young man about town in "Is Zat So?"

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Carlton Hobbs (right), who arrives in South Africa with Sybil Thorndike, has played many important parts.

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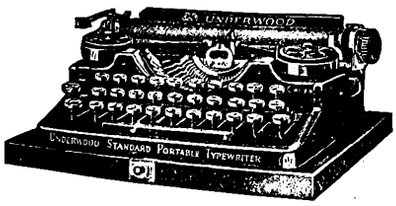

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Movie Fashions.

The modern motion picture star must be ahead of the times, so far as wardrobe is concerned.

That's the opinion of Florence Vidor, often called the "best dressed woman of the screen."

"A star must have foresight," Miss Vidor declares, "because it takes sometimes several months to make a picture, and her apparel at the time of filming must be the sort that will be up-to-date despite any changes in style weeks and months later.

"The women in theatre audiences always take immediate note of the clothes worn by the players. If a button is out of place, of if cuffs are worn on sleeves of sport costumes and have been declared *passe* by Parisian experts, the player is right away classed as behind the times.

"In order to keep up-to-date, the motion picture player must not only act accordingly, but she must have a good dressmaker and an eye to fashions of the future.

"I have all my life taken an interest in clothes," she concluded, "and therefore can speak from experience. Don't be only up-to-the minute, but try to get a little ahead of the times, if you would be considered well dressed."

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LONDON THEATRES.

In the matter of new plays this week has been a very barren one except, of course, for "This Year of Grace," the new Cochran revue which has been written and composed by Noel Coward. Superlatives are always invidious therefore I must take care not to use too many of them. And yet superlatives are what I need to describe this brilliant, gay, clever, fanciful revue. All of Noel Coward's many and various gifts were displayed in this entertainment, and it was produced with Charles B. Cochran's usual brilliancy and celerity. Scene danced after scene wittily and gracefully, the show was never held up for a moment.

Pamela Carme.
[*Photo: Dorothy Wildyn.*

A number of well-known people were in the cast including Maisie Gay, that richly humorous comedienne, Jessies Matthews who is an elfin, dainty soubrette, Jean Barry and Jack Holland danced so excellently that the audience almost rose in their seats to clap, and the dancing of Miss Laurie Devine was another pleasant interlude. Altogether "This Year of Grace" is rich in entertainment.

The only other play of the week has been "Mr. Priestley's Night Out," which was produced last night. It is rather a dull farce which perhaps might have appealed to pre-War audiences, but which we of the present day find somewhat slow. It deals with the story of a man who goes through all sorts of amusing fears and situations because he imagines he has committed a murder. Of course he has not, but it is his unfounded fear which makes the whole plot of the play. John Deverell played the part of "Mr. Priestley," and other members of the cast were Mercia Swinburne and Pamela Carme, whose photograph you see here.

"Blackmail" is ended. This play, as I told you some weeks ago, began in a riot when an infuriated stream of galleryites objected to being shut out of the theatre. "Blackmail" has given Tallulah Bankhead the shortest run she has had in England. She is one of the half dozen actors and actresses in London who can lure people to the theatre by her own charms, irrespective of the play. Tallulah, however, has other prospects, and her admirers are not to be defrauded of her presence for very long. She will appear in a play called "Mud and Treacle" by Ben Levy. As far is I can learn crime lovers are not to be defrauded either in this play, for it opens with a corpse discovered on the stage. It is, of course, the corpse of Tallulah, and the following scenes provide us with the situations which led up to her death.

Plays are more and more taking on the shape of films. Once upon a time it was only the silver sheet which began, as it were, at the end and then worked its way back to the beginning. The influence of the screen upon the stage is growing more and more obvious, and I expect that some day we shall have a strange kind of marriage between the two.

I have to recount the withdrawal of another play—this time one which has had a very long run. It is "The Desert Song" at Drury Lane, which will make way for a new play called "The Show Boat," an American musical play based on the novel by Edna Ferber. Edith Day will play the leading part in this new show. You will remember

Walter Hudd, of the Sybil Thorndike Company.

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that her first night triumph in "Irene" was the greatest success that any American actress has ever had in London since Edna May took the town by storm. Another member of the cast will probably be Miss Marie Burke, who has won great laurels in Australia and who has returned home to storm the citadel of her native town.

There was some consternation in the theatrical world the other day, when it was announced that Mr. Robert Loraine was shortly to leave the cast of "The Man Who Changed His Name," the Edgar Wallace play which was recently produced. It appears, however, that he never intended to play the part for very long, as he has a production of his own to see to and to bring to London in the near future.

Recently, Mr. Leon M. Lion has been rehearsing "The Stranger in the House." Miss Willett Kershaw, who was playing the leading part, was attacked suddenly by illness and had to retire. Now the scene changes for a moment and we have to tell how, when Sybil Thorndike was at Dartmouth with her son, Christopher, who is a naval cadet, watching the manoeuvres, she received a wire from Mr. Leon M. Lion—

"Am in a quandary, will you help?"

Instantly this generous women, without thinking of the consequences, wired back:—

"Yes, what is it?"

Mr. Lion replied with another telegram which said—

"Willett Kershaw ill, will you play lead in 'The Stranger in the House'?"

Miss Thorndike sent off her second wire—

"Yes, send off part by train and wire what type of woman."

She received the part the next day, and instantly returned to London where she began rehearsing almost before she had washed the dust of the journey from her face.

I tell this story as an indication of Miss Thorndike's impulsiveness and generosity. No appeal has ever been made to her in vain. She is going to play the part for three weeks for Mr. Lion until she leaves for South Africa, by which time it is hoped that Miss Kershaw, the Canadian actress who made her first English success in "Woman to Woman," will have recovered.

Perhaps Miss Thorndike remembers Mr. Lion's kindness when she was his leading lady in "The Chinese Puzzle." He relieved her generously from a long contract which would have incurred a run in a play called "The Outsider" in order that she might go into management. Since she never refuses to do a kindness, it is probably equally true of Sybil Thorndike that she never forgets a kindness done to her, and that is why the affirmative wire went off to London from Dartmouth and set the worried mind of the producer at rest.

Everybody who goes to the theatre in South Africa remembers Fred Duprez. He carries the whole perform-

"Slaves of Beauty" looks exciting, doesn't it? It comes to the Grand, Capetown, May 3rd, 4th and 5th.

MILKA & VELMA SUCHARD'S CHOCOLATE

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Five pianos going at once—can you imagine? Billy Mayerl, whom you see in the centre, is the leader in this quartette of instruments.

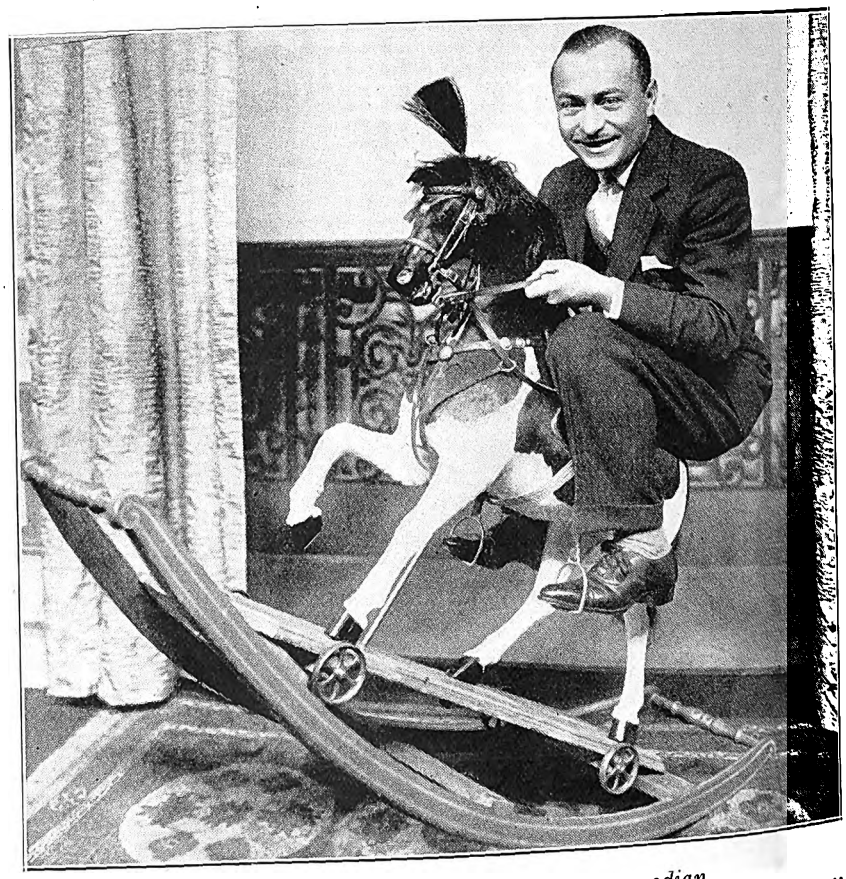
[*Photo: Stage Photo Co.*

ance of "The Cocoanuts" at the Garrick on his own shoulders, he never stops working for a minute, and it would have been entirely due to him if the play had been a success. It ends after a ten day's run, on Saturday. Very few people knew that the clever comedian was very ill on the first night. He worked at a speed that might be described as breath-catching. His part included an enormous number of jokes that are so old that they might easily and truthfully be called mouldy. Yet, such is his power over his audience, that Fred Duprez was able to get a laugh for each one. There is something so magnetic about his personality that he probably put a spell over his audience so that each of the hoary old jokes sounded as though it was new born. I found myself laughing as heartily over jokes about mothers-in-law and Wigan as I did when I first heard them, and I completely forgot that they had been reiterated in many a musical play since their inception.

Everybody is sorry to hear that "Good Morning Bill" is finishing its run at the Duke of York's. It was an excellent comedy, and very well acted by Ernest Truex and Vera Lennox. Here you see Ernest Truex as he appeared in the play.

Here is a tiny story, which will serve as my leave taking for this week, about the famous coloured artist Josephine Baker who has been acclaimed in Paris and in London, and is at the moment drawing hundreds of Viennese to one of the most prominent musical comedy theatres in Vienna.

Now it is well known that actresses have many ways of advertising themselves. The oldest gag is to lose a string of non-existent pearls worth £70,000 as far as publicity is concerned but intrinsically nothing. Others have been known to have monkeys and jaguars and all sorts of odd animals for pets. But Josephine Baker has outshone them all. She has driven through the streets of Vienna recently, in a small dog-cart drawn by an ostrich. If this is not originality, I don't know what is. Her excuse for doing it was that she wanted Johann Strauss, the composer, with whom she had quarrelled to know that she still felt friendly towards him—"Ostrich" being the translation of Strauss' name.



Ernest Truex, the famous London comedian.

[*Photo: Vincent Lawrence.*

It seems to me rather an odd way of showing friendship, but then these stars are privileged and we must allow them their oddness.

I suggest, and since the suggestion is gratuitous you can take it or leave it, that since South Africa is famous for possessing ostriches, a new fashion might be created in the south by following Josephine Baker's example.

Pamela Travers.

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Muriel George and Ernest Butcher.

"Where do we find our songs?" said Muriel George and Ernest Butcher, "we pick them up in all sorts of places. Sometimes we find them sung to hymn tunes, and at other times we find them in popular airs adapted for the church.

"My grandfather used to tell the true story of an Irishman who visited Lytham, in Lancashire, and went inside a church where the service had just opened with a hymn tune based on a popular song of the period.

"'Begorra!' said Pat, 'I know this,' and immediately began to dance an intricate jig in the aisle as he sang: 'With my right leg, left leg, under leg, over leg, Barbara Bell's my darlint!'

"When my wife and I first began singing these folk songs in London, everybody told us they would not appeal to a nation just taking up jazz. But we knew there were thousands of people who still preferred the old songs with rousing choruses.

"The first time we appeared at the Coliseum, though, our turn was number one, which, as most people know, is usually done while late-comers are groping for their seats. We sang all right, but at times we were not sure whether we were singing folk songs or selling programmes!"

Good fun and good music go hand in hand in the act of Muriel George and Ernest Butcher. They are a charming couple, and their conversation is full of laughter and wit. Off the stage their hobby

Anna May Wong.

is the collection of antique furniture; their beautiful home in London is full of the loveliest specimens of Chippendale and Queen Anne furniture.

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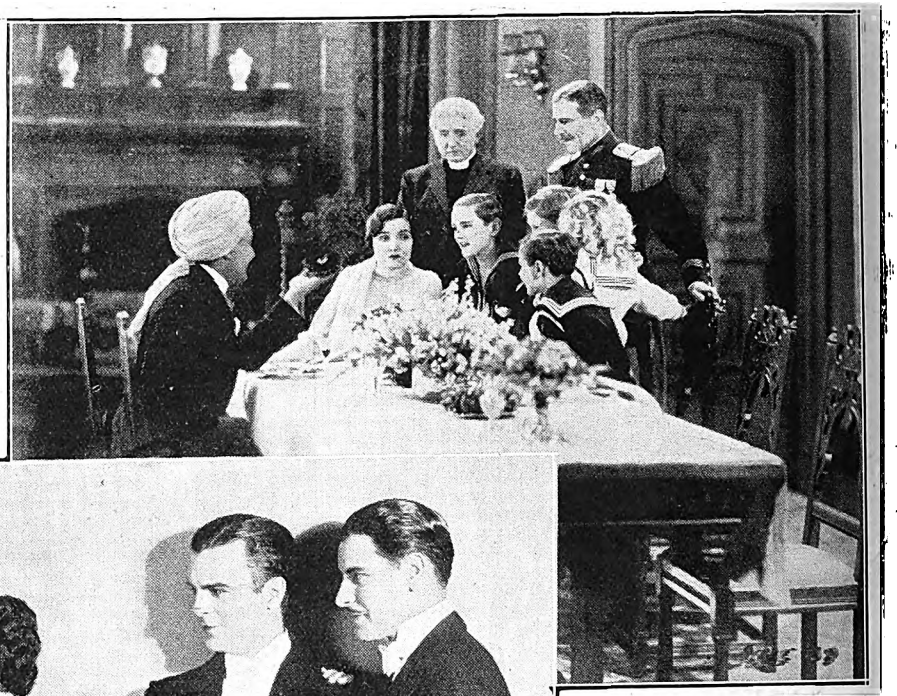

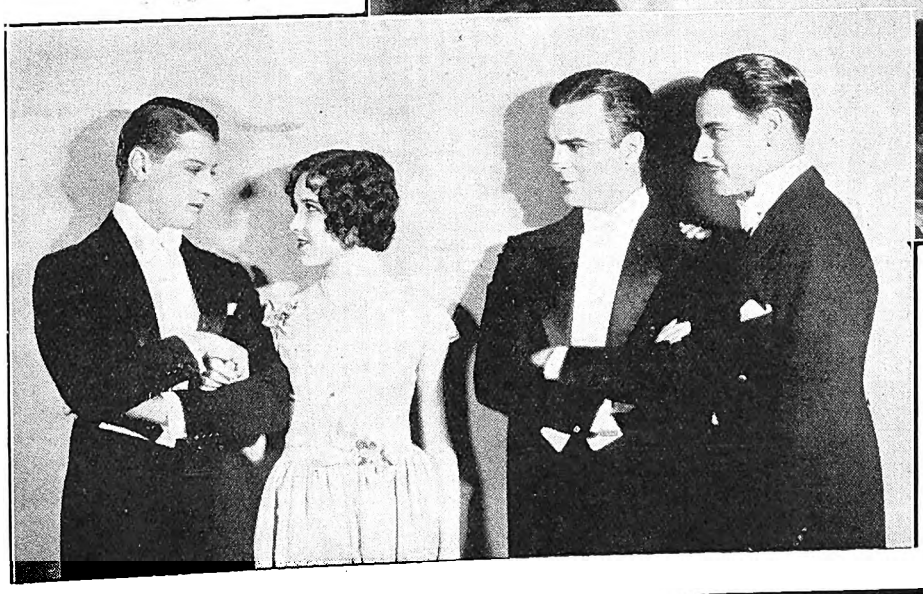

Harold Lloyd will be screened in "Girl Shy" at the Alhambra, Capetown, together with "The Gorilla Hunt," on April 30th.

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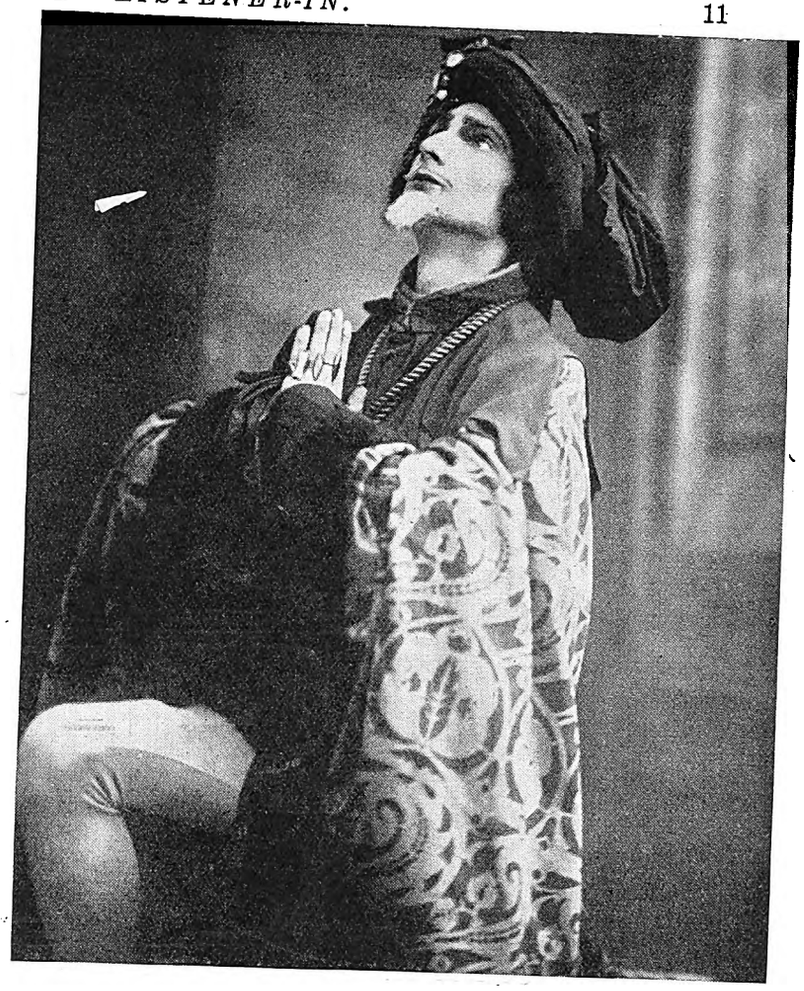
hyllis Neilson-Terry, who has just completed a marvellous season in Rhodesia.
[Photo: Jane Plotz.



Ronald Kerr of the Sybil Thorndike Company.

"Trilby."

After a wonderfully successful tour in Rhodesia, llis Neilson-Terry is back again in the Union, back ng her hundreds of admirers leaving a train of newly le friends behind her. She is to open at the Opera se, Pretoria, on the 30th in that delightful romance he Adventure of Lady Ursula," and will also stage ilby" in which she had a phenomenal season in nnesburg and "The Letter." From Pretoria, Miss y goes to Maritzburg, Durban, East London, King-amstown, Port Elizabeth and Capetown.

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Eugene Leahy, the magnetic "Svengali" in "Trilby."
[Photo: Jane Plotz.

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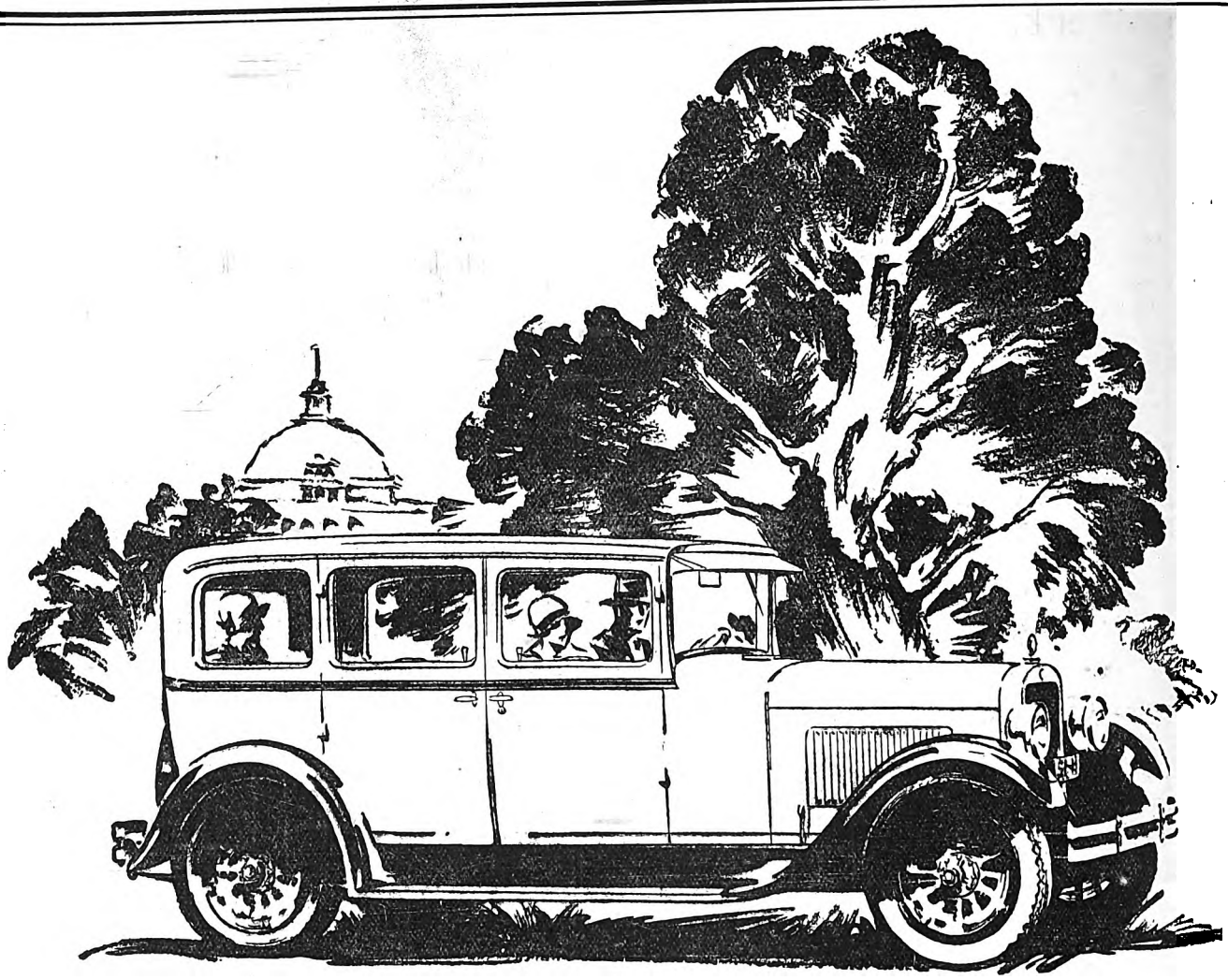

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Next Week's Calls.

Provisional Tour List, Week Commencing April 30th, 1928.

Tivoli, Capetown. — (Opening Wednesday, May 2nd) Marriott Edgar and Co., Beryl Beresford and Leslie Hinton, Les Omero, Fields and Rossini, Drake and Fraser, Hart Pender and O'Neill, Skeets Martin.

Empire, Johannesburg. — "Queen High." Fourth week.

Orpheum, Johannesburg.— Angel Brothers, Marie Lawton.

Grand, Pretoria.—A. C. Astor, Ted Waite.

Criterion, Benoni.—Peel and Curtis, Tribollo and Smiles.

Rinko, Maritzburg.—Samehtini Trio, Douglas Vine and Marion Carr.

Criterion, Durban.—Carter the Great (full week).

Vaudette, Blocmfontein.—(Monday, Tuesday and Wednesday) Lena Lloyd, Bromley Carter.

Vaudette, Kimberley.— (Thursday, Friday and Saturday) Lena Lloyd, Bromley Carter.

Apollo, Germiston. — Larry Kemble, Rene and Brian Croft.

Empire, Brakpan. — (Friday and Saturday) Sylvestre and Assistant.

Vaudette, East London. — (Opening Monday, April 30th) Rich and Adair, McLaughlin Sisters.

His Majesty's Theatre, Johannesburg.—Harry Green and Co.

Opera House, Pretoria.—Phyllis Neilson-Terry and Co.

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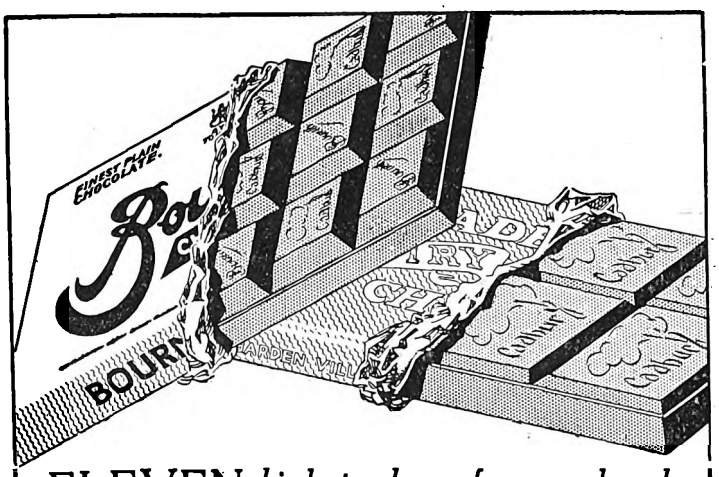

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BOURNVILLE NUT—a grand combination of roasted nuts and fine Chocolate.
MILK & HONEY—a unique and popular confection which is very delicious.
BOURNVILLE FRUIT & NUT—one of the most enjoyable slab Chocolates made.
ORANGE—something different for those to whom the orange flavour appeals.
MILK, FRUIT & NUT—a delightfully rich and tasty Chocolate.
BITTER—not as bitter as its name implies, and not as sweet as others.
CADBURY'S DAIRY MILK NUT—a fine Chocolate with a pleasing appeal.
CADBURY'S DAIRY MILK BRAZIL NUT—greatly appreciated by those who relish the flavour of Brazils.

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The DIOXOGEN girl knows how to remedy this. She uses DIOXOGEN to lighten objectionable dark hair anywhere; she uses it freely, for she knows it is not only as harmless as water, but that it is splendid for skin blemishes, chapping and other irritations, besides being a wonderful deodorant.

In doing the things that make her attractive, the DIOXOGEN girl is also protecting her health, for DIOXOGEN is a great, perhaps the greatest harmless purifying agent known.

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Bruno Sarti, who has had a wonderfully successful tour, is paying a welcome return visit to the Tivoli, Capetown.

Harry Green.

Harry Green is a very keen and discriminating reader. He numbers among his best friends such people as Hugh Walpole, H. G. Wells and P. G. Wodehouse, as well as many other great writers of the day. These friendships have had a big say in making him pronounce England as the most wonderful country in the world.

During one of his stays in London the presentation of a play in Holland, under the patronage of Queen Wilhelmina, compelled him to fly from London to Amsterdam on a Saturday night, spend all Sunday rushing through plans, and fly back to London on Monday in time for his performance there.

Not having been to America, I was very anxious to ask Mr. Green whether Broadway was the dashing, villainous place we were led to believe.

He laughed at my question. "Absolutely nothing in it," he replied. "It is a place in the sun at which many people aim. If I had a sister, I would put her on the stage in preference to putting her in an office, and I would sincerely hope that she would some day play on Broadway. I think personally that the stage is a great vocation for woman, and that all the nonsense there is talked about it is a figment of jealous minds."

It is very interesting to hear Mr. Green talking on the plays of the present day.

"People like to laugh more than to cry," he said, "and they go to the theatre to be amused. Plays go in cycles, just as fashions does. The sex theme has been very popular within the last few years, but I do not think it will last much longer. On the other hand, mystery plays and musical shows are always popular, particularly if they are presented on a grand scale."

May McAvoy has added an Easter bunny to her menagerie of pets.

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A charming new picture of Ivy Tresmand as "Looloo Martin" in "Hit the Deck," the successful musical comedy at the London Hippodrome, which is to be produced in South Africa very shortly.

[*Photo: M. J. McKeigue.*

Have Baby Photographed Before the Dimples Go! By Henry Treisman.

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WIRELESS NEWS.

Pretoria 320 Metres. Capetown 375 Metres. Durban 406·5 Metres. Johannesburg 443·5 Metres.

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Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

PROGRAMMES FOR WEEK COMMENCING MONDAY, APRIL 30h, 1928.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping News.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Tommie).**

4.0 p.m.: Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m. daily, except Wednesday and Sunday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture).

6.30 p.m. daily, except Sunday: Close down.

6.0 p.m., Saturday: Weather Report, General News Service.

8.50 p.m., Tuesday and Wednesday: General News Service.

9.0 p.m., Monday, Thursday and Friday: General News Service.

12 noon, 4.0 p.m., 7.0 p.m. and **8.0 p.m.** daily, except Sunday: Time Signal.

MONDAY, APRIL 30th, 1928

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Rosamunde" ... ... Schubert.
"JB" Studio Orchestra.

7.10— 2. Songs:
(a) "The Enchantress" ... ... Hatton.
(b) "If I Might Come to You" ... ... Squire.
Mrs. H. Crawford.

7.20— 3. Selection: "Oberon" ... ... Weber.
"JB" Studio Orchestra.

7.35— 4. Tenor:
(a) "Songs of the Southern Isles" ... ... ——
Mr. C. H. Olivier.

7.45— 5. Suite: "Children's Suite" ... ... Ansell.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Talk on Music, No. 6: "The Orchestral Colour Box," by **Mr. Douglas Mossop.**

8.25— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Songs:
(a) "Angus Macdonald" ... ... Roeckel.
(b) "Caller Herrin'" ... ... ——
Mrs. H. Crawford.

8.45—11. Selection: "Belle of New York" ... ... Kerker.
"JB" Studio Orchestra.

9.0 —12. **General News Service.**

9.5 —13. Jazz: **"JB" Studio Orchestra.**

9.10—14. Weekly Sports Talk: "League Soccer," by **Mr. W. D. Powell.**

9.25—15. Tenor:
(a) "On with the Motley."
(b) "Ave Maria."
Mr. C. H. Olivier.

9.35— **Miscellaneous Programme**
10.30—Close down.

TUESDAY, MAY 1st, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Plymouth Hoe" ... ... Ansell.
"JB" Studio Orchestra.

7.10— 2. Quartettes:
(a) "Swing Low, Sweet Chariot" ... ... Burleigh.
(b) "Simple Simon" ... ... ——
Messrs. C. H. Olivier, Gordon Kinghorn, Stanley Watson, R. C. Bothwell.
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7.20— 3. Waltz: "The Blue Danube" ... ... Strauss.
"JB" Studio Orchestra.

7.30— 4. Songs:
(a) "Eleanore" ... ... Coleridge Taylor.
(b) "Pleading" ... ... Elgar.
Mr. C. H. Olivier.

7.40— 5. Jazz: **"JB" Studio Orchestra.**

7.50— 6. Songs:
(a) "Maiden of Morren" (Song of the North) ... ———
(b) "O, Mistress Mine" ... ... Roger Quilter.
Mr. Stanley Watson.

8.0 — 7. **Weather Forecast.**
Bijou Orchestra, relayed from Bijou Theatre.

8.10— 8. Fortnightly Talk on Literature by **Professor M. Drennan, M.A.**

8.25— 9. Quartettes:
(a) "Song of the Volga Boatmen" ... ... Bantock.
(b) "Robin Adair" (Old Scottish Air) ... ... ———
Messrs. C. H. Olivier, Gordon Kinghorn, Stanley Watson, R. C. Bothwell.

8.35—10. Jazz: **"JB" Studio Orchestra.**

8.40—11. **General News Service.**

8.45—12. Talk by **Mr. Eugene C. van Wyk:** "Great Moments in South African History," No. 3.

RELAYED TO DURBAN:

9.0 —13. Selection: "Decameron Nights" ... ... Finck.
"JB" Studio Orchestra.

9.10—14. Songs:
(a) "Shepherds Gay" ... ... Sanderson.
(b) "Bonnie Wee Thing" ... ... Fox.
Mr. Gordon Kinghorn.

9.20—15. Suite: "Dance Revels" ... ... Montague Phillips.
"JB" Studio Orchestra.

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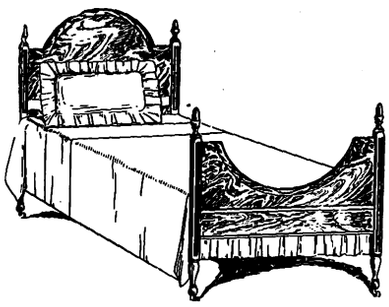

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9.30—16. Songs: **Mr. R. C. Bothwell.**

9.40—17. Quartettes:
(a) "A Catastrophe" ... ... Prague.
(b) "When Evening's Twilight" ... ... ———
Messrs. C. H. Olivier, Gordon Kinghorn, Stanley Watson, R. C. Bothwell.

9.50—18. Selection: Alceste" ... ... Gluck.
"JB" Studio Orchestra.

10.0 — . **Miscellaneous Programme.**

10.30—Close down.

WEDNESDAY, MAY 2nd, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Vanity Fair" ... ... P. Fletcher.
"JB" Studio Orchestra.

7.10— 2. Concertina Solos: **Mr. George Williams.**

7.20— 3. Jazz: **"JB" Studio Orchestra.**

7.30— 4. Soprano:
(a) "Spring comes Laughing" ... ... Molly Carew.
(b) "Love goes Gathering Roses" ... ... Haydn Wood.
(c) "Somewhere a Voice is Calling" ... ... Tate.
Mrs. E. T. Bird.

7.40— 5. Selection: "Piccolino" ... ... Giraud.
"JB" Studio Orchestra.

7.55— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Afrikaans Talk by **Mr. Tommie Beckley.**

8.25— 9. Suite: "Sylvan Scenes" ... ... Fletcher.
"JB" Studio Orchestra.

8.35—10. Talk by **Mr. Paul Selby,** Member of Board of Trustees of Kruger National Park: "Kruger National Park."

8.50—11. Jazz: **"JB" Studio Orchestra.**

8.55—12. **General News Service.**

RELAYED TO DURBAN:

9.0 —13. Duets: **Mrs. E. T. Bird and Miss Florence Ellis.**

9.10—14. Waltz: "Under my Darling's Window" ... ... Lincke.
"JB" Studio Orchestra.

9.20—15. Concertina Solos: **Mr. George Williams.**

9.45—17. Contralto:
(a) "The Lost Chord" ... ... Sullivan.
(b) "Starshine" ... ... Daniel Wood.
(c) "Passing by" ... ... Edward C. Purcell.
Miss Florence Ellis.

9.55— **Miscellaneous Programme.**

10.30—Close down.

THURSDAY, MAY 3rd, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Yelva" ... ... Reissiger.
"JB" Studio Orchestra.

7.10— 2. Bass:
(a) "The Mighty Deep" ... ... W. H. Judes.
(b) "Captain Mac" ... ... Sanderson.
Mr. A. W. Hutchings.

7.20— 3. Piano Solo: **Miss Margaret Williams.**

7.25— 4. Suite: "Norwegian Scenes" ... ... A. Matt.
"JB" Studio Orchestra.

7.35— 5. Contralto:
(a) "The Dear Homeland" ... ... Walter Slaughter.
(b) "The Dawn" ... ... Guy d'Hardelot.
Miss Susie Everett.

7.45— 6. Selection: "Paul et Virginie" ... ... V. Masse.
"JB" Studio Orchestra.

7.58— 7. **Weather Forecast.**

8.0 — 8. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 9. Talks on Legal Matters, No. 4: "The Hire Purchase System," by **Advocate J. D. Krige.**

8.25—10. Overture: "The Wanderer's Goal" ... ... F. Suppe.
"JB" Studio Orchestra.

8.40—11. Bass:
(a) "The Bandolero" ... ... Leslie Stuart.
(b) "Big Ben" ... ... Henry Pontet.
Mr. A. W. Hutchings.

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8.50—12. Jazz: **"JB" Studio Orchestra.**

9.0 —13. **General News Service.**

9.5 —14. Contralto:

(a) "Caro Mio Ben" ... ... Giordani.

(b) "Lasvia ch'io pianga" ... ... Handel.

(c) "All Through the Night" (Welsh Air) ... ———

Miss Susie Everett.

9.15—15. Waltz: "Mello" ... ... Waldteufel.

"JB" Studio Orchestra.

9.25—16. Weekly Wireless Talk; Series by **Mr. W. Hilarius,** No. 4.

9.40— **Miscellaneous Programme.**

10.30—Close down.

FRIDAY, MAY 4th, 1928.

6.45—Evening Programme.

6.45— 1. **Weekly Agricultural Talk,** arranged by the Department of Agriculture.

7.0 — 2. Overture: "The Barber of Seville" ... ... Rossini.

"JB" Studio Orchestra.

7.10— 3. Songs:

(a) "Harvest Slumber Song" ... ... Medham.

(b) "Ships that Pass in the Night" ... ... Stephenson.

(c) "You'll get Heaps o' Lickins'" ... R. C. Clarke.

Miss Gladys Lewis.

7.20— 4. Selection: "The Arcadians" ... ... Monckton.

"JB" Studio Orchestra.

7.35— 5. Bass: **Mr. R. P. Goodricke.**

7.45— 6. Suite: "Mimes et Ballerines" ... ... Razigade.

"JB" Studio Orchestra.

7.58— 7. **Weather Forecast.**

8.0 — 8. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 9. Talks on "Our South African Constitution," No. 2., by **Dr. Manfred Nathan, K.C.**

8.25—10. Jazz: **"JB" Studio Orchestra.**

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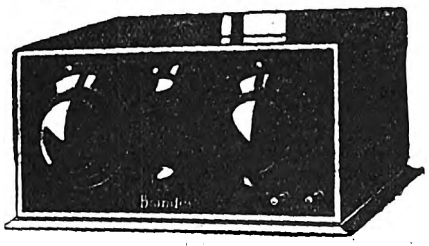

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8.35—11. Songs:

(a) "Love, the Pedlar" ... ... German.

(b) "The Little Brown Owl" ... ... Sanderson.

Miss Gladys Lewis.

8.45—12. Selection: "Bal Masque" ... ... Verdi.

"JB" Studio Orchestra.

9.0 —13. **General News Service.**

9.5 —14. Jazz: **"JB" Studio Orchestra.**

9.10—15. Sketch: **"JB" Studio Dramatic Company.**

9.30—16. Songs by **Mr. R. P. Goodricke.**

9.40— **Miscellaneous Programme.**

10.30—Close down.

SATURDAY, MAY 5th, 1928.

7.0 —1. Dinner Music by **"JB" Studio Orchestra.**

8.0 —2. **Weather Forecast. General News Service.**

8.10—3. **Radio Auction Bridge.**

8.30—4. **Dance Programme** relayed from Carlton Hotel.

11.45—Close down.

N.B.—The Programme between 9.0 p.m. and 10.0 p.m. will be relayed to Durban.

SUNDAY, MAY 6th, 1928.

First Session.

10.30 a.m. Relay of Service from **Irene Dutch Reformed Church.**

11.30 a.m.—Close down.

Second Session.

3.30 p.m. **Gramophone Recital.**

5.0 p.m.—Close down.

Third Session.

7.15 p.m. Relay of Organ Recital by **Mr. R. Lees Ingles,** Mus. Bac., F.R.C.O., from **St. George's Presbyterian Church.**

7.30 p.m. Relay of Service from **St. George's Presbyterian Church.**

Fourth Session.

Evening Programme.

8.45—1. Overture: "Chal Romano" ... ... Ketelbey.

"JB" Studio Orchestra.

8.55—2. Songs:

(a) "Rejoice" (from "Messiah") ... ... Handel.

(a) "Come unto Him" (from "Messiah") ... ... Handel.

Miss Peggy Cook.

9.5 —3. Selection: "Madame Butterfly" ... ... Puccini.

"JB" Studio Orchestra.

9.20—4. 'Cello Solo: **Mr. R. Levitz.**

9.26—5. Suite: "Ballet Russe" ... ... Luigini.

"JB" Studio Orchestra.

9.35—6. Songs:

(a) "Chanson Hindoo" ... ... Rimski-Korsakov.

(b) "June" ... ... Roger Quilter.

(c) "The Second Minuet" ... ... Besley.

Miss Peggy Cook.

9.45—7. Selection: "Lily of Killarney" ... ... Benedict.

"JB" Studio Orchestra.

10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. G. R. MONTFORD.

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MONDAY, APRIL 30th, 1928.

12.30 **Lunch Hour Session:—**

Mezzo:

(a) "Nymphs and Shepherds" ... ... Purcell.

(b) "The Cuckoo Madrigal" ... ... Lane Wilson.

Miss Edna Stevenson.

Soprano:

(a) "Bird Song at Eventide" ... ... Coates.

(b) "Waltz Song" ("Tom Jones") ... ... German.

Mrs. Doris MacFarlane.

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Pianoforte: "Compositions by Grieg." **Elvia Rayner.**

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Station Trio.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Station Trio.**

5.0 **Children's Corner:** A Story told by **Aunt Janet** of the Library. Piano Solos by **Uncle Fred** and a Chat with **Uncle Bricky.** A News Bulletin and Birthday Greetings. Fun and Frolic for the Family.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in Afrikaans).

Light Music.

7.30 **Dinner Hour Session:** The Station Orchestra:—

"DANCE MUSIC OF BY-GONE DAYS."

Gavotte. "Ravissante" ... ... Gandolfo.
Valse: "Fragrance" ... ... Clarke.
Polka: "Tous a' la Joie" ... ... Wibert.
Foxtrot: "Secrets of Love" ... ... Moret.
Valse: "Come to the Dance" ... ... Batten.
Polka: "Pensée Cherie" ... ... Drapier.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 **Talk:** "A Radio Concert and the 'Oulad-Naïls'" ("The Dancing Girls of the Desert") ... ... Michael Raineau.

Mr. George R. Montford.

"A POPULAR PROGRAMME."

8.25 Selection: "Echoes of Pantomime" ... ... Kaps.

The Station Orchestra.

8.35 Banjo Solos: **Mr. R. O. Upton.**

8.45 **General and Local News.**

8.55 Czardas: "Au Pays de Bohéme" ... ... Wibert.
Entracte: "My Treasure" ... ... Franklin.

9.5 Cornet. **Mr. A. W. Snell.**

9.10 Scotch Comedian:—
(a) "When I meet McKay."
(b) "Ohio."

Max Turnbull.

9.20 One Step: "Handel Wakes" ... ... Morressy.
Foxtrot: "Smiles" ... ... Pether.

9.30 Soprano: "Il Bacio" ("The Kiss") ... ... Arditi.

Lucrezia Bori.

9.34 Banjo: **Mr. R. O. Upton.**

9.44 Pianoforte: "Decembre" ... ... Tschaikowsky.

Miss Elvia Rayner.

9.48 Comedian:—
(a) "Soosie McLean."
(b) "Saturday Night."

Max Turnbull.

9.58 **Jazz Item.**

10.0 Close down.

TUESDAY, MAY 1st, 1928.

12.30 **Lunch Hour Session:** The Station Trio.

Soprano:
(a) "The Smile of Spring" ... ... Fletcher.
(b) "Just a Rose in old Killarney" ... ... Ball.

Miss Phyllis Barnett.

Baritone:
(a) "Sombre Woods" ... ... Lully.
(b) "She is far from the Land" ... ... Lambert.

Mr. W. L. du Plessis.

The "Pruchner" Player Piano.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

5.0 **Children's Corner:** "A Trip to the Land of Heart's Desire." Come and join us. **Aunt Isobel** welcomes the Family.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:—**

"Special Request" Gramophone Records.

The Blind Tenor:
(a) "Roses of Picardy" ... ... Haydn Wood.
(b) "In an Old-Fashioned Town" (by request) —Squire.

Jack Hart.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

"WHERE OUR FANCY LEADS US."

8.5 **Spain:** "Serenade Espagnole" ... ... Windeatt.

The Station Orchestra.

France: "Um Peu d'Amour" ... ... Silesu.

Miss Violet Brooks (Mezzo).

India: Morceau: "The Star of India" ... ... Bratton.

The Station Orchestra.

Italy: "O Sole Mio" ... ... Da Capua.

Miss Violet Brooks.

England: Old English Dance: "The Walnut Tree" ... Diver.

The Station Orchestra.

8.30 **"Humorous Sketch: "The Cure," by Anon.** Played by the **A.B.C. Dramatic Company:—**

Characters: "John," Mr. G. R. Montford; "Mary" (his wife), Miss Isobel Niven; "Mr. Parrott," Mr. Herbert E. Dawes; "Mrs. Parrott," Mrs. Wrightson.

Mind Picture: The drawing-room of "John's" house in any London Suburb. Time, 6 p.m. The curtain rises and discovers "Mary" sitting knitting; "John" enters, he hangs up his coat and hat, crosses to "Mary" and bends to kiss her.

The rise and fall of the curtain is denoted by the ringing of a bell.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

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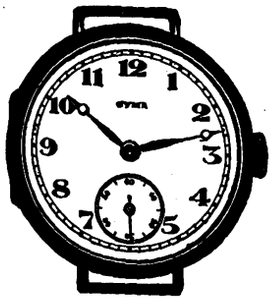

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WEDNESDAY, MAY 2nd, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Dreams" ... ... Strelizki.

(b) "Absent" ... ... Metcalf.

Clare Stanley.

Pianoforte: "Compositions by Coleridge-Taylor."

Elvia Rayner.

Light Music.

4.0 **Afternoon Session:** The Station Trio.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Station Trio.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital of Brunswick Records (supplied by Brunswick (S.A.), Ltd., of 434, West Street).

Pianoforte Duet: "Spanish Dance," No. 4 ... ... Moskowski.

Misses Hellen Rutter and Elvia Rayner.

7.31 **Radio Talk:** "The Loud Speaker." **Mr. G. A. Brickhill.**

7.50 Pianoforte Duet: "Rendezvous" ... ... Aletter.

Misses Hellen Rutter and Elvia Rayner.

8.0 **Time Signal.**

Some "By the Way Chat," by the "Man in the Street."

"VARIETY."

8.10 Ronde Nocturne: "Vers Cythene" ... ... Phitt.

The Station Orchestra.

8.15 Contralto:—

(a) "A Memory" ... ... Goring Thomas.

(b) "Ma Curly-Headed Baby" ... ... Clutsam.

Miss Kathleen Chislett.

8.25 Intermezzo: "Loves sweet Unrest" ... ... Myddleton.

The Station Orchestra.

8.30 Violin: **Mr. Arthur Gray.**

8.35 Contralto:—

(a) "In the Garden of To-morrow" ... ... Detten.

(b) "The Lilac Tree" ... ... Grartlan.

Miss Kathleen Chislett.

8.45 Foxtrot: "Sour Grapes" ... ... Jerome.

The Station Orchestra.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, MAY 3rd, 1928.

12.30 **Lunch Hour Session:—**

Mezzo Contralto:

(a) "Nearer My God to Thee" ... ... Carey.

(b) "Life and Death" ... ... Coleridge-Taylor.

Miss Clarise Bradbury.

Baritone:

(a) "Wings" ... ... Lee.

(b) "Si vous l'aviez Compris" ... ... Denza.

Mr. Ramon Martin.

The "Pruchner" Player Piano.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Station Trio.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Station Trio.**

5.0 **Children's Corner: Aunt Janet** of the Library will tell you a Short Story. More Sound Pictures, **Uncle Fred** at the Piano. A Chat with **Aunt Isobel** about Roger, the boy of the Tudor Times.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes," Recital of "His Master's Voice" Records (supplied by Messrs. Mackay Bros. and McMahon, of West Street, Durban).

8.0 **Time Signal.**

Light Music.

"A LIGHT PROGRAMME."

8.10 Selection: "Going Up" ... ... Hirsch.

The Station Orchestra.

8.20 Baritone: "Love Could I only tell Thee" ... ... Capel.

Mr. Jack Verster.

8.25 Xylophone Solo: "The Great Little Army." **Victor Sterling.**

8.30 Villanelle: "En Gardant Mon Troupeau" ... ... Wibert.

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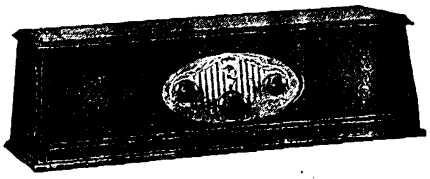

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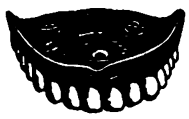

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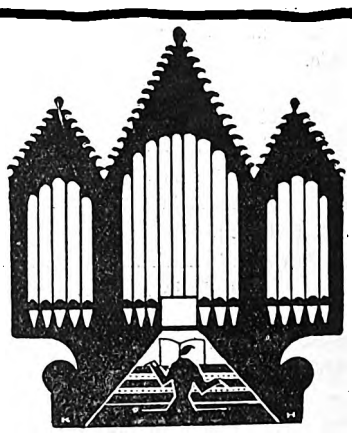

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Valse: "Moisson D'Amour" ... ... Monier.

The Station Orchestra.

8.40 Baritone: "I Pitch my Lonely Caravan" ... ... Eric Coates.

Mr. Jack Yerster.

8.45 "Romance sans Paroles" ... ... Van Goens.

The Station Orchestra.

8.50 **General and Local News.**

"CHAMBER CONCERT."

9.0 **"An Hour with the Masters," The Station Orchestra.**

9.10 Soprano:—

(a) "Waltz Song" ("Romeo et Juliet") ... ... Gounod.

It is at a ball given by Juliet's father in her honour that she sings this famous waltz aria. In her girlish pleasure at the lights and the music and the dancers she expresses a longing that life shall hold nothing tragic for her, but that the fairies shall always give her happiness and gladness.

(b) "Vissi d'arte" ("Tosca") ... ... Puccini.

The unhappy Tosca asks what she has done that such a miserable fate be hers. She has lived for love and music; she has given her jewels to the church; she has helped the poor. She begs Heaven not to forsake her.

Madame De Folcka Mazery.

9.20 **Edgar Heap** (Pianoforte).

9.28 **Trio: Messrs. Arthur Gray** (Violin), **Amon Bilmark** ('Cello), **Edgar Heap** (Pianoforte).

9.38 Soprano:—

(a) "Care Selve" ("Handel") ... ... Arranged by A.L.

(b) "April Morn" ... ... Batten.

Madame De Folcka Mazery.

9.45 **Amon Bilmark** ('Cello).

9.52 **Orchestra.**

10.0 Close down.

FRIDAY, MAY 4th, 1928.

12.30 **Lunch Hour Session:** The Station Trio.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** Travel Talk, No. 6: **Aunt Isobel** will tell you about Lotus Land. Songs, Recitations and Stories by Members of the Family. A Short News Bulletin and Birthday Greetings.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Light Music.**

7.13 **Sports Talk,** by **"Natalian."**

7.30 **Dinner Hour Session:** The Station Orchestra.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 **Talk,** No. 2: Manufacture of Ropes, **Mr. Alexander Johnman.**

"A STUDIO PROGRAMME."

8.25 Selection: "The Bing Boys are Here" ... ... Ayer.

The Station Orchestra.

8.35 Contralto:—

(a) "Like to the Damask Rose" ... ... Elgar.

(b) "You lay so still in the Sunshine" ... Coleridge-Taylor.

Miss Grace Deane.

8.45 **General and Local News.**

8.55 Galop: "Champagner" ... ... Roth.

"Armour Perdu" ... ... Creus.

The Station Orchestra.

9.5 Cornet: **Mr. A. W. Snell.**

9.10 Musical Monologues:—

(a) "Spotty" ... ... Hannequin.

(b) "A Fallen Star" ... ... Chevalier.

9.20 Selection: "Opera Bouquet" ... ... Bidgood.

The Station Orchestra.

9.30 Banjo: "Keyboard Capers." **De Pietro.**

9.34 **Grace Deane** (Contralto).

9.44 Pianoforte: "Romance" ... ... Sibelius.

Miss Elvia Rayner.

9.48 Musical Monologues:—

(a) "Is Pipe" ... ... Taylor.

(b) "The Street Watchman's Story" ... ... Winter.

Mr. Ernest Stevens.

9.58 **Jazz Item.**

10.0 Close down.

SATURDAY, MAY 5th, 1928.

11.15 **Morning Concert:—**

Elvia Rayner (Pianoforte).

Light Music.

12.30 Close down.

7.15 **Reports:** Weather Reports, Shipping Intelligence and Wool Report.

7.20 **Dinner Hour Session:** Recital of Columbia Records (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**

Agricultural Talk (in English).

Light Music.

8.15 "Dans l'Espace" ... ... Hubans.

The Station Orchestra.

8.20 Tenor:—

(a) "Elucevan le Stelle" ("La Tosca") ... ... Puccini.

(b) "O Lovely Night" ... ... Landon Ronald.

Mr. Rene de la Rue.

8.30 Cinema Organ: "At Sundown" ... ... Donaldson.

Lew White.

8.35 Czardas: "Sous ton beau Ciel" ... ... Wibert.

The Station Orchestra.

8.40 Tenor:—

(a) "The Sailor's Grave" ... ... Sullivan.

(b) "Charmaine" ... ... Pollack.

Mr. Rene de la Rue.

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

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10.20 **Arthur Vos and his Orchestra,** relayed from the Marine Hotel, Esplanade.
11.0 Close down.

SUNDAY, MAY 6th, 1928.

3.30 **Afternoon Concert:—**
Light Music.
4.30 **Children's Corner:** Corner arranged by **Aunt Isobel.**
5.15 Close down.
6.45 **The Bells of St. Paul's.**
7.0 **Evening Service,** relayed from **Musgrave Road Congregational Church.** Preacher, **The Rev. Harsum Taylor, M.A.**
Subject. "The Progressive Revelation of God."
Organist: **Mr. Geo. P. Hotchkiss.**
Hymns:
"The God of Abraham Praise."
"I heard the voice of Jesus Say."
"Lead kindly Light."
"A SUNDAY EVENING PROGRAMME."
Ivy Johnson (Mezzo Contralto), **Keppoch McDonald** (Baritone), **Edgar Heap** (Pianoforte), **Henry Oney** (Clarinet) and **The Station Orchestra.**
8.30 **Orchestra.**
8.40 **Ivy Johnson:—**
(a) "Song of the Soul" ... ... Joseph Carl Breil.
(b) "God Bless You" ... ... Stanley Dickson.
8.50 **Orchestra.**
9.0 **Henry Oney** (Clarinet).
9.8 **Keppoch McDonald:—**
(a) "Woo thou thy Snowflake" ("Ivanhoe") ... Sullivan.
(b) "Had I a golden pound to Spend" ... ... Fred Keel.
9.18 **Orchestra.**
9.28 **Ivy Johnson:—**
(a) "Arise O Sun" ... ... Maude Day.
(b) "I love you Truly" ... ... Jacobs Bond.
9.38 **Edgar Heap** (Pianoforte).
9.45 **Keppoch McDonald:—**
(a) "Vagabond" ("Songs of Travel") —Vaughan Williams.
(b) "The Blind Ploughman" ... ... Coningsby Clarke.
9.55 **Orchestra.**
10.0 Close down.

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Capetown Programme.

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MONDAY, APRIL 30th, 1928.

LUNCH-HOUR SESSION.

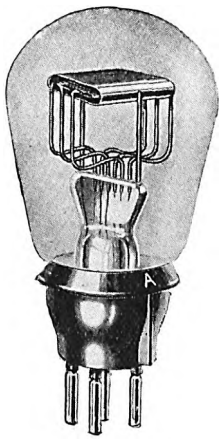
Columbia Records (New Issue):—
12.45 "Sinfonia" ... ... Bach.
The Concertgebouw Orchestra, conducted by **William Mengelberg.**
Duet: "Son geleso del Zeffiro" (from "La Sonambula") —
Maria Gentile and Enzo de Meno Lamonto.
1.0 **News Summary** (by courtesy of "Cape Times").
Selection: "Lilac Time" ... ... Schubert.
London Theatre Orchestra.
Songs: (a) "Gypsy Dan. (b) "Leanin'." **Raymond Newell.**
Organ Solo: "Medley of Song Hits." **Quentin Maclean.**
"Meanderings of Monty" (No. 20):
(a) "Monty Attends a Board Meeting."
(b) "Four Walls."
Fred Rich and His Orchestra.
1.45 Close down.

AFTERNOON SESSION.

4.30 Selection: "Tom Jones" ... ... German.
Grenadier Guards Band.
Cello Solos:
(a) "Melodie Arabe" ... ... Glazounov.
(b) "Le Cygne" ... ... Saint Saens.
Gaspar Casado.
Descriptive Sketch: "A Day's Broadcasting." **Clapham and Twyer.**
(a) "Chanson Bohemienne." (b) "The Clock is Playing."
Jean Lensen and His Orchestra.
5.0 **Time Signal.**
Afternoon Session: Short Liszt Recital.
5.20 **Children:** "When we were Very Young" Songs (specially requested).
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**



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Dinner Hour Music by the Studio Trio:—

Overture: "Le Caid" ... ... Thomas.
Valse: "Montmartre" ... ... Hewitt.
Piano Solo (selected).
Selection: "The Lightning Switch" ... ... Alford.
Gavotte: "Mignon" ... ... Thomas.
Suite: "The Sleeping Beauty" ... ... Tschaikowsky.
Entracte: "On the Weser" ... ... Pressel.

7.45 **Weekly Talk to Farmers,** No 8: "Wenke oor die Aankop van kunsmis," by **B. J. Smit.**

Record: "Les Tresors de Columbine." **Jean Lensen and His Orchestra.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

Duet: "Home to our Mountains" ("Il Trovatore")...Verdi.
Gertrude Johnson and Wm. Heseltine.
Quartette: "Cherry Ripe" ... ... Frank Bridge.
Catterall String Quartette.

8.15 **"A High-Speed Programme."**

The following Artistes will contribute items:—

Miss E. Alexander, Miss Edna Stanton, Mr. Selwyn Morgan, Mr. Bob Parker, Mr. Bert Lee, Mr. Harold Hekker.

In addition, the popular Sketch, "A Domestice Interlude," will be repeated by general request at 9.5.

Mr. Chugwater (a youngish married man ... **Gordon Bird.**
Mrs. Chugwater (his wife) ... ... **Mrs. C. Gordon Bird.**

Scene: Dressing room in Chugwater's house.

News Service (in English) will be transmitted at 9.0.

News Service (in Afrikaans) will be transmitted at 10.0.

10.5 Item will be relayed from **Tivoli** (if suitable).

10.30 Close down.

TUESDAY, MAY 1st, 1928.

Lunch-Hour Session.

Parlophone Records:—

12.45 Overture: "Preciosa" ... ... Weber.

Songs:

(a) "I Heard you Sing" ... ... Solloway.
(b) "The Blue Danube" ... ... ———
John O'Grady.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

"Serenade" ... ... Mozkowski.
"Ideale" ... ... Tosti.
Dajos Bela Orchestra.

Violin Solo: "Danse Espagnole" ... ... Granados.
Edith Lorand.

1.45 **Organ Recital by N. R. Ingleby, F.R.C.O.** Relayed from City Hall.

1.50 Close down.

Afternoon Session.

4.30 Two Short Selections: (a) "La Boheme." (b) "La Tosca."
The New Meister Orchestra.

Choir:

(a) "Ora pro Nobis" ... ... Schubert.
(b) "The Netherlands Hymn" ... ... Krausler.
The Irmler Choir.

Songs:

(a) "Lonely Nights Along the Shore."
(b) "Old Names of Old Flames."
Vaughan de Leath.

Selection: "Norma" ... ... Bellini.

5.0 **Time Signal.**

Agtermiddag Onderwerpe, deur **Mej. Brewis.**

Kinderuur, deur **Tante Lue.**

6.0 Close down.

Evening Session.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Pas des Fleurs" ... ... Delibes.
Suite: "L'Arlesienne" ... ... Bizet.
"In a Japanese Garden" ... ... Ansell.
"Norwegian Rhapsody" ... ... Svendsen.
Selection: "Vagabond King" ... ... Friml.
"Cafe Chantant" ... ... Fletcher.

7.45 **Records:—**

Song: "Friendly Ghosts." **Jessie Matthews.**
Song: "Whimsical Pedlar." **Dick Francis.**
'Cello: "Passione" ... ... Panzato.
W. H. Squire.
Song: Journey's End." **Jessie Matthews.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

Duet: "Silly Little Hill." **Jessie Matthews and Henry Lytton.**

Song: "Good Little Girl and the Bad Little Girl." **Jessie Matthews.**

8.15 **Orchestral Programme by the Capetown Orchestra.** Conductor: **Pickerill:—**

March: "Semper Fidelis" ... ... Sousa.
(a) "Valse Bluette" ... ... Drigo.
(b) "Shepherd's Hey" ... ... Grainger.
Selection: "Tannhauser" ... ... Wagner.
Songs:
(a) "The Fuchsia Tree" ... ... Quilter.
(b) "Fairy Lullaby" ... ... Quilter.
Gladys Robb.
Cornet Solos:
(a) "Che Faro" ... ... Gluck.
(b) "Portia" ... ... Roffe.
George Dimmack.
Songs:
(a) "King Charles" ... ... White.
(b) "Mother o' Mine" ... ... ———
Jack Farrell.
Descriptive Piece: "Down South" ... ... Myddleton.

9.0 **News Service** (English).

9.5 Quartette:

Alfred Gibbs (First Violin), **Walter Swanson** (Second Violin), **Eric Bray** (Viola), **Granville Britton** ('Cello).

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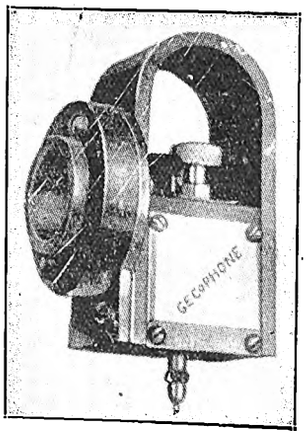

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Songs:
(a) "Ouvre tes yeux Cleus" ... ... Massenet.
(b) "Chanson de Florian" ... ... Godard.
Gladys Robb.

'Cello Solos:
(a) "On Wings of Song" ... ... Mendelssohn.
(b) "Guillarde" ... ... Fourqueray.
Granville Britton.

Suite: "Ballet Russe" ... ... Luigini.
(a) "La Fee Tarapatapoum" ... ... Foulds.
(b) "Love Dance" (from "Madame Sherry") ... ... Hochna.
Waltz: "Toujours on Jamais" ... ... Waldteufel.

10.0 **News Service** (Afrikaans).

10.5 Songs:
(a) "Youth" ... ... Allitsen.
(b) "Harlequin" ... ... Sanderson.
Jack Farrell.

Selection: "No, No, Nanette" ... ... Youmans.

10.30 Close down.

WEDNESDAY, MAY 2nd, 1928.

Lunch-Hour Session.

Columbia Records:—

12.45 (a) "Killarney." (b) "Come into the Garden, Maud." **J. H. Squire Celeste Octet.**

Duets: (a) "In Springtime." (b) "At Love's Dawning." **Dora Labbette and Norman Allin.**

Waltz: "The Song is Ended." **Jean Lensen and His Orchestra.**

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Overture: "The Little Minister" ... ... Mackenzie.
New Queen's Hall Light Orchestra.

Songs: (a) "A West Country Wooing." (b) "Off to Philadelphia." **Norman Allin.**

Viola Solos:
(a) "Aprés un Reve" ... ... Faure.
(b) "Nacht und Traume" ... ... Schubert.
Lionel Tertis.

"Chant san paroles" ... ... Tschaikowsky.
Queen's Hall Orchestra.

Songs:
(a) "My Mother Bids me Bind my Hair" ... ... Haydn.
(b) "Who is Sylvia" ... ... ———
Dora Labbette.

(a) "Scotch and Irish Airs, with Variations." (b) "Carnival of Venice, with Variations." **London Flute Quartette.**

"The Turkish Patrol." **Grenadier Guards Band.**

1.45 Close down.

Afternoon Session.

4.30 Sonata for Pianoforte: "Appasionata" ... ... Beethoven.
William Murdoch.

Violin: "Passacaglia" ... ... Tivadar-Nachez.
Albert Sammons.

5.0 **Time Signal.**

Afternoon Topics: Radio Matters.

Teens: "R.L.S., the well beloved."

6.0 Close down.

Evening Session.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—
"Valse de Alonettes" ... ... Drigo.
Suite: "Glimpses of London" ... ... Joey.
Selection: "Floradora" ... ... Stuart.
'Cello Solo (selected).
Tango: "Biondadolly" ... ... Billi.
Valse: "Dans les Larmes" ... ... Berger.
"Souvenir d'Amour" ... ... Wood.

7.45 **Legal Lecture** (No. 3), by **A. Shacksnovis.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—
Duet: "We Always Disagree." **Ivy Tresmand and Gene Gerard.**
Octet: "Mignonette." **Squire Celest Octet.**

"RECITAL PROGRAMME."

8.15 Songs:
(a) "Sylvan" ... ... Ronald.
(b) "A Little Love Serenade" ... ... Ronald.
(c) "Tell me, Nightingale" ... ... Ronald.
(d) "Hindu Song" ... ... Lehman.
(e) "Five Eyes" ... ... Korsakov.
Lilla Grace.

8.30 Violin:
(a) "Air on G String" ... ... Bach.
(b) "Prelude in E" ... ... Bach.
(c) "Chanson Arabe" ... ... Rimsky Korsakov.
(d) "The Lark" ... ... Tschaikowski.
Ellie Marks.

8.45 Dramatic:
(a) "The Crowning of Dreaming John" ... ... Drinkwater.
(b) "The Judgment of Heaven" ... ... Wells.
Cecile de Banke.

9.0 **News Service** (English).

9.5 Piano:
(a) "The Harmonious Blacksmith" ... ... Handel.
(b) "Valse in E Flat" ... ... Chopin.
(c) "The Butterfly" ... ... Grieg.
(d) "The Bees' Wedding" ... ... Mendelssohn.
(e) "Rhapsodie No. 2" ... ... Liszt.
Albini Bini.

9.30 **Fletcher and Cartwright's Orchestra.** Leader: **V. Latronico:—**
(a) Selection: "The Chocolate Soldier" ... ... Strauss.
(b) "Serenata Espagnole" ... ... Micheli.
(c) Suite: "The Merchant of Venice" ... ... Rosse.
(d) Intermezzo: "Manyan" ... ... Seide.

10.0 **News Service** (Afrikaans).

10.5 Item, if suitable, relayed from **Tivoli.**

10.30 Close down.

THURSDAY, MAY 3rd, 1928.

Lunch-Hour Session.

Parlaphone Records.

12.45 Excerpt from "Tristan and Isolda," Act II ... ... Wagner.
Grand Symphony Orchestra.

Piano Solos:—
(a) "Valse in G Flat" ... ... Chopin.
(b) "Valse Brillante in F" ... ... Chopin.
Victor Staub.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Selection: "Pique Dame" ... ... Tschaikowski.
Dajor Bela Orchestra.

"Melody" ... ... Schubert.
London Flute Quartet.

1.15 **Organ Recital,** by **Alban Hamer,** relayed from St. George's Cathedral.

1.50 Close down.

Afternoon Session.

4.30 "A Stroll in Vienna" ... ... Kornzak.
Edith Lorand Orchestra.

"Wotan's Farewell," from "Die Walkure" ... ... Wagner.
Robert Berg.

"Second Rhapsody" (played on three pianos) ... ... Liszt.
Kotani Trio.

"Coeur du Cortege," from "Carmen," Act 4 ... ... Bizet.
The Orchestra and Chorus of Opera Comique, Paris.

5.0 **Time Signal.**

Afternoon Topics: Short Story.

Children: "Mumble's Madness," a Story told by **Uncle Bonzo** (if he can be found). Music.

6.0 Close down.

Evening Session.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—
Valse: "Melisande" ... ... Lambert.
"Elegie" ... ... Massenet.

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Selection: "Carmen" ... ... Bizet.
Suite: "Three Musketeers" ... ... Rosse.
Piano Solo: Selected.
Selection: "The Little Cherub" ... ... Caryll.

7.45 **Records:—**
Saxophone: "Adorable." **Rudy Wiedoft.**
Song: "Waltz Song" ("Tom Jones"). **Doris Vane.**
Song: "To Mary." **Rex Palmer.**

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:—
Saxophone: "Gloria." **Rudy Wiedoft.**
Humorous: "I'll be thinking of You." **Billy Bennett.**

SCHUBERT PROGRAMME.

8.15 Overture: "Rosamunde" ... ... Schubert.
Song Cycle: "The Winter Journey" ... ... Schubert.
Richard Tauber.
1. "Good Night."
2. "The Linden Tree."
3. "The Water Course."
4. "Looking Backwards."
5. "Spring Dreams."
6. "The Post."
7. "The Raven."
8. "Stormy Morning."
9. "The Guide Post."
10. "The Wayside Inn."
11. "Courage."
12. "The Organ Player."

9.0 **News Service** (English).
9.5 "Symphony in C Major." **Halle Orchestra,** Conducted by **Sir Hamilton Harty.**
First Movement: Andante: Allegro ma non troppo.
Second Movement: Andante con moto.
Scherzo: Allegro Vivace.
Finale: Allegro Vivace.
(Columbia Records.)

10.0 **News Service** (Afrikaans).
10.5 **Waldorf Orchestra.** Musical Director, **Isidore Fisher:—**
Foxtrot: "Dew-Dew-Dewy Day."
Foxtrot: "Head over Heels in Love."
Waltz: "Paradise Isle."
One Step: "Ca Cest Paris." (By request.)
Intermezzo: "Dear, on a Night Like This."
Foxtrot: "Nuthin'."
10.30 Close down.

FRIDAY, MAY 4th, 1928.

LUNCH-HOUR SESSION.

Columbia Records.

12.45 Overture: "Flying Dutchman" ... ... Wagner.
Royal Philharmonic Orchestra.
"Humming Chorus," from "Madame Butterfly" ... Puccini.
La Seala Chorus.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Selection: "Rigoletto" ... ... Verdi.
Grenadier Guards' Band.
Songs:—
(a) "Sink Red Sun" ... ... Del Riego.
(b) "The Banks of Allan Water."
Muriel Brunskill.
'Cello Solos:—
(a) "La Provencale" ... ... Marias.
(b) "Sleepy Song" ... ... Jeanjean.
W. H. Squire.
"No wonder she's a blushing Bride."
"I haven't told her, she hasn't told me."
Art Fowler and his Ukulele.
Duet for two Piccolos: "Rippling Streams" ... ... Gennin.
Jean and Pierre Gennin and Bournemouth Orchestra.
Songs:—
(a) "Parted" ... ... Tosti.
(b) "O Lovely Night" ... ... Ronald.
Doris Vane.
Overture: "Fidelio" ... ... Beethoven.
Band of the Guards Republicaine of France.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Excerpts from "The Blue Train":—**
(a) "When a girl's in love with a Man."
Lily Elsie and Arthur Margetson.
(b) "The Blue Train." **Lily Elsie.**
(c) "You've got to fit your Step."
Bobby Howes and Chorus.
(d) "You never asked me First."
Lily Elsie and Arthur Margetson.
(e) "Swiss Fairyland." **Lily Elsie and Chorus.**
(f) "Eileen." **Lily Elsie and Arthur Margetson.**
(g) "You'll miss my Dancing."
Cicely Debenlam and Bobby Howes.
(h) "Batchelor Days." **Arthur Margetson and Chorus.**

5.0 **Time Signal.**
Afternoon Topics: "From the American point of view.
Children: Stories:—
(a) "Humphrey" ... ... Chesterman.
(b) "Children of the Wolf" ... ... Farjeon.
Music.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
"The Walnut Tree" ... ... Dioer.
Suite: "Vive la Danse" ... ... Finck.
Valse: "Adoration" ... ... Magine.
Selection: "Desert Song" ... ... Romberg.
"The Curtain Falls" ... ... d'Hardelot.
"Musette" ... ... Seide.
Valse: "Nights of Gladness" ... ... Ancliffe.

7.45 **Talk:** Survey of the Week's Sports, by **Mr. A. Shacksnovis.**

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:—
Orchestral: "None but the weary Heart Rejoice."
Jean Lensen and his Orchestra.
Song: "Guess you Know." **W. Heseltine.**
Choir: "Signal March of the Cavalry." **Don Cossacks Choir.**
Organ: "Poem." **Elite Super Cinema Organ.**
Speech: "The Parson in defence of Parsons." **Vivian Foster.**
Song: "Miss Kitty O'Toole." **Seamus O'Doherty.**
'Cello: "Mazurka." **Antoni Sala.**
Song: "Luring Song" ("Immortal Hour"). **W. Heseltine.**

PROGRAMME OF DANCE MUSIC.

8.30 Foxtrots:—
"Here comes the slow Boat."
"Look in the Mirror."
"Go Home and tell your Mother."
"Pasla Foozea."
The Six Jumping Jacks.
Waltzes:—
"Path of Love."
"Flower of my Garden."
"Enchanted Garden."
Castlewood Marimba Band.
Yale Blues:—
"Zulu Wail."
"Slow River."
Clarence Williams and his Orchestra.
Foxtrots:—
"Everybody Loves my Girl."
"Where the cot-cot-cotton grows."
Brunswick Records.

9.0 **News Service** (English).

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SHORT CONCERT PROGRAMME.

9.5 Octet: "Nocturne in E Flat" ... ... Chopin.
Squire Celeste Octet.

Song: "Passing By." **Denis Noble.**

Overture: "Nell Gwyn" ... ... German.
Plaza Theatre Orchestra.

OLD ENGLISH SONGS.

(a) "Take, O take those Lips Away."
(b) "Hey, Ho, the Wind and the Rain."
(c) "Earl Bristol's Farewell."
(d) "How is my Chloris."
Edgar Coyle.

Violin: "Chant Hindoo." **B. Reillie.**

Piano: "Viennese Dance" ... ... Gaertner
Friedman.

Choral: "O Kay." **Columbia Light Opera Company.**

DANCE MUSIC.

9.30 Foxtrots:—
"Four Walls."
"I fell head over heels in Love."
"Baltimore."
"She's got 'It.'"
Fred Rich and his Hotel Astoria Orchestra.

Hubie-Jubies:—
"Do that Hubie Jubie Dance."
"Sister Phoebe danced the Hubie Jubies."
London Radio Dance Band.

Waltzes:—
"To-night."
"Can't you hear me say I love You?"
Kit-Cat Band.

Foxtrots:—
"Baby's Wooden Soldiers."
"I'm living on Love."
"I'm going back again to old Nebraska."

10.0 **News Service** (Afrikaans).

10.5 Dance Numbers requested will be played until 11 p.m.

11.0 Close down.

Please 'Phone Your Requests Early.

SATURDAY, MAY 5th, 1928.

Lunch-Hour Session.

Columbia Records:—

12.45 Overture: "Egmont" ... ... Beethoven.
Concertgebouw Orchestra.

Songs: (a) "Two Sad Eyes." (b) "Mignonette." **Thorpes Bates.**

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Overture: "1812" ... ... Tschaikowsky.
Queen's Hall Orchestra.

Opening Chorus Easter Hymn and Intermezzo from "Cavalleria Rusticana." **J. H. Squire Celeste Octet.**

(a) "That's a Good Girl." (b) "How I Love my Boatman."
Vaughan de Leath.

Saxophone Solos:
(a) "Le Cinquantaine." (b) "The Sweetest Kiss of All."
Rudy Wiedoft.

Vocal Gems from "Queen High." **Percival Mackey's Carnival Singers.**

March: "The Happy Warrior." **Grenadier Guards Band.**

1.45 Close down.

Afternoon Session.

5.0 **Children's Hour:** "The Family entertain themselves in the Studio."

6.0 Close down.

Evening Session.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—
"A Street in Algiers" ... ... Ansell.
"Keltic Lament" ... ... Foulds.
Suite: "Edge of Beyond" ... ... Morel.
Valse: "Rose in the Bud" ... ... Foster.

Selection: "Merrie England" ... ... German.
Piano Solo (selected).
"Czardas Coppelia" ... ... Delibes.

7.45 **Records:—**

Piano:
(a) "Roads" ... ... Hummel.
(b) "Scherzo" ... ... Mendelssohn.
Friedman.

Songs:
(a) "My Mother Bids me Bind my Hair." (b) "Dream o' Day Jill." **Dora Labbette.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Waltz: "Ever or Never." **Jacque Jacob's Ensemble.**

Duet: "Every Now and Then." **Layton and Johnstone.**

8.15 **Orchestral Concert by the Capetown Orchestra.** Conductor: **W. J. Pickerill.** Relayed from City Hall.

Official Opening Concert of the South African Eisteddfod, Capetown, and final appearance of Gladys Daniel, assisted by Miss Helen Deacon.

The Welsh National Anthem: "Land of my Fathers" ... ——
(Soloist, **W. Williams.**)

Overture: "Raymond" ... ... Thomas.

Song: **Miss Gladys Daniel.**

"Largo for Solo Violin and Orchestra" ... ... Handel.

Official Opening of the Eisteddfod.

Phantasy for Orchestra: "The Selfish Giant" ... Eric Coates.

9.0 (approx.) **News Service** (English).

Selection: "Il Trovatore" ... ... Verdi.

"Andante Cantabile" ... ... Tschaikowski.

Songs: **Gladys Daniel.**

Introduction, Act III, "Lohengrin" ... ... Wagner.

Community Singing: "The Ash Grove," led by **Gladys Daniel.**

"The Men of Harlech" ... ... German.

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Cleghorn's Cafe Orchestra.** Leader: **Percy Rees:—**
Foxtrot: "My Blue Heaven."
Overture: "Orpheus in the Underworld" ... ... Offenbach.
Song: "The Song is Ended." **Percy Rees.**
Selection: "Faust paraphrase" ... ... arr. Lange.
Foxtrots (selected).

10.30 Close down.

SUNDAY, MAY 6th, 1928.

Evening Session.

7.0 **Time Signal.**

Divine Service will be relayed from the **Baptist Church,** Wale Street.

Order of Service:—
Hymn: "Nearer, my God, to Thee."
Prayer.
Hymn: "When I survey the wondrous Cross."
Scripture Reading.
Hymn: "O Love that wilt not let me Go."
Announcements and Offertory.
Anthem (to be announced).
Prayer.
Hymn: "Just as I am, without one Plea."
Sermon by **Rev. Chas. Garratt.**
Hymn: "The Day Thou gavest, Lord, is ended."
Benediction.

8.30 **Orchestral Programme by the Capetown Orchestra.** Conductor, **W. J. Pickerill.**

FINAL CONCERT BEFORE ORCHESTRA VACATION.

Overture: "The Merry Wives of Windsor" ... ... Nicolai.
(a) "Whispering of Flowers" ... ... Blon.
(b) "Yellow Jasmine" ... ... Cowen.

Song.

Selection: "The Rose of Persia" ... ... Sullivan.

Shipping News and Announcements.

Suite: "A Summer Day" ... ... Coates
"Reve du Bal" ... ... Eilenberg.

Song.

"The Night Patrol" ... ... Martelli.
"Selection of Old Drinking Songs" ... ... Finck.

10.0 Close down.

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J.B. Studio Notes.

The week concluding on this date has, we hope, provided listeners-in with interesting programmes. The talk on Friday the 20th broadcast by Dr. Manfred Nathan, an old JB transmitter as it were, was undoubtedly one of the most interesting and best delivered items that JB has broadcast in this Studio.

Dr. Nathan's subject "Our South African Constitution" appeals to all listeners-in, and we are glad to inform you that these talks will continue for three more sessions—once a fortnight. Another very excellent talk was the one delivered on Thursday 19th by Col. Kish, C.B.E., D.S.O., "A Palestine Picture" very vividly drawn.

From letters and messages received the air this week has been particularly free from the atmospherics fiend and his ally general static, with the result that Jay Beeites have had very clear reception.

On Friday the 27th, the Dramatic Section of Jay Bee will broadcast a very interesting and amusing sketch, "The Perfect Marriage" by Leonard White. This has been broadcast in London and makes an excellent play for that purpose and will appeal to all couples just about to complete their first year of married bliss—but! Well, you had better listen-in and hear it yourselves.

For the week commencing Monday the 30th, will be full of interesting features both in singers and orators.

For instance, on Tuesday, May the 1st, a vocal male quartette consisting of Messrs. Olivier, Kinghorn, Watson and Bothwell will supply the singing portion of the programme. Mr. Van Wyck will give the second serial talk on Great Moments of South African History, and Professor Drennan will give us his usual talk on Literature.

On Wednesday Mr. Paul Selby, Member of the Board of Trustees of the Kruger National Park, will tell us about this wonderful park. Mrs. Bird and Miss Ellis will sing duets and Solo, and Mr. Williams will regale us with some solos on his concertina and Mr. Tommie Beckley will give us an Afrikaans talk.

On Thursday, the 3rd May, we shall hear Mr. A. W. Hutchings and Miss Everett singing, Miss Margaret Williams will play a pianoforte solo. Advocate Krige will give us the fourth of the series of talks on Legal Matters. His subject will appeal to many as it will deal with the "Hire Purchase System," and Mr. Hilarius will give us his weekly wireless talk.

On Friday Dr. Manfred Nathan, K.C., will broadcast the second of his talks on "Our South African Constitution," while Miss Gladys Lewis and Mr. Goodricke will be the vocalists.

The Changeling.

Also on Friday the JB Dramatic Company will present you the screamingly funny farce by W. W. Jacobs and Hubert Sergeant. The situations are very amusing and, what is more to the point, easily visualised by listeners-in. It deals very humourously with the old adage, "The Biter Bit."

On the Saturday we will play you that fifth hand of bridge, and we then will dance to strains of the Carltonians from 8.30 to 11.45.

On Sunday there will be the usual gramophone recital in the afternoon at 3.30. Previous to that the service from the Irene Dutch Reformed Church will be relayed at 10.30; and at 7.15 an organ recital by Mr. R. Lees Ingles from the St. George's Presbyterian Church will be relayed, followed at 7.30 by the service from there.

At the Studio Concert later, Miss Peggy Cook will be the vocalist, and we shall also hear a 'cello solo by Mr. E. Levitz.

Uncle Joe's Letter.

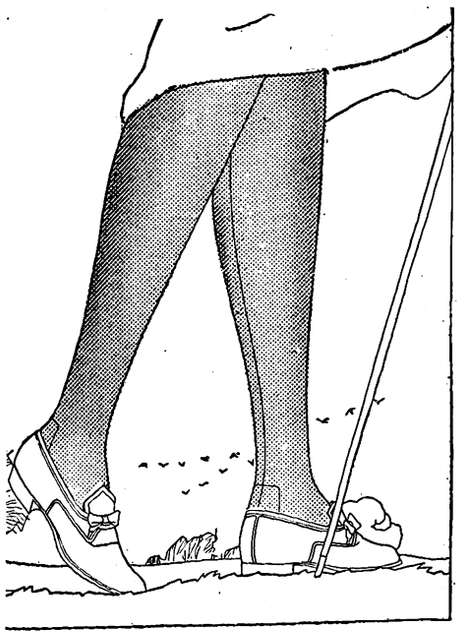
Hullo, hullo, hullo,

You know boys and girls there is "Luck" in odd numbers—that is why Uncle Joe always starts off with three hullo's. The lucky threes!

Now just read Uncle Joe's letter carefully because this is a very business letter and I want you all to take particular notice of what is written here.

For many of you the 1st of May in this country does not convey much to you except that it is as Labour Day, a school holiday. But to old Uncle Joe it brings many memories of old May Day, Queen of the May, Jack in the Green, Rustic Revels and, above all, a week of children ruling their own towns and villages. *And we are going to do it.* We are going to elect a May Queen by public vote, when I say public vote I mean your own votes. Of course, it's no use electing a queen that is not known to us all in the Studio and that's where I feel sorry for all our country listeners-in, but still we must have a real live one here on the spot, one that is known to all and those dear little nieces of mine who live far away will understand I'm sure that they cannot be here to take the "Crown." So on Friday the 27th, we will tell you the little ones names you are to vote for. I think some of the little ones should have the chance. Don't you?

(*Continued on page 32.*)



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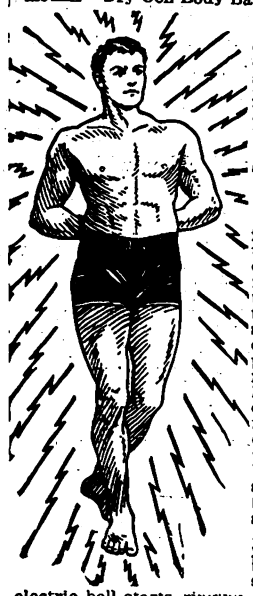

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GINTARO
who sails for
South Africa
in May

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(*Continued from page 29.*)

Then we shall appoint Maids of Honour, Pages, a Revel Master, Attendants, Prime Minister and all her court. We will have a real throne here in the Studio and the coronation on Tuesday afternoon (the 1st May) ought to be a very swell affair. There will be a lovely crown and sceptre for the lucky Queen to wear.

We shall have songs and recitations galore, too, and, what is more, you can all come in fancy dress on that afternoon to make it more realistic—and we will have a dance, too, shall us? It will be a great week. We shall also have our own court musicianeers, as they are called, under control of Band Master Bonzo.

Don't forget the Queen's word is law and will have to be implicitly obeyed, and if her highness orders Uncle Bob to recite a piece upside down he will have to do it. Or she may order Uncle Sam to turn head over heels, if he does not, he will be decimated, that's the right word isn't it? Anyhow, she is the Queen for the week. I wonder who she will be.

Now don't forget Friday is our prize day, and we will tell you all about our May Queen Revels then, so as many of you as can come up do so. Must now go and order a crown, a sceptre and a throne. Cheerio; very busy,

Uncle Joe.

Items from the Durban Studio.

Sybil Thorndike Broadcast.

It is to be regretted that this much-looked-forward-to event did not materialise. We are as yet unaware as to the exact reason why it did not come off, and we feel sure there are many who occasioned no little disappointment when the news came through. Elaborate preparations had been made at this end, and no effort was spared to make it a success. However, at the last moment came the intimation:—

"THORNDIKE BROADCAST ABANDONED."

Programme.

Our programme for the week begins with an evening of popular music. Mr. Max Turnbull will roll his "r's" in some rollicking reels (Tartan to match), and Mr. R. O. Upton will play banjo items. The rest of the programme will be sustained by Mr. A. W. Snell (Cornet), Miss Elvia Rayner (Pianoforte), and the Station Orchestra.

We are flying to various countries on Tuesday evening. Our trip will be in the Station-Orchestra-Plane, piloted by Miss Violet Brooks (Mezzo).

Wednesday evening brings us a Variety programme. Miss Kathleen Chislett (Contralto) is the vocalist.

Following the light programme on Thursday evening, we are to have "An Hour with the Masters," during which we will have the distinct pleasure of listening to Madame de Folcka Mazery (Soprano) (see photograph). Madame Mazery has had considerable concert experience in Europe, and during her stay in Paris, a few years ago, she sang at the Conservatoire National, and at the Concerts Lamoureux, Pasdloup, also in the Salle Gavaud. Madame is well known throughout the Union as one of the leading teachers of singing. Her accompanist on the occasion is Miss Phyllis Horne, L.U.S.A.

Miss Grace Dean (Contralto) and Mr. Ernest Stevens (Monologues), are the artists to broadcast during the Studio Programme on Friday.

Ever popular Rene de la Rue (Tenor) will be singing to you on Saturday.

Two singers whose voices are of proved broadcast quality will sing on Sunday evening. They are Miss Ivy Johnson (Mezzo) and Mr. Keppoch Medonald (Baritone).

H.E.D.

In and Out the Capetown Studio.

High Speed Programme.

When listening to American programmes, it has often struck me that the lightning presentation of one item after the other has one very good effect. It stuns one's critical faculties into a pleasant unconsciousness which subtly protects the studios in question from a too immediate fusillade of critics. Far be it from me to impute such motives to this programme department. Nothing more, I am sure, than the ever prevalent search for new ideas was in mind. It should be an interesting experiment, but only an experiment let me hope. There is a certain graceful leisure, skilfully manipulated, beyond which it seems impossible to present a programme without producing a feeling of unrest which is the very antithesis of acceptable radio entertainment. We are still, many of us, in that stage of radio development which corresponds to the days when we slowly spelt out the sub-titles on the screen. High speed programmes every night of the week, however intriguing, threaten to lay us low with chronic radio flatulence.

Besides the producer, announcer and control engineer competing in this dash for speed are Ethel Alexander the charming soprano, Edna Stanton, the pianist, and Selwyn Morgan whose sympathetic voice comes over well. Bob Parker is entering for a place with his 'cello and, maybe, saxophone, while Bert Lee and Harold Hekker will do their best with the banjo and one-string fiddle.

A Domestic Interlude, also of high speed variety, will be introduced by Mr. and Mrs. Gordon Bird.

A Well Earned Holiday and a Marriage.

Tuesday will be a specially attractive programme, as it will be the last occasion on which the Capetown Orchestra will play in the Studio before they go on their annual vacation. We wish their conductor and themselves all the benefits of a well earned rest.

This will also be a last performance of Granville Britton before his marriage on May 7th to Miss Gladys Charnley, who is on her way from England.

It is not so very long since Mr. Britton and his sister Miss Amy Britton, the singer, came to Capetown, and they have both become two of the most popular platform artists in town. Both are great favourites on the air, and we take great pleasure in wishing Mr. Britton every happiness.

The vocalists for the evening are Gladys Robb and Jack Farrell, brother of the well known singer and teacher, Mr. Timothy Farrell.

Two well chosen cornet solos will be given by George Dimmack.

Ellie Marks.

It is many moons since we wrote the name of Ellie Marks on our programmes, although he performs regularly in the Symphony Concert from the City Hall. As the first leader and sub-conductor of the Capetown Orchestra and a highly successful teacher, he is widely known in the Peninsula. Indeed, his recital tours throughout the Union have made him almost as well known up country as here. His short recital on Wednesday night at 8.30 will be a treat for his many admirers at home and further afield.

Lilla Grace precedes him at 8.15 with a group of charming songs to be sung, we are sure, in her usual decisive, artistic manner.

An interesting dramatic quarter of an hour will be given by Cecile de Blanke just before the News Service, after which Albina Bini is giving an attractively arranged piano recital.

Fletcher and Cartwright's Orchestra on Wednesday.

Instead of being relayed on Saturday as hitherto, this orchestra, under Mr. V. Latronico, will now contribute to the Wednesday programme. Their items are well in keeping with the rest of the programme.

Schubert Programme.

November of this year will surely be the occasion for an ardent revival of all the Schubert works. It will be his centenary, and a special Schubert recording is being undertaken by the Parlophone Company. Some of their successes are to hand, sufficient to arrange a song cycle for the first half of the Thursday programme.

The second will be devoted to the Symphony in C Major played by the Hallé Orchestra under the conductorship of Sir Hamilton Harty, who is one of the guest conductors of the Columbia Company.

Opening of the S.A. Eisteddfod.

It is two years since Capetown held an all South African Eisteddfod, and the entries this year have, I understand, topped all previous records.

During the concert by the Capetown Orchestra at the City Hall, this important function will be declared opened by His Worship the Mayor, and listeners will be able to participate as we shall, as usual, relay the whole of the proceedings.

Gladys Dickson.

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STAGE, CINEMA & LISTENER-IN

With which is Incorporated the South African Pictorial

L. XX., No. 666] JOHANNESBURG, MAY 2ND, 1928. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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April 30th to May 9th

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MAY 14th, 1928,
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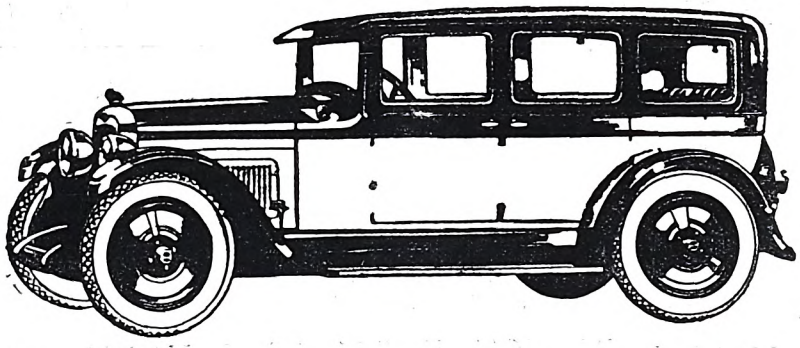

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WITH WHICH IS INCORPORATED THE SOUTH AFRICAN PICTORIAL.

VOL. XX. No. 666. WEDNESDAY, MAY 2ND, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Sybil Thorndike in "St. Joan." Miss Thorndike arrives in Capetown on May 7th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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"The Lie."

Sybil Thorndike's opening attraction in South Africa is to be "The Lie," by Henry Arthur Jones, the veteran English dramatist, who probably shares with G. Bernard Shaw the distinction of being England's greatest playwright.

Miss Thorndike's selection for her South African tour has a great deal to commend it, because "The Lie" affords exceptional opportunities for displaying her wonderful capacity for emotional acting.

The story of "The Lie" is mostly concerned with the element of feminine competition for the married state and an unsisterly attitude on the part of a junior in the "Shale" family. Suffice it to say that "Elinor Shale," the elder sister, played by Sybil Thorndike, rises to sublime heights in her denunciation of a trick, the like of which murder seems, by comparison, to be a friendly action. However, this is no place for argument as to the pros and cons of a most remarkable play, essentially English, and extraordinarily compelling. The opening night is May 14th at His Majesty's Theatre, Johannesburg.

Neer and Delar.

Even before they begin to dance one realises when one sees Neer and Delar that theirs is a unique act. Their costumes, for instance, are so lovely, so full of colour and grace. This is not to be wondered at when the designs for these are drawn by those famous dress designers, Cahn and David, of Dusseldorf.

Now Cahn & David have had considerable experience as dress designers for in the old grandiloquent, spectacular days they were the Court costumiers to the German Emperor. Many a gracious garment was designed and fashioned for the Royal Court, and there was many a Grand Duchess who was the envy of all her friends because she was able to have her gowns modelled by Cahn & David.

Their sense of colour and line is evident in these costumes of Neer and Delar. No colour clashes with another and yet the most daring experiments are made.

In these days when most dancers wear the same kind of clothes one might see in any ballroom, it is refreshing to see the gorgeous raiment of Neer and Delar.

As to their dancing—well, you must see that for yourselves. One can describe the costumes but there are no words for describing the perfection of their dancing.

Naomi Rutherford, who is extremely charming in "Is Zat So?" Miss Rutherford is a very clever actress and is always beautifully gowned.

A tense moment in "If the Gods Laugh," coming to the Grand Bioscope, Capetown, on May 7th.

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Neer and Delar, two wonderful dancers who will tour South Africa shortly.

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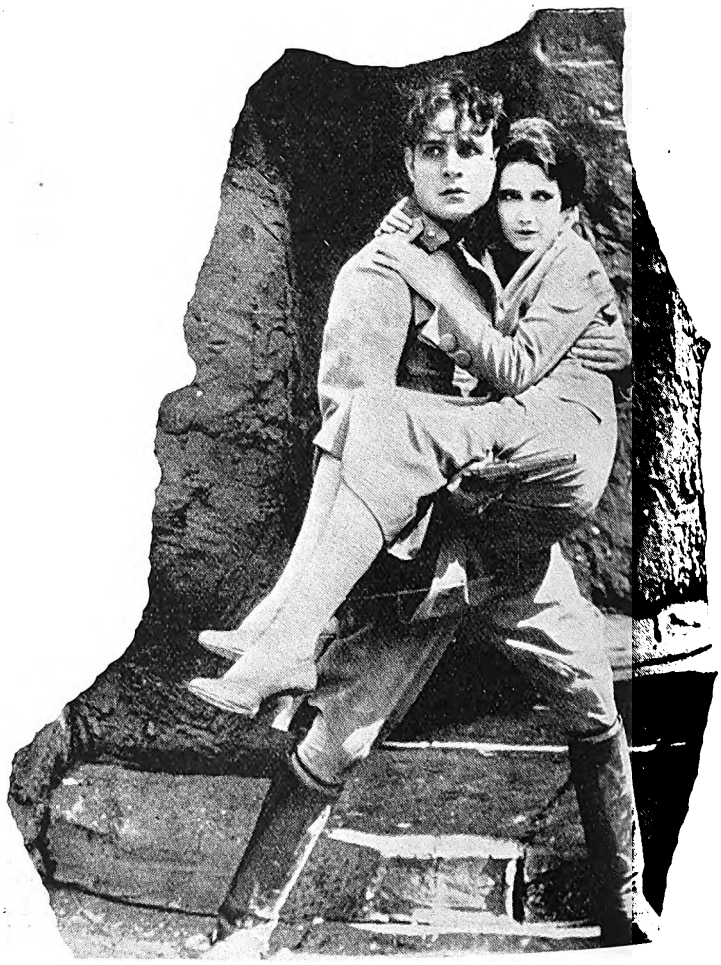

A tense moment in "If the Gods Laugh," coming to the Grand Bioscope, Capetown, on May 7th.

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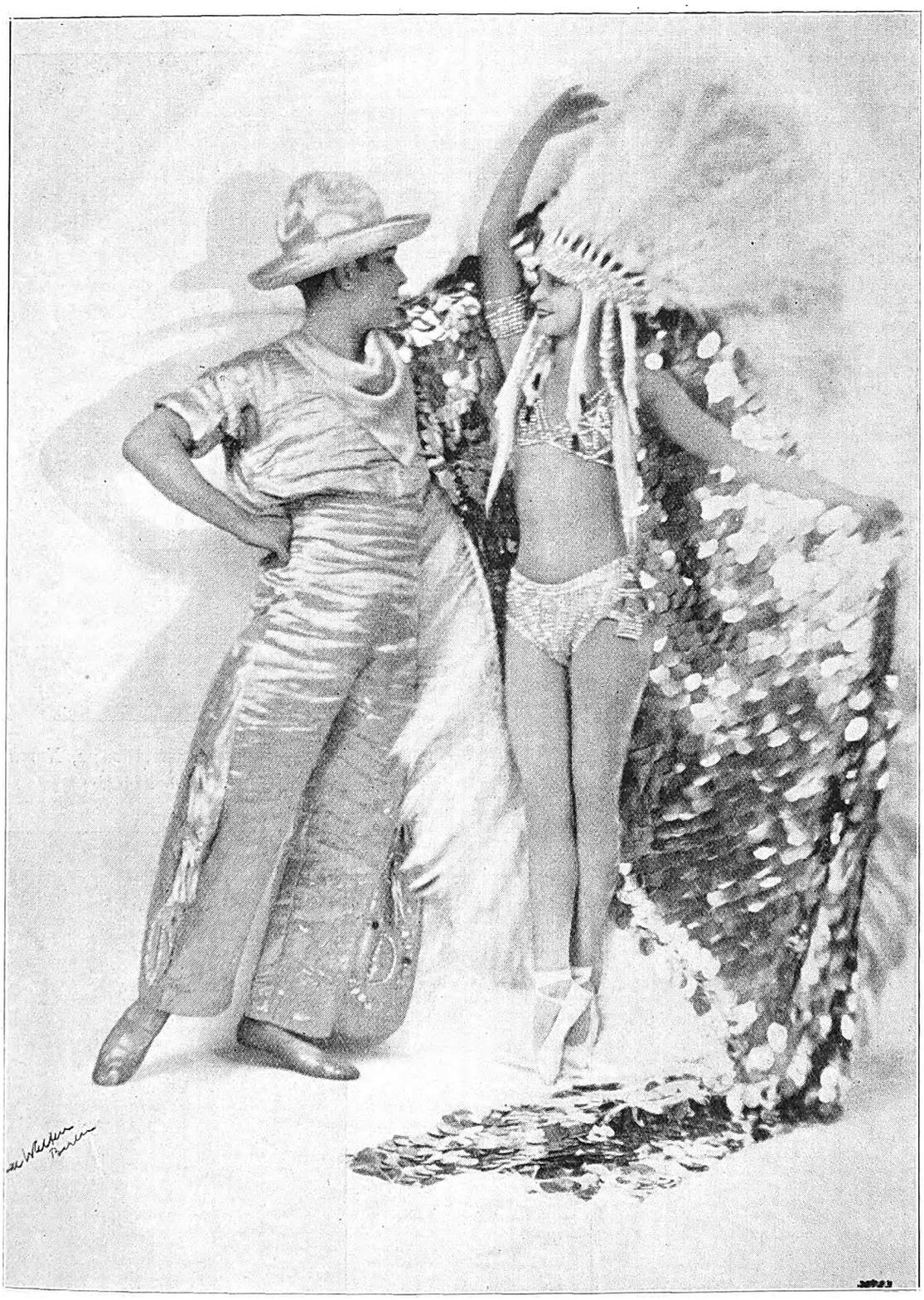

Neer and Delar, two wonderful dancers who will tour South Africa shortly.

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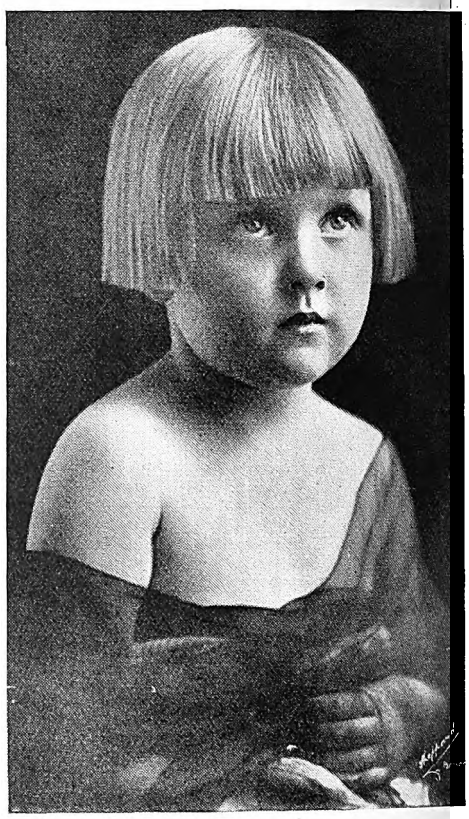
BENONI BABY WEEK.

Benoni is competing for the British Empire Shield for the most successful Baby Week held in the Dominions.

Interesting items each day during the week, including lectures to parents by local doctors, school demonstrations, baby show fête, debate and baby beauty competition at the Criterion Theatre, public health exhibit at the Baby Clinic all the week.

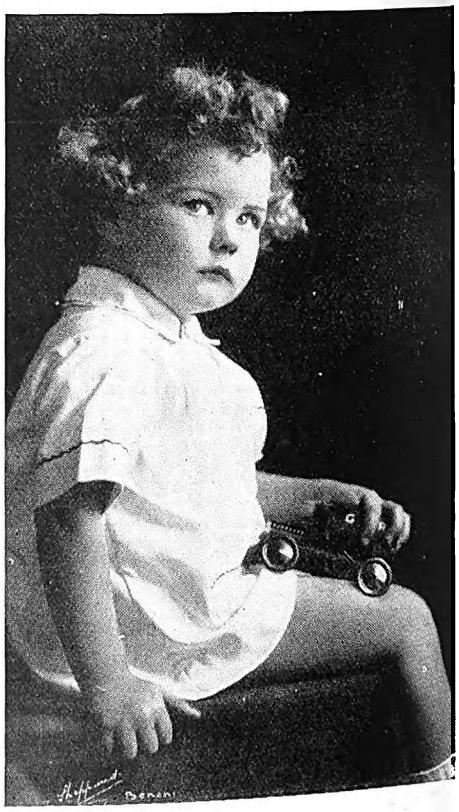
Out of the hundreds of pictures, twenty-four were picked out by a committee of judges and are being thrown on the screen at the Criterion Theatre, Benoni, this week, and are being judged by public ballot. The age limit of each child is four years old.

Eileen Joan Richardson, of 4, West Street, Benoni (2 years).



Jean Benson, 1st Avenue, Northmead (3 years).

Beatrice Kathleen Van Heerden, 169, New Modderfontein (3 years).



Colin Kirk, 75, New Modder (3 years).

[Photos: Reg. Sheppard

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Bernard Harris, 9, Married Quarters, Modder Bee (3 years).

Mary Oenlloud, Northmead (3 years).
[Photos: Sheppard.

Marion Davis.

Mac Murray.

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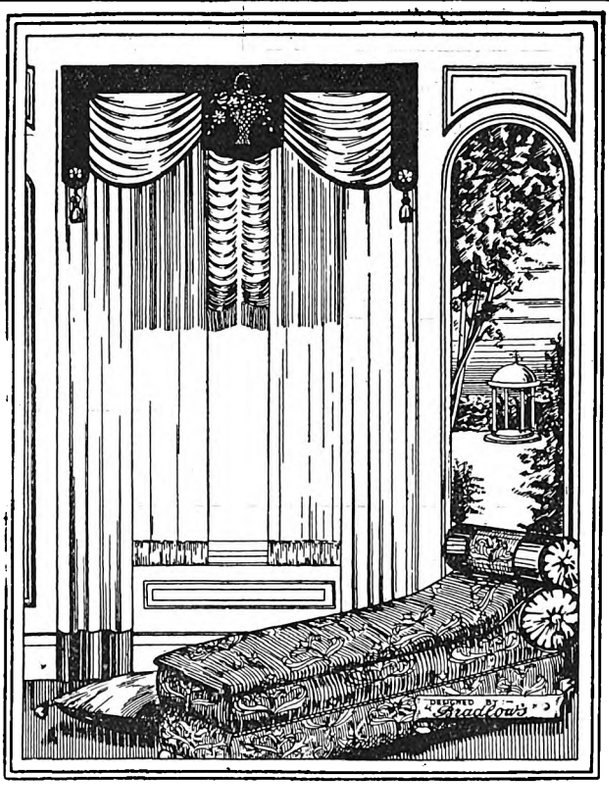

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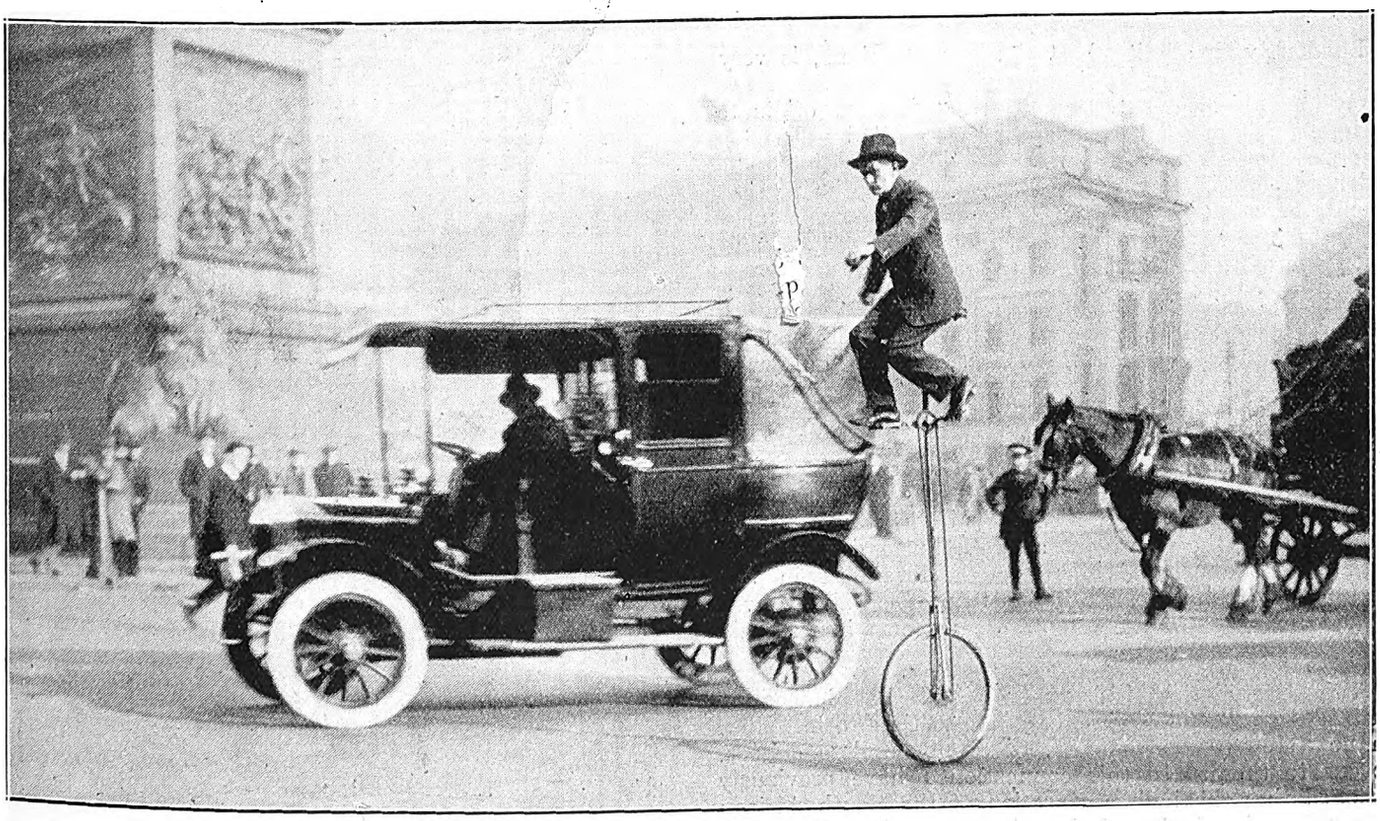
Larry Kemble.

Larry cycles in Hyde Park——

Larry Kemble is as much at home upon wheels as ordinary people are in streets and in houses. His act shows his dominance over rubber and wire. He is something of a rubber-like person himself. He must be, or he could not ride that fantastic, high-seated, one-wheeled cycle of his with such ease. Upon this fantastic vehicle he rides blithely round the stage, never a handle-bar in front of him and only the smallest pedals beneath his feet.

At the recent Royal performance given at the London Coliseum, Larry Kemble was honoured by being one of the turns chosen to appear. The King and Queen and their party watched it from the Royal box and followed his dangerous wheel adventures with tense interest. The Duke and Duchess of York, with whom Larry Kemble is a particular favourite, were not present at the Royal performance, but he has recently been called upon to perform his act for them at a certain famous night club in London. And soon Larry will be blithely cycling on the vaudeville stages of South Africa.



—— *And across Trafalgar Square.*

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On With The Dance.

Should South African dancers ignore the dances of Europe and America and indulge only in special South African dances suited to the climate and conditions of the country? This question is propounded in a letter I received from "Southern Crosser," who suggests that the time has come when dance teachers in this country should give up teaching the measures that are being performed in London and on the Continent, and should devise special steps and movements for the use of South African dancers, such innovations to be based on the needs of the dancer from the point of view of climatic conditions, etc., in this country.

"Dances that are excellently suited to the London ballroom are often worse than useless in South Africa," maintains "Southern Crosser," "and it is nothing short of futile on our part to go through endless antics totally unsuited to conditions out here, just because there happens to be a 'craze' overseas. Dances of an ultra-energetic or acrobatic nature are all very well in the cool evenings of Europe, but in a climate such as ours are merely ridiculous. Yet because they are the 'latest thing" in London or Paris we perspiringly perform them, suffering agonies of heat and discomfort in so doing. Is not this absurd in the extreme?"

I must admit that up to a certain point I agree with "Southern Crosser," but only up to a point. Certainly it is ridiculous on one of our hot summer nights to indulge in the fiercely energetic dances that are sometimes imported from overseas, but I do not think that the suggestion made that we should "scrap the lot" of modern dances, merely because they were produced overseas, and that we should substitute them entirely with dances of South African origin, would work well. It would, I think, prove to be an utter washout.

In the first place, I do not believe that we should be able to produce the South African ballroom dances to take the place of the ones we had renounced. By this I do not wish to imply that the South African dance teachers are incapable of producing bright and original dances, but I do doubt if they are capable of producing them in sufficient quantities.

London, with all its host of expert teachers, is very rarely able to produce even one really successful dance entirely off its own bat. Usually the dances originate elsewhere and are adapted and "tamed" by London teachers. But an entirely original dance, invented by a London teacher is very rarely a success. At the present moment there is a batch of such "manufactured" dances striving for recognition in London, but I very much doubt if even one of them will become a popular "winner."

It is the case then in London that dances invented locally are not given to catching on with the dancing public, I think it is pretty obvious that the same fate, only with more swiftness and certainty, would overtake the majority of dances specially manufactured by South African teachers for exclusive use in South African ballrooms. It might be, and I sincerely hope that it will be in the near future, that a South African dancer will introduce a new dance that will find favour not only in the country of its origin but in London and on the Continent as well, but I do not think that ballroom dancing is far enough developed in this country for it to be possible for us to produce all, or even a large percentage of the dances we perform in the ballroom.

At the same time it is to be hoped that dancers in South Africa will endeavour from time to time to introduce such new steps or movements, or even complete dances, as occur to them. In this connection I have previously mentioned that the ballroom section of the South African Dancing Teachers' Association have provided in their constitution for the encouragement and assistance of original South African ballroom dances, and there seems no reason why South Africa should not be capable of producing a dance that will find popularity in the ballrooms of Europe as well as those of South Africa.

THE BALLROOM SHEIK.

William Fazan, of the Sybil Thorndike Co.

The Charleston Kid.

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Lois Wilson.

JANE PLOTZ, PHOTOGRAPHER. 'PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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One of the astounding tricks of "Carter the Great," who opens at Pietermaritzburg, on May 10th, 11th and 12th, and comes from there to the Standard Theatre, Johannesburg on May 14th.

A CHARMING GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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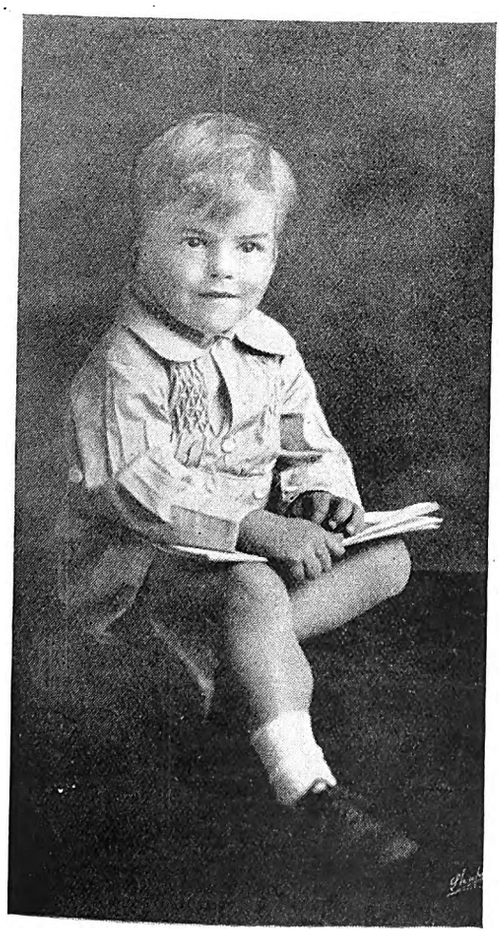
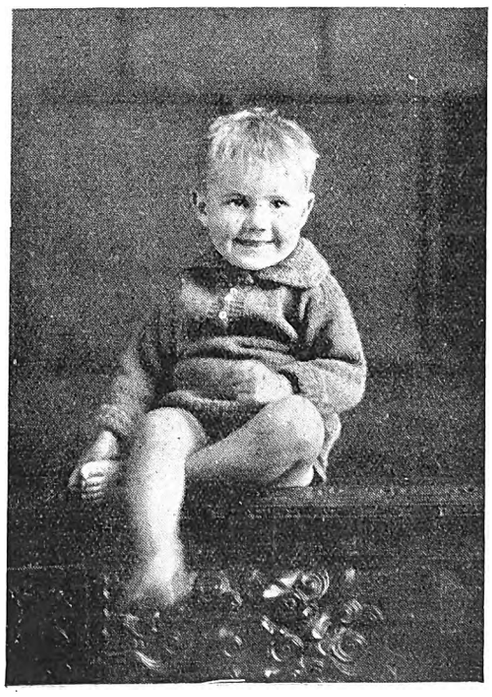
This comic quartette are supposed to be illustrating fashions of the future in one of the London revues.

[*Photo: G.P.A.*



Andrew Birkland (3 years).
[*Photo: Sheppard.*



R. J. Blewett (2½ years).
[*Photo: Katz.*

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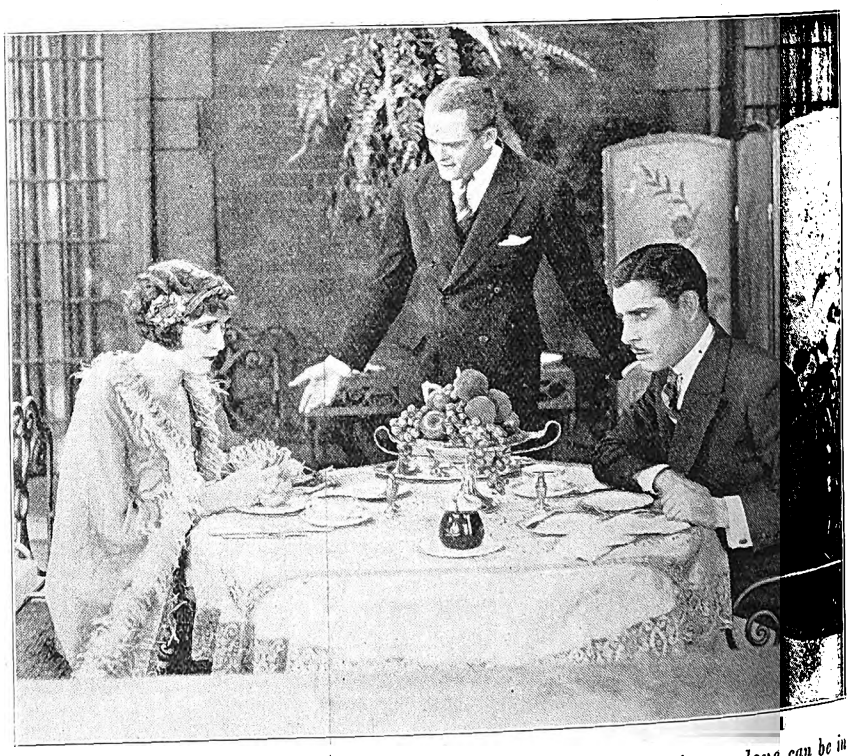
Can a brunette win a man from a blonde? That is the question you see decided in "Blonde or Brunette," which comes to the Alhambra, Capetown, on May 7th, 8th and 9th.



On the 10th, Constance Talmadge will show you how funny love can be in "Her Night of Romance."

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"Is Zat So?"

It is sad news for Johannesburg that the season of Mr. Harry Green at His Majesty's Theatre closes on May 12th, and then the company go on tour. They will, however, leave behind them a trail of laughter, for in "Give and Take" and "Is Zat So?" they have brought two certain laughter winners—plays that the rest of South Africa are sure to enjoy. Harry Green is a fine actor and has given us two very dissimilar characters, hot-headed "Bauer" and pugnacious "Hap Hurley," gems of character acting both. "Is Zat So?" is a witty, joyous entertainment with an unusual theme and gives the excellent company full scope for their powers.

Alf Thomas.

I think if a concensus of opinion were taken as to which were the most popular class of people in England, the greatest number of votes would go to the police.

There is about our red-cheeked, blue-coated brawny officers of the law, a kindliness and a humour which makes them extremely lovable. I can think of no prettier sight than that of a large red and blue policeman crossing the road with a group of ragged children clinging to his arms. In any street of London and at any hour of the day you may see this sight. For there are always ragged children who are frightened of traffic, and where is the corner which lacks a blue and red "bobby"?

It is probably owing to this lovable quality in the London police, that comedians take upon themselves the blue coat and the helmet of these dear creatures and present them on the stage.

One comedian who presents a most irresistible sketch of a policeman is Alf Thomas. He himself is as brawny and as kindly and as lovable as any of the white-gloved directors of London traffic. One can imagine no character more fitted to his comic powers than that of a policeman.

Though Alf Thomas' work is largely burlesque, he has that subtle gift of retaining the flavour of the original even while he burlesques it. That is why his policeman and his fireman are such vivid characters.

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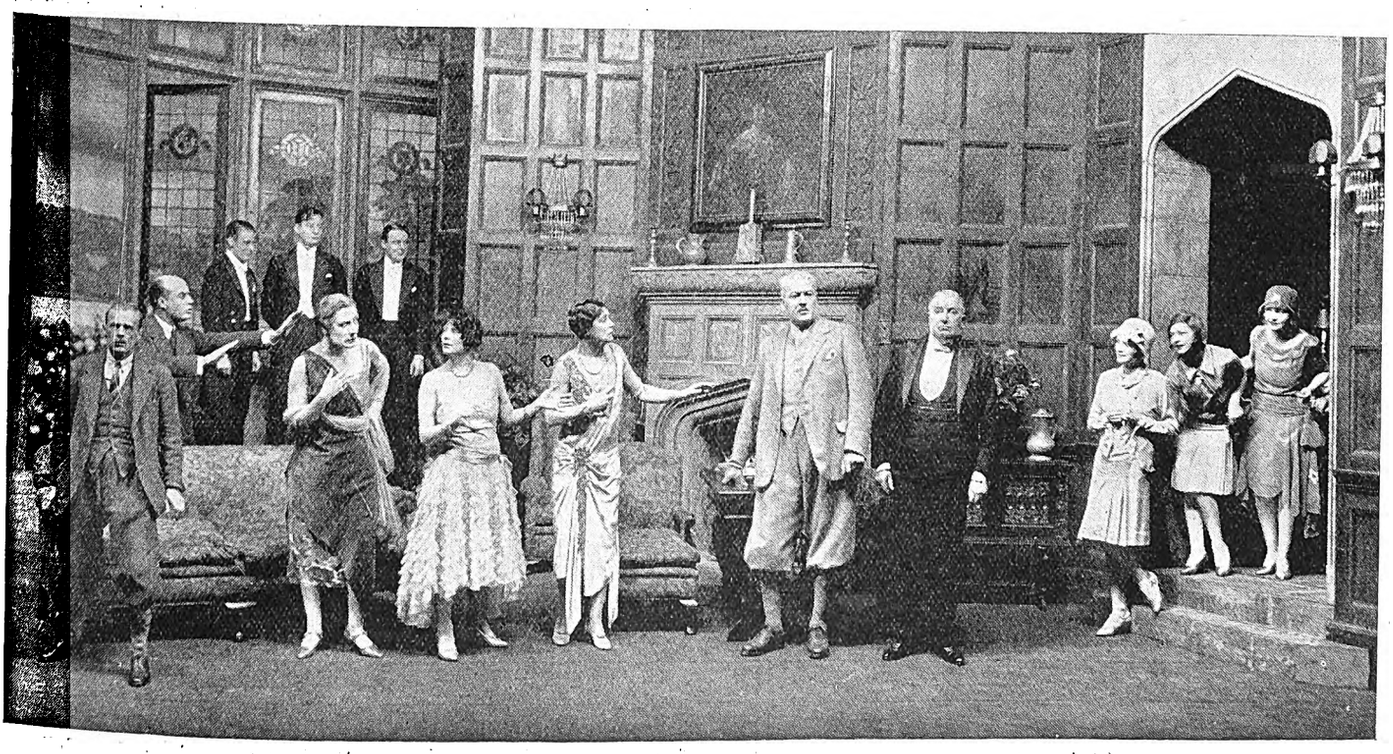

A general mix up of husbands and wives occurs in "Sauce for the Gander," at the Lyric Theatre, London.

[*Photo: Stage Photo Co.*

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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Leslie Hatton, who, with Gay Jukes, has one of the song hits in "Queen High"—"Cross My Heart."
[*Photo: Jane Plotz.*

[*Photo: Reville Copyright.*
Vera Lennox, the popular young actress who is making such a success in "Good Morning, Bill," is here seen wearing a Reville afternoon gown of Marshall artificial silk fabric, specially created for her to exhibit at the Artificial Silk Exhibition held in London.

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Kathleen Lafla.

On the London music halls she is known as the girl whose voice has such an extraordinary range. It is a lovely, limpid, one might almost say translucent, voice, this of Kathleen Lafla's. She calls herself a mezzo-soprano, though she takes soprano and contralto notes with equal ease.

Early in her career, she studied opera with the famous Madame Emma Nevada, and sang in Paris at all the big clubs. Later, she migrated to the Old Vic, which is, as you know, a theatre which devotes itself equally to opera and Shakespeare. Here she sang in many parts, notably in those of Mozart, her favourite part being "Cherubino" in "Figaro."

But if Kathleen Lafla is interested in the older type of music, the modern also appeals to her. Recently she broadcasted four songs written by Malipero, a modern Italian composer, whose music has created such a stir in England recently.

Perhaps, however, it is her rendering of those delicate little everyday love-songs that one likes best about Kathleen Lafla's singing. She has a most charming way of acting as she sings, of showing the character about whom she sings, and of giving that character life and reality. Take, for instance, her singing of "C'est vous," or that delicate little melody, "April is a Lady"—she infuses her own personal charm into these songs, so that they assume for us a quick and vivid importance.

(*Continued on page 32.*)

JANE PLOTZ, PHOTOGRAPHER, PRODUCES THE VERY BEST RESULTS.

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"Skeets" Martin.

"SKEETS!"

What an extraordinary name—an unconventional name, a name that is full of a thousand possibilities, a name that immediately concentrates the hearer's attention upon it and makes one long to see the person to whom it belongs! There is a secret about this name "Skeets"; its owner will tell nobody how he came by it—whether he christened himself or whether it was given to him by his godfathers and godmothers in his baptism. Whichever it be, it is an engaging name, and a fit one for the engaging personality that accompanies it. You will surely remember him when he was in South Africa the last time.

It makes one think that it should be attached to an unconventional act, and this undoubtedly is the case. "Skeets" Martin's act is super-unconventional, if there is such a word, and if there is not, I make bold to invent it.

His main line of business is Burlesque—Burlesque with a capital B—and it is capital entertainment. Oh, and speaking of capital, "Skeets" will save you money. After you have seen him, you will be able to add a goodly sum to your bank account. And why? I will tell you.

You may perhaps be looking forward to travelling to different parts of the world. China, maybe, or Japan, or even to that hyper-civilised, lovely city of Paris. Perhaps you are contemplating a trip to U.S.A., or to the snowy mountains of Switzerland. These will doubtless cost you money—a great deal of money—but have no fear. All this may be added to your banking account, merely by going to see "Skeets" Martin. For "Skeets" will give you such delicious impressions—comic and otherwise—of America, France, Switzerland, Italy, China, Timbuctoo, that you will not want to see these places for yourself. Nor will you want to see their inhabitants, for "Skeets" Martin will sketch for you an Italian or American or a Frenchman, with perfect ease. He hits them all off to the proverbial T. I have not the least idea what that means, but it is indicative of praise, and that is why I use the phrase.

"Skeets" Martin's principal hobby is making people laugh. That is a hobby which is endless, not merely picked up in his spare time, but practised continually.

If your laughing apparatus is in a delicate condition, for goodness' sake don't go near this comedian, for you will probably not come out of the theatre alive.

Skeets Martin.

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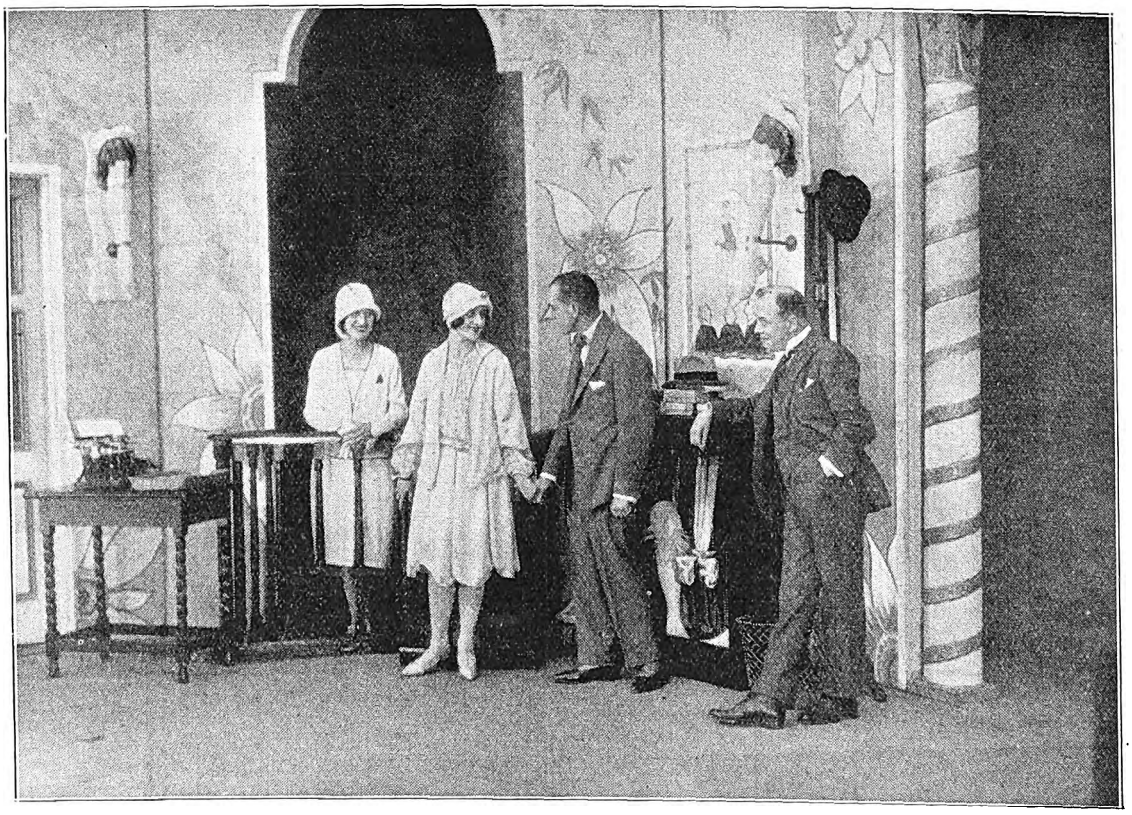

"Nettleton" (Edgar Stanmore), "T. Boggs Johns" (Jimmy Taylor), "Florence" (Renee Hamilton), "Mrs. Nettleton" (Doris Sparrow).

Some Sc
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Queen

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Johan

Renee Hamilton believes that "Gentlemen prefer blondes."

"Coddle

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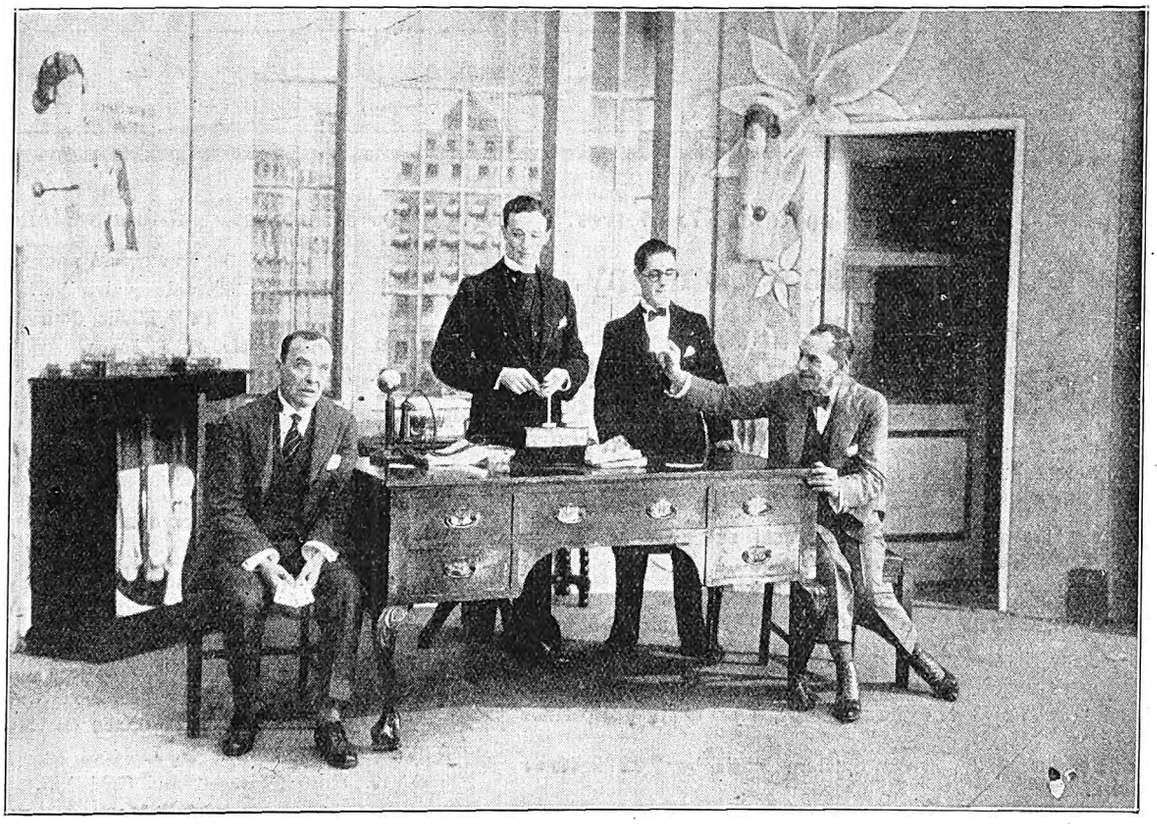
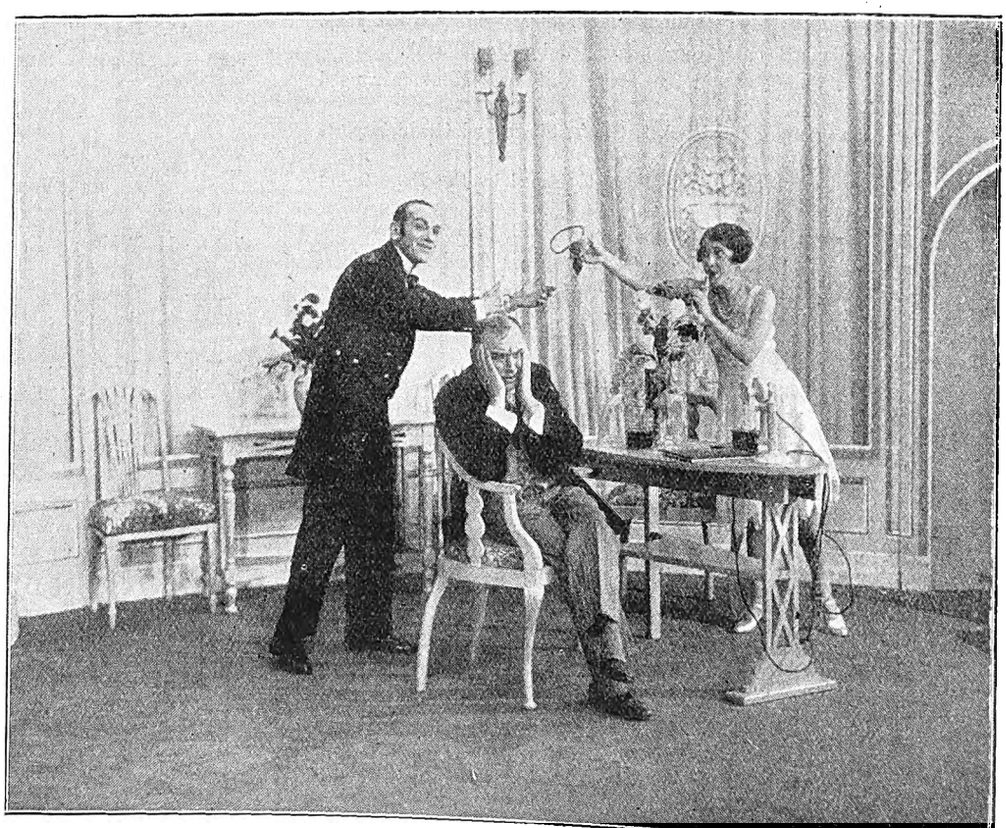


The fatal game of poker.

Turner) vamps "Boggs"



The plot thickens with the introduction of a scent spray.

[Photos: African Film Productions, Ltd.

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Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

PROGRAMMES FOR WEEK COMMENCING MONDAY, MAY 7th, 1928.

Time Signal broadcast at **12.0 noon, 4 p.m., 7.0 p.m., 8 p.m.,** daily, except Sunday.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Karel).**

4.0 p,m. daily, except Sunday: Women's Half Hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half Hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Uucle Jimmie).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture).

6.30 p.m. daily, except Sunday: Close down.

8.50 p.m., Tuesday and Wednesday: General News Service, broadcast by arrangement with the S.A. Press and Reuter's News Agency.

9.0 p.m., Monday, Thursday and Friday: General News Service.

8.0 p.m., Saturday: General News Service.

MONDAY, MAY 7th, 1928.

4.0 p.m. Women's Talk: "Elocution as an Art," by **Miss Dorothy Gardner.**

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Tantalusqualen" ... ... Suppe.
"JB" Studio Orchestra.

7.10— 2. Baritone: **Mr. D. J. Jones.**

7.20— 3. Selection: "The Chocolate Soldier" ... ... Strauss.
"JB" Studio Orchestra.

7.35— 4. Mezzo:
(a) "An Eriskay Love Lilt" ... ... Fraser.
(b) "A Fat L'l' Feller" ... ... Sheridan Gordon.
Miss Jessie Cameron.

7.45— 5. Trumpet Solo: **Mr. T. Jones.**

7.50— 6. Jazz: **"JB" Studio Orchestra.**

7.58— 7. **Weather Forecast.**

8.0 — 8. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 9. Weekly Sports Talk: "Hockey," by **Mr. W. D. Powell.**

8.25—10. Selection: "Gipsy Life" ... ... le Thiere.
"JB" Studio Orchestra.

8.40—11. Baritone: **Mr. D. J. Jones.**

8.50—12. Suite: "Russet and Gold" ... ... Sanderson.
"JB" Studio Orchestra.

9.0 —13. **General News Service.**

9.5 —14. Mezzo:
(a) "The Blackbird" ... ... Michael Head.
(b) "A Brown Bird Singing" ... ... Haydn Wood.
Miss Jessie Cameron.

9.15—15. Jazz: **"JB" Studio Orchestra.**

9.30— **Miscellaneous Programme.**

10.30—Close down.

TUESDAY, MAY 8th, 1928.

4.0 p.m. Women's Talk: "Women of Yesterday and To-day," by **Mrs. Yan Dam.**

7.0—EVENING PROGRAMME.

7.0 — 1. Waltz: "The Grenadiers" ... ... Waldteufel.
"JB" Studio Orchestra.

7.10— 2. Copophone Solos: **Mr. J. M. Martin.**

7.20— 3. Selection: "Robert the Devil" ... ... Meyerbeer.
"JB" Studio Orchestra.

7.35— 4. Baritone:
(a) "Sons of the Sea" ... ... Coleridge Taylor.
(b) "Sailors Dance" ... ... Molloy.
(c) "Rocked in the Cradle of the Deep" ... Knight.
Mr. D. Maitland Beagrie.

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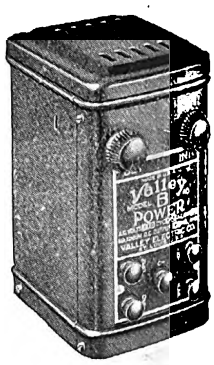

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7.45— 5. Overture: "Mignon" ... ... A. Thomas.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Talk.

8.25— 9. Suite: "La Festa" ... ... Henri Roses.
"JB" Studio Orchestra.

8.40—10. Baritone:
(a) "Devon O Devon" ... ... Stanford.
(b) "The Skipper."
(c) "The Crown of Year."
Mr. D. Maitland Beagrie.

8.50—11. Violin Solo: "Tambourin Chinois" ... ... Kreisler.
Mr. J. Schulman.

8.55—12. **General News Service.**
RELAYED TO DURBAN:

9.10—13. Jazz: **"JB" Studio Orchestra.**

9.10—14. **Bromley Carter,** Entertainer, relayed from Orpheum Theatre.

9.25—15. Selection: "The Girl in the Taxi" ... ... Gilbert.
"JB" Studio Orchestra.

9.35—16. Copophone Solos: **Mr. J. M. Martin.**

9.45— **Miscellaneous Programme.**

10.30—Close down.

WEDNESDAY, MAY 9th, 1928.

4.0 p.m. Women's Talk: "Women in Scottish History," by **Mr. William Lowe.**

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Caliph of Bagdad" ... ... Boieldieu.
"JB" Studio Orchestra.

7.10— 2. Songs:
(a) "Of the North I Sing" ... ... Oliver.
(b) "Memory Song" ... ... Oliver.
(c) "Great as the Sea" ... ... Oliver.
Miss Doris Chapman.

7.20— 3. Selection: "William Tell" ... ... Rossini.
"JB" Studio Orchestra.

7.35— 4. Tenor: **Mr. T. Dunn.**

7.45— 5. Suite: "Four Spanish Pictures" ... ... Luzzati.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. "Die Spinnekop," 'n speurder verhaal, vertel deur skrywer.
Mnr. B. Northling Swemmer, M.I.S.A.

8.25— 9. Selection: "Mayfair and Montmarte" ... ... Higgs.
"JB" Studio Orchestra.

8.40—10. Songs:
(a) "When the Ships Come Home" ... ... Oliver.
(b) "Spring's on the Mountains" ... ... Oliver.
(c) "The Garden I Love" ... ... Oliver.
Miss Doris Chapman.

8.50—11. Jazz: **"JB" Studio Orchestra.**
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"JB" Studio Orchestra.

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9.0 —13. **The Silverstring Mando Orchestra.** (Director: **Prof. Chas. Daniels**):—
(a) March: "Lights Out" ... ... McCoy.
(b) Waltz: "Enchantment" ... ... Alberti.
(c) Characteristique: "Chinese Patrol" ... ... Greenop.
(d) March: "The Black Rover" ... ... Weidt.

9.15—14. Waltz: "Bal Masque" ... ... Fletcher.
"JB" Studio Orchestra.

9.25—15. Tenor: **Mr. T. Dunn.**

9.35—16. Jazz: **"JB" Studio Orchestra.**

9.45—17. **The Silverstring Hawaiian Orchestra.** (Director: **Prof. Chas. Daniels**):—
(a) March: "Honolulu" ... ... Kaai, arr. Daniels.
(b) Waltz: "Isle of Paradise" ... ... arr. Daniels.
(c) Waltz: "Hawaiian Eyes" ... ... de Freyne.
(d) One Step: "Pua Carnation" ... ... arr. Daniels.

9.55— **Miscellaneous Programme.**

10.30—Close down.

THURSDAY, MAY 10th, 1928.

4.0 p.m. Women's Half Hour: "Theatre and Film Afternoon," by **Mrs. C. Rothkugel.**

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Cheval de Bronze" ... ... Auber.
"JB" Studio Orchestra.

7.10— 2. Soprano:
(a) "Voi che sapete" ("Nozze di Figaro") ... Mozart.
(b) "Vissi d'arte" ("Tosca") ... ... Puccini.
(c) "Deh vieni non tardar" ("Nozze di Figaro") —Mozart.
Miss Rae Lavine.

7.20— 3. Clarinet Solo: **Mr. G. E. Spencer.**

7.25— 4. Jazz: **"JB" Studio Orchestra.**

7.35— 5. Tenor: "Songs of Northern Isles" ... ... ———
Mr. C. H. Olivier.

7.45— 6. Suite: "Merchant of Venice" ... ... Rosse.
"JB" Studio Orchestra.

7.58— 7. **Weather Forecast.**

8.0 — 8. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 9. Talks on Legal Matters, No. 5: "The Hire Purchase System" (in Afrikaans), by **Advocate J. D. Krige.**

8.25—10. Selection: "Barber Blue" ... ... Offenbach.
"JB" Studio Orchestra.

8.40—11. Soprano:
(a) "Do not go, my Love" ... ... Hageman.
(b) "The Rose Enslaves the Nightingale" —Rimsky Korsakov.
(c) "Songs my Mother taught me" ... ... Dvorak.
(d) "The Night Wind" ... ... Farley.
Miss Rae Lavine.

8.50—12. Waltz: "Mondaine" ... ... Bosc.
"JB" Studio Orchestra.

9.0 —13. **General News Service.**

9.5 —14. Jazz: **"JB" Studio Orchestra.**

9.10—15. Sketch: **"JB" Studio Dramatic Company.**

9.30—16. Tenor:
(a) "On with the Motley" ("Pagliacci"), Leoncavallo.
(b) "Ave Maria" ... ... ———
Mr. C. H. Olivier.

9.40— **Miscellaneous Programme.**

10.30—Close down.

FRIDAY, MAY 11th, 1928.

4.0 p.m. Women's Half Hour: "A Health Talk," by **Sister Morisse.**

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Le Caid" ... ... Thomas.
"JB" Studio Orchestra.

7.10— 2. Baritone:
(a) "O, that we two were Maying" ... ... Nevin.
(b) "Wait" ... ... d'Hardelot.
(c) "Gonna get a Girl" ... ... ———
Mr. Walter Rees.

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7.20— 3. Selection: "Melodious Memories" ... ... Finck.
"JB" Studio Orchestra.

7.35— 4. Soprano:
(a) (Will be announced.)
(b) "Suicidio" (from "La Gioconda") ... Ponchiello.
Miss Freda Gross.

7.45— 5. Suite: "Miniature" ... ... Coates.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Talk: "South African Inventors," by **Mr. Eric Rosenthal.**

8.25— 9. Selection: "La Sonambule" ... ... Bellini.
"JB" Studio Orchestra.

8.40—10. Baritone:
(a) "My Treasure" ... ... Trevalsa.
(b) "Dear Heart, what might have been"...R. Spencer.
(c) "Souvenirs" ... ... Nicholls.
Mr. Walter Rees.

8.50—11. Jazz: **"JB" Studio Orchestra.**

9.0 —12. **General News Service.**

9.5 —13. Waltz: "Moonlight on the Rhine" ... ... Vollstedt.
"JB" Studio Orchestra.

9.15—14. Soprano:
(a) "Solveig's Song" ... ... Grieg.
(b) "The Swan" ... ... Grieg.
(c) "I Love Thee" ... ... Grieg.
Miss Freda Gross.

9.25—15. Jazz: **"JB" Studio Orchestra.**

9.35— **Miscellaneous Programme.**

10.30—Close down.

SATURDAY, MAY 12th, 1928.

4.0 p.m. Women's Talk: "Photography," by **Miss Jane Plotz.**

7.0—EVENING PROGRAMME.

7.0 —1. Dinner Music by **"JB" Studio Orchestra.**

8.0 —2. **Weather Forecast. General News Service.**

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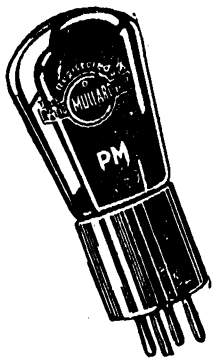

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3. **Radio Auction Bridge.**

8.30—4. **Dance Programme,** relayed from Carlton Hotel.

11.45—Close down.

N.B.—Between 9.0 and 10.0 p.m. the Programme will be relayed to Durban.

SUNDAY, MAY 13th, 1928.

3.30 p.m. **Gramophone Recital.**

5.0 p.m.—Close down.

7.30 p.m. Relay of Service from **Baptist Centenary Hall.**
Choir: "Day is Dying in the West."
Invocation and Lord's Prayer.
Congregation: "Who is on the Lord's Side?"
Anthem: "The Sun shall be no more." **The Choir.**
Reading of Scriptures.
Congregation: "Jerusalem the Golden."
Intimations.
"To the Harvest Field away." **The Choir.**
Sermon: "Whitewashing and Washing the White," by the Rev. **A. B. Jack.**
Anthem: "What are these?" **The Choir.**
Congregation: "O Love that wilt not let me go."
Benediction.
Vesper: "Good night."

EVENING PROGRAMME.

8.45—1. Overture: "Poet and Peasant" ... ... Suppe.
"JB" Studio Orchestra.

8.55—2. Baritone:
(a) "Pipes of Pan" ... ... Elgar.
(b) "The Pauper's Drive" ... ... Homer.
Mr. William Matthews.

9.5 —3. Selection: "Ballet Music from 'William Tell'" ... Rossini.
"JB" Studio Orchestra.

9.20—4. Piano Solo: **Miss Margaret Williams.**

9.25—5. Suite: "Four Indian Love Lyrics" ... A. Woodforde-Finden.
"JB" Studio Orchestra.

9.35—6. Baritone:
(a) "Largo al Factotum" (from "Barber of Seville") —Rossini.
(b) "Thou art passing hence" ... ... Sullivan.
Mr. William Matthews.

9.45—7. Selection: "Etienne March" ... ... Saint Saens.
"JB" Studio Orchestra.

10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. G. R. MONTFORD.
Studio 'Phone Number, Central 2928.

A "Tuning Note" is transmitted one minute before all Sessions.

MONDAY, MAY 7th, 1928.

12.30 **Lunch Hour Session:—**
Pianoforte: "Compositions by Tschaikowsky."
Elvia Rayner.
Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm,** with **Miss Phyllis Barnett** (Soprano), who will sing:—
(a) "Bird of Love Divine" ... ... Haydn Wood.
(b) "The Love-light in your Eyes" ... ... Dunkley.

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Station Trio.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Station Trio.**

5.0 **Children's Corner:** A Chat with **Aunt Janet** of the Library. Another Musical Game—**Uncle Fred** at the Piano. A Chat with **Aunt Isobel** about the familiar things we see about us. Birthday Greetings and a News Bulletin.

5.45 Close down.

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7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in Afrikaans).

Light Music.

7.30 **Dinner Hour Session:** The Station Orchestra:—

March: "Pride of the Regiment" ... ... Meyers.

Medley Overture: "Ten Minutes with the Minstrels" —Bowron.

Intermezzo: "Demoiselle Chic" ... ... Fletcher.

Selection: "Veronique" ... ... Messager.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 **Talk,** No. 2, on "Hygiene," by **Dr. G. H. Gunn,** Assistant Medical Officer of Health.

"A POPULAR PROGRAMME."

8.25 March: "Sounds of Peace" ... ... Von Blon.

Intermezzo. "Rambler Roses" ... ... Wheeler.

The Station Orchestra.

8.35 Soprano:—

(a) "In an Old-Fashioned Town" ... ... Squire.

(b) "The Net Mender" ... ... Coningsby Clarke.

Miss Doreen McMahon.

8.45 **General and Local News.**

8.55 Fantasia: "Bacchanalia" ... ... Arranged Finck.

The Station Orchestra.

9.5 **Amon Bilmark** ('Cello).

9.10 (a) "Dinah."

(b) "I'm gonna charleston back to Charleston."

The Revellers.

9.20 Serenade: "My Cairo Love" ... ... Zamecnik.

Foxtrot: "Are you Happy" ... ... Ager.

The Station Orchestra.

9.30 Soprano:—

(a) "Sing, sing, Blackbird" ... ... Montague Phillips.

(b) "The Little Irish Girl" ... ... Hermann Lohr.

Miss Doreen McMahon.

9.38 Pianoforte: "Cradle Song" ... ... Rimsky Korsakov.

Miss Elvia Rayner.

9.42 Clowns in Clover: "Ladies are Running Wild" —Parsons and Gay.

June and Chorus.

9.46 **Harold Cleverley and Jack Kempner** in some new vocal numbers with ukulele.

9.55 Foxtrot: "Polly" ... ... Zamecnik.

Fred Rich and his Hotel Astor Orchestra.

10.0 Close down.

TUESDAY, MAY 8th, 1928.

12.30 **Lunch Hour Session:** The Station Trio.—

Mezzo:

(a) "Roses of Picardy" ... ... Haydn Wood.

(b) "God Bless You" ... ... Carne.

Miss Florence Wells.

Baritone:

(a) "My little Irish Cottage" ... ... Lockton.

(b) "Adelai" ... ... Abbott.

Mr. Keith Brower.

The "Pruchner" Player Piano.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session.** Arranged by **Miss Isobel Niven.**

5.0 **Children's Corner:** A Little Play—"How Edward, the Teddy Bear, became a Knight"—to be acted by Members of the Family.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:—**

"Special Request" Gramophone Records.

Violin:

(a) "Meditation" ("Thais") ... ... Massenet.

(b) "Serenade" ... ... Pierne.

Miss Vera Colenbrander, L.R.A.M.

7.50 **Excerpts from a "London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

"MUSIC AND COMEDY."

Intermezzo: "Reverie Interrompue" ... ... Tschaikowsky.

The Station Orchestra.

8.5 Contralto: "The Sweetest Flower that Blows" ... ... Howley.

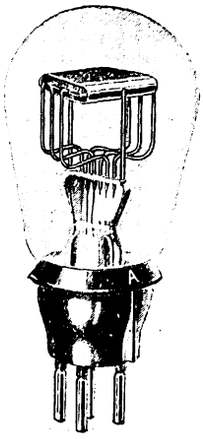
Miss Peggy Keyter.

8.10 Suite: "Woodland Pictures" ... ... Fletcher.

The Station Orchestra.

8.20 **A Humorous Sketch:** "Mollie and the Milliner," by **Marianne Stayton.**

Characters: "Jack Hollington," Mr. George R. Montford; "Mollie" (his wife), Miss Isobel Niven; "Madame Félice" (milliner), Mrs. Wrightson; "Miss Susan



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Tompkins" (an elderly young thing), Miss Margaret Anderson.

Mind Picture: "Madame Félice" is putting the final touch to a hat at table. She holds it up on her left hand and fluffs out the bows. Deciding that it is perfect, she rises and places the hat on stand up R.C. Poises it with much care. She goes L., pulls out long drawers and takes out a few more hats, which she places on various hat-stands. The last one she tries on herself at mirror, R.C. Preen a little, admiringly; removes hat; puts it on stand. As she turns back she notices dust on the mirror; she blows at it; pulls out her handkerchief and wipes it off; looks round shop, and rubs her hands with satisfaction. Goes back to table 1, sits, begins to trim another hat.

"Mollie" and "Jack" enter at back. "Mollie" is on the left of "Jack," next to the shop window. They are strolling along as if in the street.

The rise and fall of the curtain is denoted by the ringing of a bell.

8.40 Contralto: "The Night has a Thousand Eyes" ... ... Lambert.

Miss Peggy Keyter.

8.45 "Spring Song" ... ... Mendelssohn.

The Station Orchestra.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, MAY 9th, 1928.

12.30 **Lunch Hour Session:—**

Mezzo: **Mrs. Schnoor.**

Pianoforte: "Compositions by Cyril Scott." **Elvia Rayner.**

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Station Trio.

4.30 **Women's Session.** Arranged by **Miss Isobel Niven.**

4.45 **The Station Trio.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital of Brunswick Records (supplied by Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Baritone:—

(a) "The Hills of Donegal" ... ... Sanderson.

(b) "Doreen" ... ... Allon.

Mr. Critchley Collier.

7.31 **Literary Causerie,** by **"Bookworm."**

7.50 Baritone:—

(a) "The Trumpeter" ... ... Dix.

(b) "Blow, Blow, thou Winter Wind" ... ... Ketelbey.

Mr. Critchley Collier.

8.0 **Time Signal.**

"OLD FAVOURITES."

March: "Entry of the Gladiators" ... ... Fucik.

"Aubade Printaniere" ... ... Lacombe.

The Station Orchestra.

8.10 Baritone:—

(a) "Deathless Army" ... ... Trotere.

(b) "The Song that reached my Heart" ... ... Jordan.

Mr. Robert Wettergreen.

8.20 Selection: "Betty" ... ... Reubens.

The Station Orchestra.

8.30 Baritone.—

(a) "Because" ... ... d'Hardelot.

(b) "Mountains of Mourne" ... ... French.

Mr. Robert Wettergreen.

8.40 "Warum" ... ... Schumann.

"Forget-me-not" ... ... Macbeth.

The Station Orchestra.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, MAY 10th, 1928.

12.30 **Lunch Hour Session:—**

Tenor:

(a) "An Emblem" ... ... Thompson.

(b) "Dear Faded Rose" ... ... Forster.

Mr. Kenneth Strachan.

Baritone:

(a) "Less than the Dust" ... Amy Woodforde Finden.

(b) "Kashmiri Song" ... ... Amy Woodforde Finden.

Mr. Ralph Godbeer.

"Pruchner" Player Piano.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Station Trio.

4.30 **Women's Session.** Arranged by **Miss Isobel Niven.**

4.45 **The Station Trio.**

5.0 **Children's Corner:** A Story told by **Aunt Janet** of the Library. Piano Solos by **Uncle Fred. Aunt Isobel** will tell you more about the Children of Other Days. Riddles and Birthday Greetings.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artists." Recital of "His Master's Voice Records (supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

"A LIGHT PROGRAMME."

8.10 Selection: "Victor Herbert Favourites" ... Arranged Stanford.

The Station Orchestra.

8.20 Soprano:—

(a) "A Brown Bird Singing" ... ... Haydn Wood.

(b) "Love's Echo" ... ... Ernest Newton.

Mrs. George Glasspoole.

8.30 **Humorous Interlude: Mr. George R. Montford.**

8.35 Foxtrot: "I've got a Sweetie on the Radio" ... ... Mayerl.

The Station Orchestra.

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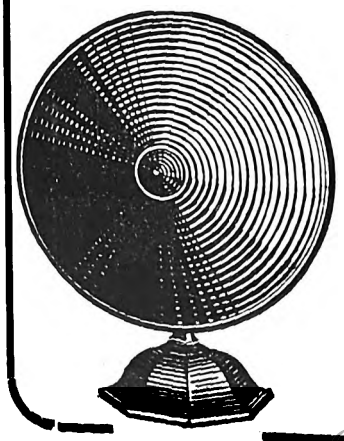

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8.40 Soprano:—
(a) "I hid my Love" ... ... Guy d'Hardelot.
(b) "When April Laughs" ... ... Montague Phillips.
Mrs. George Glasspoole.

8.50 **General and Local News.**

CHAMBER CONCERT."
"An Hour with the Masters."

9.0 Overture: "Prometheus" ... ... Beethoven.
The Station Orchestra.

9.10 Bass:—
(a) "Edward" (arranged from an old Scottish Ballad) —Loewe.
(b) "The Tomb of Ajax" ... ... Stewart.
Mr. W. Slessor Whyte.

9.20 Violin. **Mr. Arthur Gray.**

9.25 Quartet: "Samson and Delilah" ... ... Saint-Saens.
Arthur Gray (Violin), **Amon Bilmark** ('Cello), **Henry Oney** (Clarinet), **Edgar Heap** (Pianoforte).

9.35 Bass:—
(a) "Vecchia Zimarra" ("La Boheme") ... ... Puccini.
(b) "Song of Hybrias the Cretan" ... ... Elliott.
Mr. W. Slessor Whyte.

9.43 Pianoforte: "Novelette in F" ... ... Schumann.
Mr. Edgar Heap.

9.50 Trio: "Liebstraume," No. 2 ... ... Liszt.
Arthur Gray (Violin), **Amon Bilmark** ('Cello), **Edgar Heap** (Pianoforte).

9.55 "Schlummerlied" ... ... Schumann.
The Station Orchestra.

10.0 Close down.

FRIDAY, MAY 11th, 1928.

12.30 **Lunch Hour Session:** The Station Trio.—
Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session.** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** A Concert by Wireless Cousins. The more the merrier, come and join us.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Light Music.**

7.13 **Sports Talk,** by **"Natalian."**

7.30 **Dinner Hour Session:** The Station Orchestra:—
Foxtrot: "Now and Then" ... ... Spencer.
Serenade: "La Romanesque" ... ... Delont.
Valse: "Pour Tes Levre" ... ... Gillet.
Dance: "Shopping" ... ... Martin.
Intermezzo: "In the Moonlight" ... ... Saker.
Polka: "Pour la Jeunesse" ... ... Wibert.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
Light Music.

8.10 **Talk,** No. 1: Famous Watering Places and Spas., "English Watering Places." **Mr. C. R. Warriner.**

"STUDIO PROGRAMME."

8.25 Selection: "The Dollar Princess" ... ... Leo Fall.
The Station Orchestra.

8.35 Mezzo:—
(a) "The Enchantress" ... ... Hatton.
(b) "A Lament" ... ... Lambert.
Miss Minnie Rayner.

8.45 **General and Local News.**

8.55 Alaskan Love Song: "Cocheco" ... ... Reeves.
Waltz: "Amoretten Tanze" ... ... Gungl.
The Station Orchestra.

9.5 Cornet: **Mr. A. W. Snell.**

9.10 Tenor:—
(a) "Moors of Devon" (from "Songs of the Devon Moors") —Herbert Oliver.
(b) "A Moorland Lament" (from "Songs of the Devon Moors") ... ... Herbert Oliver.
Mr. Fred Kent.

9.20 "Romance in F" ... ... Geehl.
Foxtrot: "Souvenirs" ... ... Nicholls.
The Station Orchestra.

9.30 Monologues:—
(a) "English as it is Spoke," by a Frenchwoman.
(b) "The Recumbent Posture."
Miss Esther Lutrin.

9.40 Mezzo:—
(a) "A Spirit Flower" ... ... Campbell Tipton.
(b) "Four Leaf Clover" ... ... Willeby.
Miss Minnie Rayner.

9.50 Pianoforte: "Forget-me-not" ... ... Oheme.
Miss Elvia Rayner.

9.55 **Jazz Item.**

10.0 Close down.

SATURDAY, MAY 12th, 1928.

11.15 **Morning Concert:—**
Pianoforte: **Elvia Rayner.**
Light Music.

12.30 Close down.

7.15 **Reports:** Weather Reports, Shipping Intelligence.

7.20 **Dinner Hour Session:** Recital of Columbia Records (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**
Agricultural Talk (in English).

8.10 Selection: "The Arcadians" ... ... Monckton and Talbot.
The Station Orchestra.

8.20 Baritone:—
(a) "A Chip of the Old Block" ... ... Squire.
(b) "Two Eyes of Grey" ... ... McGeogh.
Mr. Val Wright.

8.30 Vocal Gems from "Tip Toes." **Light Opera Company.**

8.35 March: "Shoulder to Shoulder" ... ... Arthur.
The Station Orchestra.

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8.40 Baritone:—

(a) "Rose of my Life" ... ... Fabian Rose.
(b) "In the Garden of my Heart" ... ... Ernest Ball.

Mr. Val Wright.

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Famous Dance Orchestras.** Groups of three dance numbers will be transmitted, interpersed with vocal and instrumental items.

11.0 Close down.

SUNDAY, MAY 13th, 1928.

3.30 **Afternoon Concert:—**

Light Music.

4.30 **Children's Corner:** A Visit from **Aunt Janet** and the Children of the Library.

5.15 Close down.

6.45 **The Bells of St. Paul's.**

7.0 **Evening Service,** relayed from **St. Andrew's Presbyterian Church.** Preacher, **Rev. T. R. Ballantine, B.A.**

Order of Service:—

Sanctus.
Hymn 118: "Hark, 'tis the Watchman."
Lesson: St. Matthew, 25th Chapter.
Metrical Psalm 24: Chant, St. George's, Edinburgh.
Prayer.
Intimations.
Offerings and Voluntary.
Dedication.
Lord's Prayer (Chant).
Anthem: "Ye shall dwell in the Land."
Sermon.
Hymn 175: "Just as I am."
Benediction.
3-Fold Amen.

Choir Master: **Mr. Maurice J. Alexander.**
Organist, **Mr. A. C. Timmins.**
At the conclusion of the Service, **Mr. A. C. Timmins** will broadcast a short Organ Recital.

"A SUNDAY EVENING PROGRAMME."

Muriel Clark (Soprano), **Dai Griffiths** (Tenor), **Edgar Heap** (Piano), **Amon Bilmark** ('Cello), **Henry Oney** (Clarinet) and **The Station Orchestra.**

8.30 **Orchestra:—**
Selection: "Mozart Melodies" ... ... Arranged Urbach.

8.40 **Muriel Clark:—**
"Cavaline de Leila" ... ... Bizet.
"My Liege Lady" ... ... Montague Phillips.

8.50 **Orchestra:—**
"Nazareth" ... ... Gounod.
"Largo" ... ... Handel.

9.0 **Amon Bilmark:—**
"Apres un Reve" ... ... Faure.

9.5 **Dai Griffiths:—**
"Lorena" ... ... Hughes.
"Absent" ... ... Metcalf.

9.15 **Orchestra:—**
"Prelude" ... ... Jarnefelt.

9.20 **Muriel Clark:—**
"Do not go my Love" ... ... Richard Hageman.
"At the Well" ... ... Richard Hageman.

9.30 **Edgar Heap:—**
"Gavotte and Variations" ... ... Rameau.

9.35 **Dai Griffiths:—**
"Mountain Lovers" ... ... Squire.
"Sympathy" ... ... Marshall.

9.45 **Henry Oney** (Clarinet).

9.53 **Orchestra:—**
"Andante Religioso" ... ... Thomé.

10.0 Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, MAY 7th, 1928.

LUNCH-HOUR SESSION.

Columbia Records, supplied by Messrs. H. Polliack & Co., Adderley Street, Capetown.

12.45 Selection: "The Blue Mazurka." **Daly's Theatre Orchestra.**

Songs: (a) "Je ne dis pas non." (b) "Mon Coeur." **Maurice Chevalier and Yvonne Vallee.**

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Overture: "Leonora" (No. 3) ... ... Beethoven.

Queen's Hall Orchestra.

Songs:
(a) "Dio Possente" (from "Faust") ... ... Gounod.
(b) "Largo al Factotum" (from "Barber of Seville") —Rossini.

Carlo Galeffi.

Violin Solo: "Romance" ... ... Svendsen.

Albert Sammons.

(a) "French Marching Song." (b) "The Desert Song." (From "The Desert Song."). **Edith Day, Harry Welchmann and Chorus.**

Selection: "Plantation Songs." **Grenadier Guards Band.**

1.45 Close down.

AFTERNOON SESSION.

4.30 Sonata for 'Cello and Piano ... ... Beethoven.
'Cello: **Felix Salmond.** Piano: **Dr. S. Runschisky.**

5.0 **Time Signal.**

Afternoon Topics: "The Vision." Olive Schreiner.

Teens: True Stories and Music.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Souvenir de Bade" ... ... Komzak.
Selection: "L'Enfant Prodigue" ... ... Wormser.
"Vie Borsee" ... ... Tellam.
"Romance and Two Dances" ... ... German.
Piano Solo (selected).
Valse: "Fate" ... ... Nicholls.
Intermezzo: "Petite Caline" ... ... Gillet.

7.45 **Weekly Talk to Farmers,** No. 9: "Vraagstukke van die Boerdery," by **F. E. Geldenhuis.**

Records: Sextet: "La Chasse." **St. James' String Sextet.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:

Piccolo Solo: "Lark's Festival." **Grenadier Guards Band.**
Organ: "Just once again." **N. Charles.**

8.15 **Alhambra Orchestra.**

Songs:
(a) "Just a Memory" ... ... Henderson.
(b) "Here in the Quiet Hills" ... ... Carce.

Sigfrid Wallander.

Humorous Items: **Dudley Williams.**

Violin Solos:
(a) "Romance in F" ... ... Vieuxtemps.
(b) "Peasant's Dance" ... ... Hinton.

Edna Stanton.

Songs: **Eric Slack.**

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Piano Solos:

(a) "Nocturne" ... ... Chopin.

(b) "Auberge" ... ... Schumann.

Harry Stanton.

9.0 **News Service** (English).

9.5 **"The Bishop's Candlesticks."** A Play in One Act, by **Norman McKinnel.** (Founded on an incident in Victor Hugo's novel, "Les Miserables.") Produced by **Gladys Dickson.**

Characters as they speak:—
Persomé, the Bishop's sister, a widow.
Marie, the maid.
The Bishop.
The Convict.
Sergeant of Gendarmes.

Time: Beginning of the Nineteenth Century, about thirty miles from Paris.

Scene: The plain but substantially furnished kitchen in the Bishop's cottage. On the mantelpiece are two very handsome candlesticks which look strangely out of place with their surroundings. Persomé and Marie are busy preparing a meal.

9.30 **Alhambra Orchestra.**

Songs:

(a) "O, Flower Divine" ... ... Haydn Wood.

(b) "Caro Mio Ben" ... ... Handel.

Sigfrid Wallander.

Humorous Items: **Dudley Williams.**

Violin Solos:

(a) "Serenade Norwegienne" ... ... Carse.

(b) "Romance" ... ... Wieniawski.

Edna Stanton.

Songs: **Eric Slack.**

0.0 **News Service** (Afrikaans).

0.5 Item relayed from **Tivoli** (if suitable).

0.30 Close down.

TUESDAY, MAY 8th, 1928.

LUNCH-HOUR SESSION.

Columbia Records, supplied by Messrs. H. Polliack & Co., Adderley Street, Capetown.

2.45 "Danse Macabre" ... ... Saint-Saens.

Queen's Hall Orchestra.

"Ritoma Vinator" (from "Aida") ... ... Verdi.

Eva Turner.

Time Signal.

News Summary (by courtesy of "Cape Times").

Selection of English Airs: "The Rose" ... ... arr. Myddleton.

Grenadier Guards Band.

"Anvil Chorus" (from "Il Trovatore") **La Seale Chorus.**

.15 **Organ Recital by N. R. Ingleby, F.R.C.O.,** relayed from City Hall.

.50 Close down.

AFTERNOON SESSION.

.30 "Hungarian Rhapsody No. 1" ... ... Liszt.

J. H. Squire Celeste Octet.

Recit: "Hear my Prayer." Aria: "O, for the Wings of a Dove." —Mendelssohn.

T. L. J. Grant Anderson, with Choir of St. George's Chapel.

(a) "Minuet in G" ... ... Scaperia.

(b) "Minuet" ... ... Boccherini.

St. James' String Sextet.

Overture: "Fidelo" ... ... Beethoven.

Garde Republicaine Band.

Time Signal.

Musical Session:—

"Little Suite" ... ... Debussy.

Debussy's "Little Suite" was originally written for Piano Duet, then arranged (by another hand) for Orchestra. It is one of his earlier compositions.

"Boating" the first piece in the set, begins in the gentle, swaying style of a barcarolle, and has a middle section of a stronger, more rhythmic character. After it, the opening matter is repeated.

The second piece is entitled "Procession." After a rather deliberately-moving march tune has been treated, there is a middle section, in what may be called a refined rag-time manner. Then the tune of the opening march returns, combined with that of the middle section.

The third piece is a graceful Minuet

Lastly, there is a "Ballet," a lively, very rhythmic dance, with a fine climax.

Children: Another fascinating Animal Talk by **Mrs. Given-Wilson.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Roses and Thorns" ... ... Strauss.

"Olgar Love Song" ... ... Gibson.

Suite: "The Seasons" ... ... Ames.

Selection: "The Dairymaids" ... ... Rubens.

"Farewell, my Hero" ... ... Gastelle.

"Marche Russe" ... ... Ganne.

7.45 **Records:—**

Speech: "Is China worth Leaving." **Milton Hayes.**

Banjo: "Food for the Soul." **Len Fillis.**

Duet: "Every Now and Then." **Layton and Johnstone.**

Chorus: "Clap your Hands." **Singing Sophomores.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Organ: "When Day is Done." **Astoria Cinema Organ.**

Saxophone: "Mélody." **Rudy Wiedoft.**

8.15 Overture: "Peter Schmoll" ... ... Weber.

"Mosaique" ... ... Schubert.

Fletcher and Cartwright's Orchestra.

Songs:

(a) "Come then Pining, Peevish Lover" (18th Century).

(b) "The Love Song of Har Dyal" ... ... Batten.

Margaret Roux.

Violin Solo: "Thais" ... ... Massenet.

V. Latronico..

Songs:

(a) "Song of Thansksgiving" ... ... Allitsen.

(b) "Maire my Girl" ... ... Aitken.

Frank Day.

Descriptive Piece: "In the Sudan" ... ... Sebek.

Fletcher and Cartwright's Orchestra.

9.0 **News Service** (English).

9.5 Talk on "Poland," by **Lt.-Col. Roinska.**

9.25 Pianoforte Solos:

(a) "Etude in G. Flat Major" ... ... Chopin.

(b) "To the Spring" ... ... Grieg.

(c) "En Automne" ... ... Moszkowski.

(d) "Valse Prelude" ... ... Guy Lanham.

Songs:

(a) "Ave Maria" (from "Othello") ... ... Verdi.

(b) "As thro' the Street" ... ... Puccini.

Margaret Roux.

(a) "The Phantom Brigade" ... ... Myddleton.

(b) "Pierrot's Farewell" ... ... Humphries.

Fletcher and Cartwright's Orchestra.

10.0 **News Service** (Afrikaans).

Songs:

(a) "Border Ballad" ... ... Cowen.

(b) "Macushla" ... ... MacMurrough.

Frank Day.

Dance Music by Fletcher and Cartwright's Orchestra.

10.30 Close down.

WEDNESDAY, MAY 9th, 1928.

LUNCH-HOUR SESSION.

12.45 "Kassier March" ... ... Wagner.

Symphony Orchestra, conducted by Sir Dan Godfrey.

Songs:

(a) "Sweet, be not Proud" ... ... Clutsam.

(b) "Little White Rose" ... ... Lehmann.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Viola Solos:

(a) "Melodrame" ... ... Guirand.

(b) "Slavonic Dance Theme" ... ... Dvorak.

Lionel Tertis.

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Songs:
(a) "Give" ... ... Lohr.
(b) "Mother o' Mine" ... ... ———
Francis Russell.

Organ Solos:
(a) "The Doll Dance" ... ... Brown.
(b) "Charmaine" ... ... Rapee.
Pattman.

(a) "Abendlied" ... ... Schumann.
(b) "Rigandon" ... ...Rameav.
St. James' String Sextet.

Part Songs:
(a) "Robin Adair" ... ... Lewis.
(b) "By Celia's Arbour" ... ... Horsley.
The Salisbury Singers.

(a) "Serenade" ... ... Drigo.
(b) "Intermezzo from 'Carmen'" ... ... Bizet.
Mandoline Band of Leghorn.

Selection: "Clowns in Clover." **Piccadilly Revels Band.**

1.45 Close down.

AFTERNOON SESSION.

4.30 Selection: "Memories of Tchaikowsky." **J. H. Squire Celeste Octet.**

Songs:
(a) "Kathleen Mavourneen" ... ... Crouch.
(b) "O, Lovely Night" ... ... Ronald.
Muriel Brunskill.

Piano Solos:
(a) "Air in E Minor" ... ... Purcell.
(b) "Gigue in G Major" ... ... Arne.
(c) "Gavotte in B Flat" ... ... Arne.
A. W. Henderson.

"A Classical Switch" ... ... Alford.
Plaza Theatre Orchestra.

5.0 **Time Signal.**
Afternoon Topics: "Radio Matters."
Teens: Songs by **Mrs. Birch.** Stories by **Aunty Lex.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Diesem Kuss" ... ... Ziehrer.
"Quand je pense a toi" ... ... Dorlay.
Suite: "A Lover in Damascus" ... ... Finden.
'Cello Solo (selected).
Selection: "The Firefly" ... ... Friml.
"Song de nuit" ... ... Sullivan-Brooke.
Valse: "Perfume of the Past" ... ... Mayson.

7.45 A Legal Lecture, No. 4, by **Mr. A. Shacksnovis.**
Record: Song: "All Suddenly the Wand." **Hubert Eisdell.**

8.0 **Time Signal. Weather Forecast. Market Report.**
Record: Selection: "Peggy Ann." **Daly's Theatre Orchestra.**

8.15 **The Grand Concert,** to be held in the **Athenian Hall,** arranged by the **Bellville Child Welfare Society** will be relayed:—
Selections: **The Embassy Orchestra.**
Pianoforte Solo (selected): **Miss Edna Stanton.**
Song (selected): **Mr. Harry Bloom.**
Recitation (selected): **Miss Kadish.**
Song (Mezzo): **Miss G. Hollingworth.**
Selections: One-String Violin: **M. H. Hicker.**
Song (Baritone): **Mr. Dick Allen.**
Humorous: Character Impersonations: **Mr. Will Clem.**
Song (Tenor): **Mr. A. Lander.**
Ukulele Songs (selected): **Mr. and Mrs. A. Stuart.**
Banjo Solo: Jazz: **Mr. C. Ricca.**
Song (Contralto): **Miss Connie de Gruchy.**
Swiss Yodelling (selected): **Mr. Chas. Percival.**
Song (Soprano): **Miss Moller.**

9.30 (approx.) **News Service** (English).
Selections: **The Embassy Orchestra.**
Piano Solo (selected): **Miss Edna Stanton.**
Song (Baritone): **Mr. Dick Allen.**
Song (Contralto): **Miss Connie de Gruchy.**
Selections: One-String Violin: **M. H. Hicker.**
Duet (selected): **Miss Moller and Mr. A. Lander.**
Jewish Comedian: **Mr. Chas. Percival.**
Song (Mezzo): **Miss G. Hollingworth.**
Songs (selected): **Mr. and Mrs. A. Stuart.**
Humorous: Character Impersonations: **Mr. Will Clem.**
Song (Soprano): **Miss Moller.**
Song (Tenor): **Mr. A. Lander.**
Banjo Solo: Jazz: **M. C. Ricca.**
Song (selected): **Mr. K. Bloom.**
Orchestral: **Embassy Orchestra.**
Afrikaans News Service at end of Programme.

THURSDAY, MAY 10th, 1928.

LUNCH-HOUR SESSION.

12.45 Selection of Welsh Airs: "The Leek" ... Arranged Myddleton.
Grenadier Guard's Band.
"Clap you' Hands."
"Slow River."
The Singing Sophomores.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Vocal Gems from:—
(a) "The Girl Friend."
(b) "Peggy Ann."
Columbia Light Opera Company.

Pianoforte Solos:—
(a) "Waltz in A" ... ... Brahms.
(b) "Spring Song" ... ... Mendelssohn.
(c) "Liebestraume" ... ... Liszt.
William Murdoch.

1.15 **Organ Recital,** by **Alban Hamer,** relayed from St. George's Cathedral.

1.50 Close down.

AFTERNOON SESSION.

4.30 "Andante Cantabile" ... ... Tchaikowsky.
Songs:—
(a) "I'm a Roamer" ... ... Mendelssohn.
(b) "Vulcan's Song" ... ... Gounod.
Robert Easton.

Piano Solos:—
(a) "Capriccio in B Minor" ... ... Brahms
(b) "Ecossais" ... ... Beethoven.
Evelyn Howard Jones.

Intermezzo from "Cavalleria Rusticana" ... ... Mascagni.
Mandoline Band of Leghorn.

Foxtrot: "South Wind."

5.0 **Time Signal.**
Short Story: "The Street Singers," by **Allen.**
Children: "When Shadows Fall," arranged for us by **Miss Stegmann.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "What does it Matter" ... ... Berlin.
"An Autumn Song" ... ... Haynes.
Suite: "Ballet Egyptian" ... ... Luigini.
Selection: "High Jinks" ... ... Friml.
"Two Entractes" ... ... Ganne.
Czardas: "Flonka" ... ... Michiels.

7.45 **Records:—**
Chorus: "A-hunting we will Go." **Salisbury Singers.**
Piccolo Duet: "Rippling Streams."
Bournemouth Municipal Orchestra.
Duet: "No Foolin'." **Layton and Johnstone.**
Waltz: "Remember." **Kit-Cat Band and Organ.**

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:—
Song: "Sweet be not Proud." **Hubert Eisdell.**
Violin: "Molly on the Shore." **Albert Sammons.**

JANE PLOTZ'S STUDIOS IN THRUPP'S BUILDINGS, PRITCHARD STREET.

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8.15 **"Beethoven Programme":—**
Overture: "Coriolan" ... ... Beethoven.
"Trio in B Flat" ... ... Beethoven.
Violin, **Albert Sammons;** 'Cello, **W. H. Squire;** Piano, **William Murdoch.**

9.0 **News Service** (English).

9.10 Symphony No. 3: "Eroica."

10.0 **News Service** (Afrikaans).

10.5 **Relay from Waldorf.** Musical Director, **Isidore Fisher:—**
Foxtrot: "Highways are Happy Ways."
Valse Song: "Path of Silver" (by request).
Blues: "Nebraska."
New Waltz: "One Night in June."
Vocal Foxtrot: "Dew-Dew-Dewy Day."
(With Novel Effects by **Davies, Roberts** and **Lamprecht.**)

10.30 Close down.

FRIDAY, MAY 11th, 1928.

LUNCH-HOUR SESSION.

12.45 Part Songs:—
(a) "Jerusalem" ... ... Parry.
(b) "Spring, the sweet Spring" ... ... Pedroyd.
Wm. Turner's Ladies Prize Orchestra.
'Cello Solos:—
(a) "Les Cloches" ... ... Debussy.
(b) "Romance" ... ... Debussy.
W. H. Squire.
Song: "Dream Song" from "Manon" ... ... Massanet.
Theodore Ritch.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Organ Solo: "Classica." **Quentin M. MacLean.**
"I'm telling the Birds."
"Blue Skies."
Bob and Muriel.
Waltz: "Wine, Women and Song" ... ... Strauss.
Symphony Orchestra, conducted by **Johann Strauss.**
Songs:—
(a) "O Leave your Sheep."
(b) "An old sacred Lullaby."
Dennis Noble.
Concerted Finale from Act 2: "Aida" ... ... Verdi.
Violin Solos:—
(a) "Because I Love You."
(b) "The Birth of the Blues."
Teddy Bryan.
Songs:—
(a) "Vilia," from "Merry Widow."
(b) "My Hero," from "Chocolate Soldier."
Virginia Perry.
March: "Cleopatra" ... ... Chananielli.
Grenadier Guard's Band.

1.45 Close down.

AFTERNOON SESSION.

4.30 Selection: "The Desert Song." **Debroy Somers Band.**
Layton and Johnstone Medley.
Organ Solos:—
(a) "One Fleeting Hour."
(b) "Just a Little Lady."
Jack Courtenay.
Waltz: "Morgenblatter" ... ... Strauss.
Symphony Orchestra, conducted by **Johann Strauss.**
Selection: "The Blue Mazurka." **Daly's Theatre Orchestra.**

5.0 **Time Signal.**
Musikale Uur: Die Storie en Musiek van "Il Pagliacci." **Mev. v. d. Lingen.**

5.20 **Verjaardag Groetnis.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
"Polish Dance" ... ... Scharwenka.
Valse: "Souvenir de Naples" ... ... Buccini.
Dance: "Lassie" ... ... McLean.
Suite: "Othello" ... ... Coleridge-Taylor.
Selection: "Princess Caprice" ... ... Fall.
Piano Solo: Selected.
Valse: "Delices" ... ... Ganne.

7.45 **Survey of Week's Sports,** by **Mr. A. Shacksnovis.**
Record: Piano, "Rustle of Spring." **Leslie England.**

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:—
Organ: "Light Cavalry Overture." **Quentin MacLean.**
Song: "A Dream." **William Martin.**
Violin: "Corcovado." **Joseph Szigeti.**
Orchestra: "La Gioconda," Dance of the Hours."
Court Symphony Orchestra.
Song: "A West Country Courting." **Norman Allin.**
Piano Duet: "The Bees' Wedding." **Folkard and Warne.**

PROGRAMME OF DANCE MUSIC.

8.30 Foxtrots (old favourites):—
"Crazy words, crazy Tune."
"Ain't she Sweet?"
"Where do you work-a John?"
"High, High, High up in the Hills."
Piccadilly Revels Band.
Waltzes:—
"To-night you belong to Me."
"Just a Rose in old Killarney."
"What does it Matter."
London Radio Dance Band.
Foxtrots:—
"Cuddle Up."
"My reg'lar Girl."
"Da, da, da."
"Side by Side."
The Kit-Cat Band.

9.0 **News Service** (English).

SHORT CONCERT PROGRAMME.

9.5 Irish Songs:—
(a) "The Grand Match."
(b) "To my first Love."
(c) "You'd better ask Me."
W. F. Watt.
Orchestral:—
(a) "Love here is my Heart."
(b) "Love Everlasting."
Jean Lensen and his Orchestra.
Guitar Solos:—
(a) "The Blue Room."
(b) "Mountain Greenery."
Len Fillis.
Orchestral: "Caroli." **Albert Sandler's Orchestra.**

DANCE MUSIC.

Foxtrots:—
"Four Walls."
"I fell head over heels in Love."
"Baltimore."
"She's got It."
Fred Rich and the Hotel Astor Orchestra.
Blues:—
"Varsity Yale Blues."
"Deep River Blues."
Piccadilly Revels Band.
Waltzes: "Waltz Medley." **Debroy Somers Band.**

10.0 **News Service** (Afrikaans).

10.5 Dance Numbers requested will be transmitted.

11.0 Close down.

Please 'Phone Your Requests Early—Central 5888.

JANE PLOTZ FOR ARTISTIC PORTRAITS.

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SATURDAY, MAY 12th, 1928.

LUNCH-HOUR SESSION.

12.45 Selection: "Lady Luck." **London Theatre Orchestra.**

Songs: (a) "Looking at the World thro' Rose-coloured Glasses."
(b) "Hello, Bluebird!" **Ed. Lowry.**

News Summary (by courtesy of "Cape Times").

1.0 **Time Signal.**

"Dance of the Hours" (from "La Gioconda") ... Ponchielli.

Court Symphony Orchestra.

Songs:
(a) "Devotion" ... ... Schumann.
(b) "At the Mid Hour of Night" ... ... Cowen.

Roy Henderson.

'Cello Solos:
(a) "Apres un Reve" ... ... Faure.
(b) "Largo" ... ... Handel.

Gaspar Casado.

Waltz: "Voices of Spring" ... ... Strauss.

Johann Strauss and Symphony Orchestra.

Organ Solo: "Light Cavalry" ... ... Suppe.

Gatty Sellars.

Songs: (a) "Diane." (b) "The Song is Ended." **Norah Blaney.**

March: "Radetzky." **Johann Strauss and Symphony Orchestra.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **Time Signal.**

Children's Hour: The Family entertain themselves in the Studio.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

"Marche Lorraine" ... ... Ganne.
"Seduction" ... ... Ganne.
Selection: "Utopia Limited" ... ... Sullivan.
Suite: "Cyrano de Bergerac" ... ... Rosse
"Berceuse de Jocelyn" ... ... Godard.
Valse: "A Waltz Dream" ... ... Strauss.

7.45 **Records:—**

Aria: "Life is Nothing without Money" ... ... Fidelio.

Norman Allin.

Orchestra: "Down in the Forest." **Albert Sandler and His Orchestra.**

Piano: "Caprice." **Pouishnoff.**

Aria: "No, Punchinello, no more" ("Pagliacci"). **Frank Mullings.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

Octet: "She Wandered Down." **Squire Celeste Octet.**

Song: "King Charles." **Rex Palmer.**

8.15 **"Pop." Concert.** Relayed from Railway Institute. The following Artistes will contribute items:—

Miss Mildred Thomas, Miss May Grove, Miss Jennie Moffatt, Miss Myrtle Bird, Miss Ethel Holles, Fred Rickson's Banjo Band, Railway Institute Orchestra

(Conductor: **T. H. Morgan, M.B.E.**).

News Service in English at 9 p.m. (approx.).

News Service in Afrikaans at 10 p.m. (approx.).

10.5 **Relay of Cleghorn's Cafe Orchestra.** Leader: **Percy Rees:—**

Foxtrot: "Did you mean it?"
Overture: "Maritana" ... ... Wallace.
Vocal Waltz: "I'll think of you."
Rhythmic Paraphrase: "Echoes of Ireland."
Latest Foxtrots.

10.30 Close down.

SUNDAY, MAY 13th, 1928.

EVENING SESSION.

7.0 **Time Signal.**

Divine Service will be relayed from the **Metropolitan Church.**

Order of Service:—

Organ Overture: "Intermezzo in D Flat" ... Hollins.
Choir: Introit.
Invocation and Lord's Prayer.
Hymn 331: "Showers of Blessing."
Scripture Reading.
Anthem: "Sun of my Soul" ... ... Adams.
Announcements and Collection.
Organ Voluntary: "Andante in G" ... ... Batiste.
Prayers: Confession, Adoration and Intercession.
Hymn 317: "Just as I am."
Sermon: "Christ's Noblest Name."
Hymn 384: "Rejoice and be Glad."
Benediction.
Organ Voluntary: Fantasia on the Hymn time, "Abridge" ... ... Adams.

Preacher: **Rev. Ernest Titcomb.**

At the Organ: **Mr. A. P. Abbott.**

(N.B.—This is Mr. Titcomb's last service before leaving for England, on May 15th, on six months' leave.)

PROGRAMME OF MUSIC BY THE STUDIO TRIO.

8.30 Overture: "Martha" ... ... Flotow.
"La Cinquataine" ... ... Marie.
'Cello Solo: Selected.
Suite: "Three Dream Dances" ... ... Taylor.
Fantasia: "Madame Butterfly" ... ... Puccini.
"Loin de Bal" ... ... Gillet.
"Gours Dasse" ... ... Horne.
Sonata in C Sharp Minor: "The Moonlight" ... ... Beethoven.
"Pizzicato Sylvia" ... ... Delibes.
Selection: "Lilac Time" ... ... Schubert.
"Hymn a Saint Cecile" ... ... Gounod.
"Czardas Juliska" ... ... Michiels.
"Intermezzo Fete des Papillions" ... ... Wilker.
March: "Tiger's Tail" ... ... Thurban.

10.0 Close down.

J.B. Studio Notes.

Our programme for the week commencing Monday, May 7th, will be a very varied and interesting one.

On Monday, Miss Cameron, a mezzo, will be the lady vocalist and Mr. D. J. Jones will also sing, while Mr. T. Jones will give us some Trumpet Soli and Mr. Powell will give us his weekly Sports Talk.

Tuesday will see a return visit of Mr. J. Martin with his wonderful Copophones, and Mr. Maitland Beagrie will sing.

Mr. Schulman will play us a violin solo and "Bromley Carter," the entertainer, will be relayed from the Orpheum.

On Wednesday Miss Doris Chapman and Mr. T. Dunn will be the vocalists. Mr. Northling Swemmer, M.I.S.A., will give us an Afrikaans talk and the Silverstring Hawaiian Orchestra, under Professor Chas. Daniels, will contribute various items.

On Thursday evening Miss Rae Lavine and Mr. C. H. Olivier will be the vocalists. We shall have a clarinet solo from Mr. Spencer; No. 5 of the talks on Legal Matters will be given by Advocate J. D. Krige, and the JB Dramatic Co. will present a sketch.

The vocalists for Friday will be Miss Freda Gross and Mr. Walter Rees.

Mr. Eric Rosenthal will talk about South African inventors.

On the Saturday we will deal you the sixth hand of radio bridge, and then dance at the Carlton till 11.45.

On Sunday Mr. William Matthews will be the singer during the Studio Concert session, and Miss Williams will play a piano solo.

The Women's Hour.

Arrangements have been made for various experts to give a series of talks on subjects with which they are thoroughly conversant.

On Monday Miss Dorothy Gardner will talk on "Elocution as an Art."

On Tuesday Mrs. Van Dam will tell of "Women of Yesterday and To-day."

Mr. William Lowe on Wednesday will lecture on "Women in Scottish History."

On Thursday Mrs. Rothkugel will broadcast a "Theatre and Film Talk," and on Friday Sister Morisse will give a Health Talk, while Saturday's talk will be given by Miss Jane Plotz, her subject being "Photography."

A PORTRAIT OF DISTINCTION IS ONE MADE BY JANE PLOTZ.

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Uncle Joe's Letter.

Hullo! Three times to you all, dear Girls and Boys,

By the time this letter appears in print we shall be right in the midst of our May Queen revels. We shall know who has been the favourite little J Bee to be elected Queen, and how the Coronation went off and who did it and all the rest of it.

Just between you and me Uncle Joe rather wishes he had never started this Royal Pageant. It has been a terrible lot of work and I am sure, though it has caused a great deal of happiness to lots and lots it has also made some little girls disappointed in that they were not elected. Well, there is only one who can be Queen and it is by your own vote that she is elected. So that's that. But I do hope you are all enjoying the Royal Week.

To-day will be Thursday—I mean that will be the day you will read this letter, and this afternoon at Court Miss Alexander, Mrs. Harold Fraser and other well known artists have been commanded to appear at Court and sing.

To-morrow there is also a Command Performance of a play "The May Queen," produced by the Court player "Pinky" and galaxy of talent—an "All Star" company.

Friday will bring our Royal Week to a conclusion.

Now, before we say good-bye, here is the riddle for this fortnight, it may sound contradictory and not true, but it is.

There is a word in the English language of four letters, take away five and it is an untruth.

Can you make it out.

Let me have your answers by Friday, the 11th of May.

Good-bye, everybody,

Love from your very busy

UNCLE JOE.

Items from the Durban Studio.

Programmes.

During the Lunch Hour Session on Monday we are introducing, if not exactly a novelty, a variation which should prove of interest to the lunch-hour listener. This is the introduction of a vocalist to the microphone at Prince's Theatre, who will be accompanied by Mr. Wm. Bohm on the Prince's organ. We feel sure that there are many who will tune-in to hear Miss Phyllis Barnett on this particular occasion. The evening session is devoted to popular items. Miss Doreen McMahon (Soprano) is to sing, and Harold Cleverley and Jack Kempner have promised us something bright and breezy. By the way, it isn't true that "Harold" is going to broadcast a talk on "What my Rugby team will do to the All-Blacks." Such is modesty. However, we are pleased to announce Dr. G. H. Gunn's second talk on "Hygiene" at 8.10 p.m.

Tuesday evening brings us music and comedy. The music will be provided by Peggy Keyter (Contralto) and the Station Orchestra, and the comedy, much of it, is contained in our usual weekly sketch which on this occasion is "Mollie and the Milliner." Please note it is timed to commence at 8.20 p.m. "JB" will be on the air at 9.0 p.m.

On Wednesday evening, Mr. Robert Wettergreen (Baritone) will sing you some old favourites. He will be ably supported by the Station Orchestra. The first half of Thursday evening's transmission is again devoted to a light programme, during which Mrs. G. Glasspoole (Soprano) will broadcast some light songs. At 9.0 p.m. we are to have "An hour with the Masters." The Station Orchestra will combine in Quartets, Trios and Solos, and Mr. Slessor Whyte (Bass) is the vocalist. One of his numbers is the famous aria "Vecchia Zimarra" (the old overcoat) from Puccini's Opera "La Boheme." The story of the Opera centres around four Bohemians, who revel in a very precarious life. It is a feast day, a tightened belt the next. They are, Rudolfo (a poet), Marcel (a painter), Schaunard (a musician) and Colline (a philosopher). Love comes to Rudolfo in the pleasant shape of Mimi, the little consumptive seamstress, who, knocking at his door in search of a light drops her key. Her hand is cold. She is very beautiful. In this aria the four Bohemians are trying to make merry over a very frugal meal. Musetta (a grisette) comes to tell them that Mimi is dying. Marcel hurries away for a doctor. Food and medicine have to be found. Colline decides to sell his favourite old coat. Pathetically he says good-bye to the garment as he slips away, leaving Rudolfo and Mimi alone.

Friday evening's array of talent is a very interesting one. We shall have before the microphone, Miss Minnie Rayner (Mezzo), Miss Ester Lutrin (Monologues), Miss Elvia Rayner (Pianoforte), Mr. Fred Kent (Tenor), Mr. Alfred Snell (Cornet) and the Station Orchestra. An entertaining evening should be the result.

We shall have the pleasure of listening to Val Wright (Baritone) on Saturday.

Miss Muriel Clark (Soprano) and Mr. Dai Griffiths (Tenor) will sing during the programme on Sunday evening. Both artists are very well known and have a large following of radio admirers.

Our Musical Story.

Dohnanyi, the famous pianist, tells a story of two Scotchman who lived in the same flat. Each had a piano, upon which he strummed in his own room, and one day a friend suggested that they should run the two pianos into the same room so that they could play music written for two pianos.

The two men thought it was a good idea, and accordingly the pianos were both placed in the same room. They practised diligently at a sonata for two pianos, but with little success for some time, the difficulty being that one had generally finished his movement two or three bars before the other.

At last, however, they succeeded in finishing one movement exactly at the same moment, and, says Mr. Dohnanyi, after having some "Whusky" to celebrate the occasion, one said:

"Aweel, Donald, now that we've been so successful with the first movement, suppose we try the second?"

Donald looked at him in profound astonishment. "Eh, but, Angus," he exclaimed, "that was the second movement that I was playing."

H.E.D.

In and Out the Capetown Studio.

The sight of yards and yards of programme being mangled out of a typewriter should, I suppose, suffuse one with a gentle glow of achievement, if not inspiration; instead, I am filled with a disquieting misgiving that after all the man may be right who first raised his voice against a too liberal broadcast service. May we not be getting too much radio? There are some of us, foolishly no doubt, who suffer a certain diffidence about lapping up our midday soup in the presence of the Beethoven "Leonora" No. 3. This is unavoidable in a house where the table appointments invariably include a loud-speaker. According to the modern Mrs. Beaton, no table is properly laid without one. A sort of musical cornucopia spreading its bounties upon the festal board with a lavish generosity, rather terrifying to the sensitive souls who have all their lives looked upon the good things in music as something apart from the mere business of eating and drinking, a privilege for which they prepared in body and mind, rather than a right confidently sought with a knife and fork.

Margaret Roux, singing at the Capetown Studio.

Lunch and Beethoven.

Beethoven for lunch is no doubt a sign of the times we live in. Robust and experimental, without much time for reverence. Wonder is the most we can hope to excite. Our programme department has very probably already achieved this in producing such a high average of musical programme in the day time transmissions. They use melodious well contrasted and not a little bears the hall mark of genuine music, which Sir Charles Stanford once defined as "something you never grew tired of hearing." I agree that the moment of going to press this seems to include "Charmaine," but you may remember that in our recent Gramophone Competition it was easily outvoted by the Beethoven Minuet in G.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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We Begin the Week.

With a pleasant array of artists among whom is Sigfrid Wallander, singing for the first time this year and Eric Slack, the popular tenor. Dudley Williams is the humorous man. Edna Stanton is appearing in a new guise as solo violinist, accompanied by her brother, Harry Stanton, who is contributing two piano solos himself.

The play "The Bishop's Candlesticks" is founded on an incident in Victor Hugo's masterpiece "*Les Miserables.*" It occurs, you probably remember, in the beginning of the novel, but although the Bishop himself disappears from the story his spirit runs through the whole book as a recurrent *motif.* He reveals the power of simple disinterested goodness.

This play was broadcast with marked success from London and, if I remember rightly, it was also produced at the Durban Studio.

Fletcher & Cartwright's Orchestra.

This well balanced little combination under Mr. V. Latronico, will supply the orchestral items for the Tuesday programme.

Margaret Roux, in private life Mrs. Atkinson, will sing again. Although Miss Roux has only been here a short time, she has already impressed us as a singer of great charm and taste. Her appearance with the Capetown Orchestra at the City Hall was particularly successful, but this is not surprising when we remember her great experience of platform work both in Johannesburg and Durban, and that she holds both her teaching and solo performer's Licentiate certificates.

Mr. Frank Day, whom we have not heard for a long time, is singing again and Guy Lanham, fast becoming a popular artist, is playing four enjoyable pianoforte pieces.

A talk on "Poland" by Lt.-Col. Roinski, who is himself a Pole, is sure to create interest at 9.5.

Relay from Bellville.

The organist of this concert has collected an assembly of experienced performers; many of whom have broadcast from the Studio, so we shall have the pleasure of greeting old friends twelve miles from their usual haunts. These relays are always tinged with a slight anxiety for all concerned, line trouble, hall noises, etc., are apt to give rise to much Elizabethan English in the control room.

Thursday Concert.

When the Capetown Orchestra went on tour nearly two years ago, it was supposed, not unnaturally, that the Classical programmes would have to be discontinued. The Thursday lovers contemplated taking down their aerials, and taking up bridge; but we saved them from this ultra suburban fate by broadcasting full Symphony Concerts *via* Gramradio. Many were deceived and rang up asking whether the tour had been a failure! We were glad to be able to reassure them and continued to hold the fort until the Orchestra returned.

This year we intend to do so again, and begin our series with a Beethoven programme which includes the "Eroica" and the Trio in B flat played by Albert Sammons, W. H. Squire and Murdock; which reminds me that during the Gramradio—Horatius period one listener, who is a personal friend of Murdock's, came in post haste from Fish Hoek to inquire whether he had come to South Africa because he could not believe it was a mechanical reproduction.

Railway Institute Again.

When these relays first began, some years ago, they were hailed with much appreciatiion by certain well defined, geographical areas. On Saturday we are again to broadcast one of the old type favourites; to be followed by the ever versatile Cleghorn's Café Orchestra.

Rev. E. Titcomb's Last Broadcast.

Sunday will be the last broadcast of this popular preacher before his six months holiday overseas. The Dutch Reformed Church authorities have kindly postponed their relay until the last Sunday in the month.

A Sunday evening concert programme will be given by the Studio Trio with John Spink as violinist, Max Miller at the piano, and Lilian Cornforth as 'cellist.

GLADYS DICKSON.

Conn Kenna and His Pilot.

Conn Kenna, his Pilot, and his aeroplane—what a perfect trio! How perfectly they are blended together in an act that is as full of comedy as a cheese is full of milk. It is absurd comedy, the kind of comedy that does not merely elicit chuckles but makes you laugh uproariously. People all the world over have roared with laughter at this trio, who land at the North Pole as casually as though they were stepping out at Clapham.

What a perfect simpleton Conn Kenna is! He is so amazed at the little things of life that he feels no degree of wonder when face to face with Nature's utmost grandeur. The North Pole means nothing to him in the matter of scenery, he is very pleased at finding it, however, and makes it become his see-saw. When one end hits him at the back of the trousers—"What's that. Knock me brains out!" he complains.

He climbs perilously on the Pole, and one is almost afraid that one will see him falling off and slipping down the snowy side of the world towards, say, Australia or perhaps Timbuctoo.

Conn Kenna's humour is part and parcel of him, it is as much himself as his arms or legs. It is the kind of thing that cannot be learned but is a gift given by a good fairy at the christening, acrobatics, however, are very different. *These* cannot be learned and Conn Kenna absorbed the rudiments of gymnastics in the Barnum and Bailey Circus in the western parts of the United States.

"Travelling in those days was very difficult," he said, "it was quite usual for the train to be fired at as it was leaving a settlement, so heavily at times that all the travellers had to lie down on the floors of the carriages on their stomachs to avoid the flying bullets."

It appears that the reason for this odd display of affection was that crooks and hoboes "jumped" the train for the purpose of preying on the large audiences that came to the performances.

"Out West," continued Conn Kenna, "the cowboys had some decidedly odd and very unpleasant habits. They never paid beforehand to see a show. If they liked it they paid afterwards, if they didn't like it they shot the canvas roof full of holes and paid nothing.

"The unpopular turns in those days had a terrible time. Getting the modern "bird" is a kindness compared with the treatment meted out to people whose work did not please the wild and woolly West. Little spurts of sand would begin to spring up from the circus ring near the spot on which the unfortunate player was performing. These were caused by the revolver bullets of the cowboys who, having no feelings themselves, were quite unconscious of the fact that they could hurt those of anybody else."

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"Putting them down in black and white." Thelma Todd, goes in for a little colour scheme all her own.

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Next Week's Calls.

PROVISIONAL TOUR LIST, WEEK COMMENCING MAY 7TH, 1928.

Tivoli, Capetown. — (Opening Wednesday, May 9th) Muriel George and Ernest Butcher, Astor and Astoria, Peel and Curtis, Les Omero, Beryl Beresford and Leslie Hinton, Marriott Edgar and Co.

Empire, Johannesburg.—REVUE. Fifth week.

Orpheum, Johannesburg. — Rene and Brian Croft, Bromley Carter.

Grand Theatre, Pretoria.—Samehtini Trio, Angel Brothers.

Criterion, Benoni.—A. C. Astor, Lena Lloyd.

Criterion, Durban. — Toots and Partner, Kathleen Lafla, Larry Kemble.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Tribollo and Smiles, Marie Lawton.

Vaudette, Kimberley. — (Thursday, Friday and Saturday) Tribollo and Smiles, Marie Lawton.

Apollo, Germiston. — Vine and Carr, Sylvestre and Assistant.

Empire, Brakpan.—(Friday and Saturday) Ellis Drake and Jack Fraser.

Kingwilliamstown and Queenstown. — Rich and Adair, McLaughlin Sisters.

His Majesty's Theatre, Johannesburg.—Harry Green and Co.

Scott's Theatre, Maritzburg.—Phyllis Neilson-Terry and Co.

Peel and Curtis are to open at the Tivoli, Capetown, on May 9th.

Madame De Folcka Mazery, who broadcasted from the Durban Studio.

(*Continued from page 14.*)

Not long ago, when she was singing at the Plaza, Noel Coward heard her and suggested to that well-known *entrepreneur*, C. B. Cochran, that he should engage her for his new 1928 Revue. Eventually Kathleen Lafla was engaged for two lovely parts. Her eyes turned heavenward as she told me about them, and she clasped her hands when she spoke of the beautiful Spanish number she was to sing.

Then the vivid face grew grave. "Wasn't it unlucky," she said, "I got ill, and could not go on with the engagement. Were it not that I am solacing myself by a trip to South Africa, I would gnash my teeth that the 1928 Cochran Revue must play in London without me." Durban will be glad to welcome this little lady when she opens there on May 7th at the Criterion.

Kathleen Lafla, by the way, is one of the few women left on the stage with long hair. Since she usually dresses in those lovely, tight-bodiced, bouffant-skirted frocks which are becoming so fashionable, her long hair is a great asset. Gowned in one of Guy de Gerald's masterpieces, she looks as though she had just stepped down from one of those heavily gilt frames with which our grandparents loved to surround their portraits.

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L. XX., No. 667] JOHANNESBURG, MAY 9TH, 1928. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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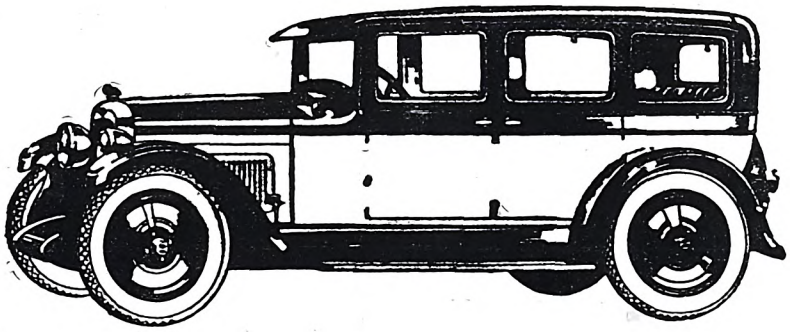

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WITH WHICH IS INCORPORATED THE SOUTH AFRICAN PICTORIAL.

VOL. XX. No. 667. WEDNESDAY, MAY 9TH, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Carter the Great, who is to be at the Standard Theatre, Johannesburg, on May 14th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Sybil Thorndike Arrives.

Miss Thorndike has arrived in South Africa. Another milestone in the theatrical history of the country has been passed, and England's famous tragedienne is with us—a charming, gracious lady.

The stories of Miss Thorndike's early career would fill a book. As a matter of fact they *are* going to fill a book for her brother, Russell Thorndike, is at present busy writing her biography.

It will give you some idea of the number of parts she has played when I tell you that in "Macbeth" alone she has been both the king's sons, all the witches, Lady Macduff, the bloody child, gentlewomen of various kinds, half the walkers-on, and all the cries of women "off," while, as a girl dressed in a blue coat, she has walked on to change the scenery when a curtain was not used.

"As for the celestial choir, I have played that more times than I can remember," she told me.

In Vancouver in "The Star of Bethlehem," she was the shepherd's wife, "Jyll," and the angelic choir as well, so while standing singing in the wings she made up for her part as "Jyll" with a bottle-red nose—the depth of depravity and the height of virtue at the same time. In two years she was playing bigger parts.

"Dodging about among 'Ophelias' and 'Violas' and those things," as she herself puts it. Most of these early experiences occurred in America when she toured the United States with the famous Shakespearean actor, Ben Greet. Arriving at a town at, maybe, 4 o'clock in the morning, the company would rehearse before the matinees at 12 o'clock, play another show in the evening, and then start off at 10 o'clock for the next town. Is it any wonder, therefore, that Sybil Thorndike's voice gave way when she returned to England?

"You will never speak on the stage again," said a famous throat specialist to her.

"I will," declared Sybil Thorndike passionately, "I will."

And such is the dominance of this actress's mind over matter and mere physical things, she herself, by her own strength of will, brought about what the specialist was unable to accomplish. She did speak again on the stage to our eternal comfort and delight.

"The Lie" is the first play to be produced in South Africa at His Majesty's Theatre, Johannesburg, on May 14th.

It it not easy to give an advance impression of "The Lie"; in fact, it isn't desirable that it should be done, for half the theatre-goers' enjoyment is frequently marred by the "I knew it all the time," and the feelings are akin to the cinema-goers who hear the title read and explained by someone who "has seen it before."

It is sufficient to say that the portrayal of "Elinor Shale" by Sybil Thorndike is outstanding and thorough, demonstrating that she is England's greatest emotional actress. The support provided by Lewis Casson and an experienced personnel is such as a West End London theatre management would consider adequate.

The personnel is as follows:—

SYBIL THORNDIKE,

Mary Casson,	Ann Casson,
Claud Graham,	Colette O'Niel,
Carleton Hobbs,	Ronald Kerr,
Winifred Oughton,	Peter Ridgeway,
Sheila Macgregor,	Walter Hudd,
William Fazan,	T. J. Kealy (Manager),

LEWIS CASSON.

Claud Graham.

A new portrait of Iris Hoey, who will be remembered with real affection by theatre-goers in South Africa.

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[Photo by G. Manuel.

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Sheila McGregor, paying a return visit to South Africa with the Thorndike-Casson company.

A PORTRAIT OF DISTINCTION IS ONE MADE BY JANE PLOTZ.

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The smiling Gintaro.

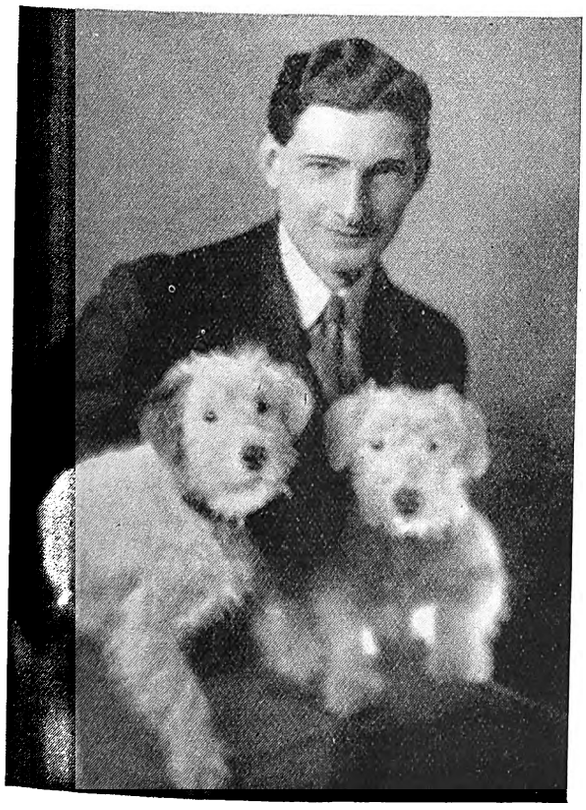
Walter Hudd.

Walter Hudd is one of the English stage's most dashing and clever juvenile leads—"dashing" because he dashed over to France at the age of seventeen, and had seen a considerable amount of fighting before he was of military age. Two days before the armistice he was flung from his horse and injured. The injury turned out to be a "blighty," so he came home, and when he got better decided to go on the stage.

Walter Hudd is one of the few of the younger members of the London stage who has had early experiences of the kind recommended by all actors and actresses who have become famous. He joined a melodrama company and toured with such plays as "The Worst Girl in London," "Women and Wine," "London with the Lid Off," and all those fine, jolly melodramas that have been now relegated to the provinces. It was a lucky thing that he chose this course, for in one town Mr. Fred Terry, father of Phyllis Neilson-Terry, saw him act and offered him a contract to play in "The Scarlet Pimpernel," "Henry of Navarre," "Much Ado About Nothing" and "Sweet Nell," in which he played the part of "Rochester," the young lover.

Later, he was engaged by Basil Dean, and sealed his success as a West End actor in "The Way Things Happen," "The Likes of Her," and in the leading part of Sir James Barrie's delicious play, "The Little Minister." He has also played in another piece which is familiar to South Africans—"The Ghost Train," in which he appeared as the young newly-wedded husband.

In talking of his early experiences, Walter Hudd, who is still young enough to look upon adventures as things to be welcomed rather than dreaded, tells many amusing stories of his tour round England with a small melodramatic company.



Carlton Hobbs and his pets.

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LONDON THEATRES.

After a rather bad patch of plays we have again come up to our proper level with a series of new productions. I will begin with the dullest one and keep the best until the last, as a child keeps the largest strawberry till the end of the meal.

Long, long ago, well, at any rate, back in the last part of the last century, Alfred Lord Tennyson wrote a poetic drama called "Harold." This was produced at the Court Theatre when Shaw's "Back to Methuselah," was withdrawn. I cannot think why the play was produced, it was not by any means a good one and it was rather distressing to hear Gwen Frangcon-Davies, in the part of "Edith," singing snatches of duets with what was supposed to be a nightingale, but which was in reality a bad gramophone record of the nightingale's song. Watching "Harold" one quite understands how this generation has come to speak of the famous Alfred as "Lawn Tennyson."

Then we had "Gentlemen Prefer Blondes," and saw Lorelei and the famous Dorothy in the flesh. I am afraid I cannot say that this farce, funny though it was in spots, did justice to the book from which it was taken and which was funny all through. But, since we still love farce almost as well as crime plays, there is some hope that gentlemen will prefer blondes at the Prince of Wales' Theatre for a considerable time.

As a musical *entrée*, as it were, we have had "Will o' the Whispers" at the Shaftsbury. This is, as is stated in the programme, neither a revue nor a comedy; it is a sort of hybrid creature of the theatre which must perforce go unlabelled, since we must not call it either of these things. It is a good entertainment and greatly improved by the advent of Jack Smith, the whispering baritone, to the cast. His capacity for singing tunefully in a gentle whisper is little short of marvellous, and his is one of the guiding spirits of "Will o' the Whispers." George Metaxa, the Roumanian tenor, and Elsa Macfarlane sing together some tuneful, flowery little duets, and Greta Fayne danced through the production like a fairy.

But all these people were as pigmies beside Billy Bennett's gigantic comedy. It was strange to see him so far removed from his native haunts, but the essential Billy Bennett is the same wherever he is. The house rocked with laughter, he had only to hold up a finger to elicit a roar of appreciation. Really, he is the funniest comedian I have seen in any musical show. His dickey, his bowler hat and his dirty boots are just the same and just as funny, and his moustache still has that ferocious bristling appearance. What *can* one say about Billy Bennett? All the words of praise have been used so often that one hesitates to associate him with them. If someone will invent me a new language I shall heartily sing his praises in it. Till then I must perforce remain silent.

To go from the ridiculous to the sublime—a journey which is usually reversed—I must tell you that we have been celebrating Ibsen's centenary. A series of matinées of "The Wild Duck," "Ghosts" and "An Enemy of the People," have been given at Wyndham's. The revival of "Ghosts" was particularly interesting since it brought back to us, if only for a few afternoon performances, Mrs. Patrick Campbell, whose dark, husky voice again caught us into slavery. It is impossible not to be drawn into its enchantment and many people, I think went to Wyndham's, not to see "Ghosts" nor to do homage to the great dead dramatist, but to hear again those rich compelling tones of Mrs. Pat.

You will remember I told you that Sybil Thorndike took up her part in "The Stranger in the House," which is running at Wyndham's in the evenings, at a moment's notice. She has achieved another success in this new play in the part of a wife who makes, after many years of dull married life, a belated bid for freedom and romance. One critic said of her that "As Rosamond she paints a charming domestic water-colour that does credit to her versatility." This great actress of ours must spend all her time in studying parts, for she recently appeared as "Queen Elizabeth" in George Moore's delicious fantasy "The Making of an Immortal" at the Arts Theatre Club. In the high stiff collar, the jewelled head-dress and the brocaded gown of Elizabeth's day Miss Thorndike, with that chameleon-like quality she has, changed herself from the erring wife of "The Stranger in the House" to the great, haughty queen of the days when England was still known as Merrie England.

After "The Stranger in the House" comes "Thunder in the Air," and this I consider, as far as plays go, the best of all those I have mentioned. It is written by a young Scotsman, and deals with the difficult theme of human survival after death. The author takes the point of view that the dead survive only in the memories of the living, and illustrates this doctrine with the figure of a young soldier, killed in the war, who appears to his family and friends. To each one he appears as he or she remembers him. To his sweetheart he is a charming boy, to his friends at the front a scallywag, to his father a prodigal son. His mother sees him as a tiny boy who is not happy because he has lost his trumpet.

Frederick Volpé.

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The concentrated interest with which tourists gaze at any detail of night clubs and cabarets abroad is admirably burlesqued by these three artists in a London revue. [*Photo: Lenare.*

It was a remarkable play, and Robert Haslam played the many different parts required of him as "Ronald" with tenderness and beauty. It was pleasant to see Violet Vanbrugh, who has been away from the London stage too long, in the part of the mother and Grizelda Hervey was excellent as the young girl.

"Thunder in the Air" has created something of a sensation in the theatrical world and Sir James Barrie, who went to see it on the first night, personally congratulated his young fellow-countryman and made suggestions about the alteration of one or two scenes. This is praise indeed for a young dramatist, and in this case it is praise that is well deserved.

Last night a pleasing and ridiculous farce was produced. It was called "Baby Cyclone," and I was surprised to find when I arrived at the theatre and the curtain went up that "Baby Cyclone" was a dog, one of those little Pekingese, who are so frightfully popular in London. The whole play was one long laugh about these ridiculous dogs, but I really do not know what we are coming to when the sacred idols of the English home are made the subject of a farce. In some houses the most important thing is the Pekingese, even more important than the baby. This play is a trifle but a very amusing trifle, and the cast included Joseph Coyn, Kathleen O'Regan, Sebastian Smith, Alfred Drayton and Frederick Volpe, you will see, therefore, that the trifle was admirably acted.

There are three members of the Pekingese tribe in the cast and they are all prize products. As a matter of fact the three together cost the producers £250. One wonders if these gentlemen have provided understudies in case any of the ladies are ill.

PAMELA TRAVERS.

Harry Green, the brilliant actor, with his company, will appear at the Opera House, Capetown, on May 15th, and is sure of a successful season.

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Dancers of the Mist.

(By Keith Kennedy.)

Years ago I read a romance by Rider Haggard, in which he told of an imaginary people living on the mist-covered top of a Central African mountain. I little realised at the time that it would befall me to visit a real people of the mist in far-away New Mexico.

These mist dwellers are a community of Indians, whose pueblo is built on the flat top of an isolated rock, rising about four hundred feet from a desert, which is itself a mile above sea-level. There, perched up in the air amidst wind and cloud, live the people of Acoma, a word meaning "The White Rock." There is no road to this mountain home, merely a track twisting across the bush-studded plains and crossing and re-crossing the beds of dry arroyas.

The day we arrived, a thick fog covered the mountain, and it seemed as if its top were pressing against the cloud filled sky. An Indian showed us the trail to the summit, which threads its way among massive boulders, fallen from above in the course of years. In the steeper places, cut in the rock, are foot holes and hand holds, worn smooth by constant use throughout the centuries.

As we neared the top, the dull throb of a tombe or drum could be heard, indicating that a ceremonial dance was in progress. We emerged on to the plateau rather out of breath, for at this altitude the air is rare, and one has to become accustomed to it. The sound of the drum grew louder, and now we could hear the deep voices of the Indians chanting their ancient hymns to the all-pervading Spirit of Life. Now the mist commenced to thin, as the weak winter sun tried to force its way through. It cleared for a moment, and we caught a glimpse of rows of flat-roofed houses, and a shadowy crowd of Indians moving to the slow rhythm of the tombe. Then the mist swirled down, blotting out both village and dancers.

We had been seen, however, and an old man, one of the principals or councillors, came forward and solemnly shook hands with us. After a few questions regarding our visit, he again shook hands as a sign of welcome, and returned to one of the houses.

As we approached the plaza or open space, where the ceremony was taking place, the group of dancers rhythmically moved off into the mist, and another lot came along with the slow, spring step peculiar to most Indian ritual dances. There were about a dozen men in this group, who chanted and gave an occasional war-whoop, as they circled around two gaily attired women. Above all sounded the boom of the tombe, its drum stick wielded by a muscular young man with straight black hair reaching to his shoulders.

The two women seemed to be a very important part of the ceremony, and for a while danced opposite each other, holding small bunches of feathers in their yeso whitened hands. On each cheek they had painted a large red disc, evidently a sun symbol; each wore a white downy feather in her hair, and had a large bunch of beautifully coloured feathers tied on her back (another sun symbol). From their necks hung many necklaces of curiously wrought silver beads and strings of wampum.

These dances are the old pagan invocations to the Spirit of Nature, and are therefore religious ceremonies. The Indians are very reticent regarding their ancient religion, and in this case all the information I could get was, "It is some kind of a war dance." From its character, however, I judged it to be one of the prayers for the return of the summer sun. Preparations for the ceremonies are made in kivas, or sacred underground lodge rooms, of which there are two in Acoma. In most pueblos the kivas are

Mary Pickford as "Dorothy Vernon of Haddon Hall," coming to the Grand Bioscope, Capetown, on May 14th.

"The Country Doctor" will be screened at the Orpheum, Johannesburg, on May 14th.

A CHARMING GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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Zena Dare.

cylindrical in shape, but here they are rectangular and sunk in the rock like huge wells.

As the dance would continue all day, each group taking turn about to give the other a rest, we decided to explore the pueblo, which is certainly one of the most unique places I have seen during my wanderings. Being built on bare rock, every scrap of building material had to be laboriously carried up from below; even the earth in the graveyard was brought up from the plains, in order to have sufficient depth to bury the dead. The houses, some of which rise to three storeys, are built of rough stones cemented with adobe or sun-dried mud, and are joined together in terraces. Access to them is gained by ladders leaning against the walls. In the old days, in event of attack by marauding Comanchees or wild Navajos, the ladders would be drawn up, turning the pueblo into a strong fort. Passing along the narrow streets one has to be careful, for when the Indian housewife has finished washing up; she throws the dirty water out of the door or window, and an unwary passer-by is liable to catch an unexpected shower bath.

The inhabitants are very quiet, and a stranger can wander about without being interfered with, provided he keeps away from the kivas. While we were looking around, a little brown boy attached himself to our party and followed, asking numerous questions in his language, which I answered in mine, so the misunderstanding was mutual. Boys are the same the world over, for I noticed the rubber bands of a catapult sticking out of one of his pockets.

By the time we had investigated the two main streets, the mist had partially cleared away, and a wonderful panorama commenced to unfold. Away in the distance could be seen fantastic mountain peaks, flecked with patches of rising mist, while down below stretched the desert with its sand hills, wind-worn rocks, and clumps of stunted growth. Seemingly close at hand, but in reality several miles away, loomed a flat-topped mountain, its sheer sides rising abruptly from the plains. This huge rock is named, in picturesque Spanish, "Mesa Encantada," which, translated means the enchanted mountain. By the Indians it is called Katzimo or The Accursed, and is supposed by them to be the abode of ghosts. A legend told by the Indians has it, that ages ago it was the original home of the people of Acoma. The only approach to the top was by way of a great incline of rock leaning against one of the cliffs, its base resting on the sands below. Once, when most of the people were away working in their irrigated maize and squash gardens, at their summer camp on the edge of the desert, a tremendous storm arose. The rocky ladder became undermined by flood waters, causing it to give way and fall in a thunderous heap to the ground. There was no other way of getting back, so the people departed and built a new pueblo on Acoma. The unfortunates left stranded on the top starved to death or were dashed to pieces trying to climb down the cliffs, and the Indians say that their spirits haunt the rock to this day.

JANE PLOTZ, PHOTOGRAPHER, PRODUCES THE VERY BEST RESULTS.

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THE BRITISH REPERTORY THEATRES.

No XI.—The Manchester Repertory Theatre, Rusholme.

It was during the third year of the Great War that the old Manchester Gaiety Theatre, so regretfully and yet so inevitably closed its doors. In the face of things, it was not greatly to be wondered at that a lapse of years should divide the period of Miss Horniman's memorable work there, from a time when it became possible for an endeavour to materialise in substantiating that memory in the minds of Manchester playgoers. Yet this desire, though latent, was sooner or later bound to bear fruit.

It is no mean praise to the originators of the Rusholme Repertory Theatre to say that it is they who are keeping in remembrance the generous and indomitable spirit of Miss Horniman, and the courage and devotion of those who worked with her.

How much of this is due to Mr. Percy Forster, who, it will be remembered, was with Miss Horniman until the very last days of the Gaiety! For over three years, as the competent and enthusiastic producer to the Rusholme Repertory Company, he has been the moving spirit, the head, the hands and the mind, that have controlled and carried through everything. He has with him Miss Horniman's scenic artist, Mr. Freemantle, and together they design and execute the scenery in their own studios.

Percy Foster, the producer of the Manchester Repertory Theatre at Rusholme.

Many and very great improvements have been made in the theatre in Mr. Foster's time, including an enlargement of the stage, and very considerable convenience added to the players in the matter of dressing-rooms—the number of these having been increased from two to eight. The building that is now the theatre was originally the Rusholme tram-sheds; later it became a cinema, and now what once were "horses' bedrooms" have been skilfully turned to good account in every direction!

It is to Mr. Foster's regret that there is no balcony in the theatre, and in the case of Saturday night performances considerable amounts of money have to be turned away. But the adding of this extra accommodation would mean shutting the theatre for four months, and finding temporary quarters—a well-nigh impossible task—which might result in the unfortunate necessity of disbanding the company, a possibility not to be entertained for a moment.

In spite of the shortness of accommodation for nightly audiences, it has not been possible to run matinees at a profit, due, most probably, to the fact that the theatre is some little way out of actual "town limits," and that people will not, *in sufficient numbers*, attend matinee performances even a short way out of town.

The present Repertory players at Rusholme have reached, individually, such a standard of excellence, that it is their producer's boast that each member is competent to play the lead (provided it be a character to suit them) in any given production. In this way (according to Mr. Foster's ideal) there are no "star" players in the company, and no production can be "let" or "hindered" by the indisposition or absence of any one particular player, as there is always another equally competent to take his or her place. Such is the enviable fellowship of team-work, and thus is the true spirit of the "repertory" maintained!

Several members of the company have had a very large and varied experience, and in two or three cases their powers of versatility and of memory are little short of genius. Mr. Foster appears to have a *flair* for casting his players most successfully, and we have especially noticed this in some of the more important and distinctive productions. The policy of the theatre is to present a fresh play every week (and only those concerned with repertory can appreciate the amount of work this entails to both players and producer), while very occasionally, as in the present case of "The Cradle Song," an exceptioinal production is retained for a second week. This is being followed by "The Pipe in the Fields," an Irish one-act play done at Rusholme for the first time in England.

Two of the company's happiest presentations have been "The Admirable Crichton" and "Dear Brutus," while Mr. A. A. Milne's comedies come in for a very generous share of patronage. It has been said that audiences get the kind of plays they deserve, and if this is the case truly, then Rusholme audiences are growing in grace!

Some weeks ago Clemence Dane's "Granite" was extraordinarily well done. The grim atmosphere of the play was wonderfully created, and the principal performances were, in our judgment, the finest we have yet seen at Rusholme. For artistic effect the presentation of Sierra's "Cradle Song" has had no equal in its appeal, but this again must be taken as the expression of a personal and perhaps prejudiced opinion. It is obvious that a producer may not over-indulge a poetic fancy, or an artistic eye to the detriment of the box office!

With such ambition and courage in their producer, and power and efficiency so largely in the company, Manchester's Repertory Theatre is taking its place in the very front ranks of those who are doing work that is worth while.

LOUISE HARBOURNE.

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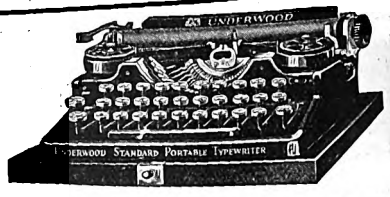

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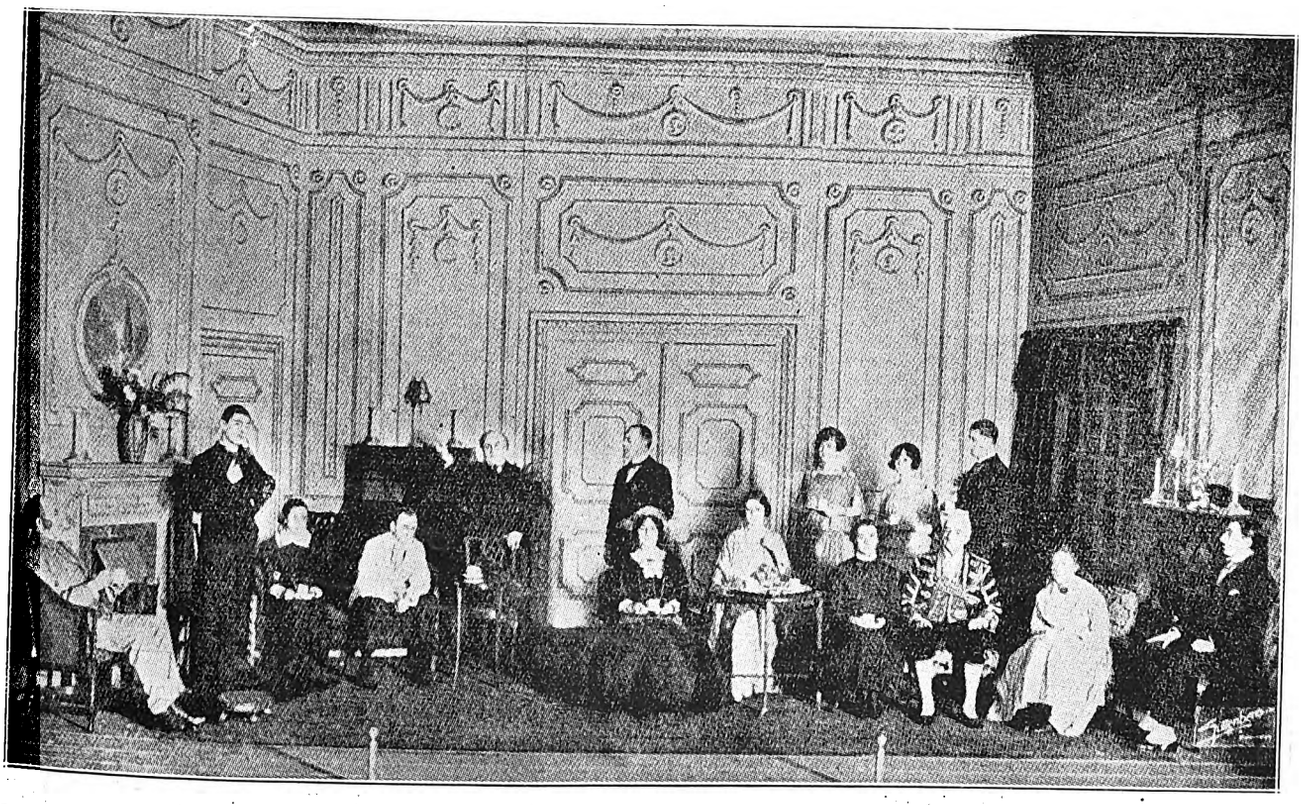
THE MANCHESTER REPERTORY THEATRE, RUSHOLME.

The Rusholme Players in the third act of "The Admirable Crichton," one of the Company's most successful presentations.



The first act of "The Admirable Crichton," as produced by the Manchester Repertory Theatre at Rusholme.

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JANE PLOTZ FOR ARTISTIC PORTRAITS.

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Will Fyffe.

Who is this Weary Willie who looks so down at the heel?

You cannot guess?

Then I must keep you no longer in suspense! it is Will Fyffe, the famous Scots comedian, in his character of the drunken Glaswegian.

Here you see him singing one of the songs that first made him famous, "I Belong to Glasgow." There is a special story which Will Fyffe tells in connection with the clothes which he wears for this number.

"I was going along a dark street in one of the slums of Glasgow keeping an eye open for any strange characters from whom I could extract fresh details for the character of the drunken Glaswegian I had in mind.

"Beneath a shadowy arch I saw a strange figure sleeping. He had in his hand a clay pipe, on his head was an absurd little bowler hat, and he was wearing the very swallow-tailed coat which I had been looking for all my life.

"I woke him up. And in no very affectionate terms he enquired what I wanted. I said that I wanted his coat.

"'And ye may want,' he said.

"Ah," I said persuasively, "I'll gie ye two poun' ten for it.

"He was amazed, I could see, and thought I was quite daft.

"'For that money' he said, 'ye can have me whole outfit.'

"So I accepted the absurd bowler hat, the check waistcoat and the swallow-tail coat. The only thing I could not bring myself to take was his clay pipe. I left him the happiest man in the world, clutching his crinkling two poun' ten and shivering in the cold Glasgow air. I had the clothes cleaned and still wear them for my Glasgow turn."

One has only to look at these clothes to know that Will Fyffe's story is true. They have an air of reality about them. No fancy dress emporium could ever have provided such accurate garments.

This story serves to show Will Fyffe's extraordinary attention to detail. He will wear no article of clothing that is not the real thing. Indeed, one imagines that if it were possible he would grow on his chin a snow-white beard in order to present his character sketch, the Centenarian, with perfect truth.

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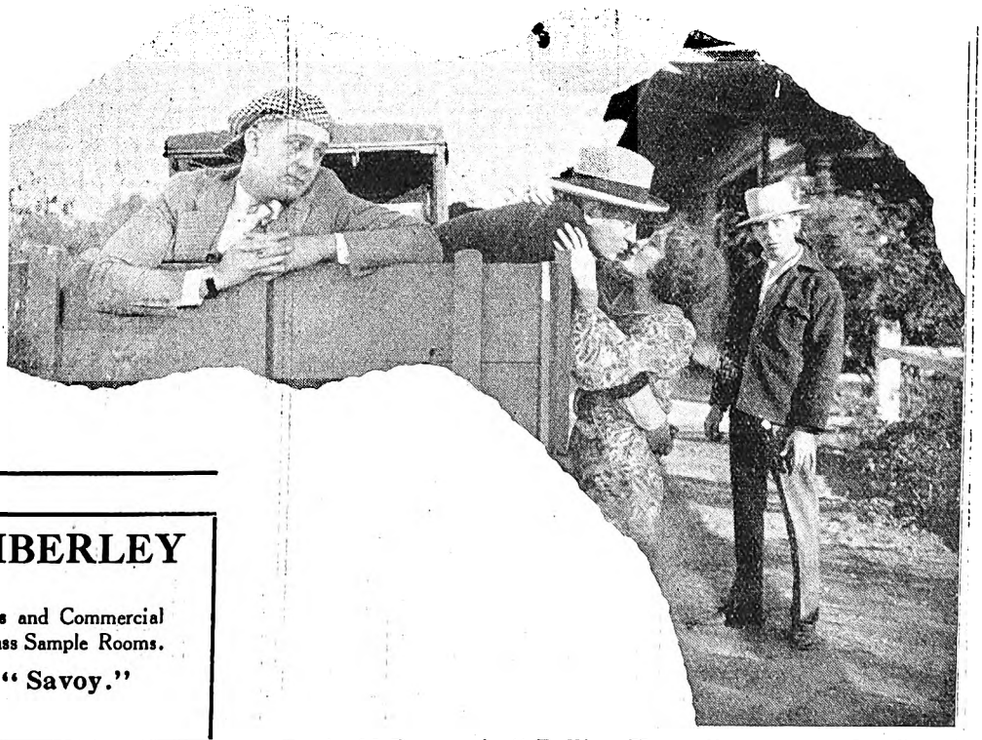
"Chang," a wonderfully realistic picture, comes to the Bijou, Johannesburg, on May 14th.

Marion Davies.



Reginald Denny, in "Rolling Home," comes to the Grand, Capetown, on May 17th, 18th and 19th.

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FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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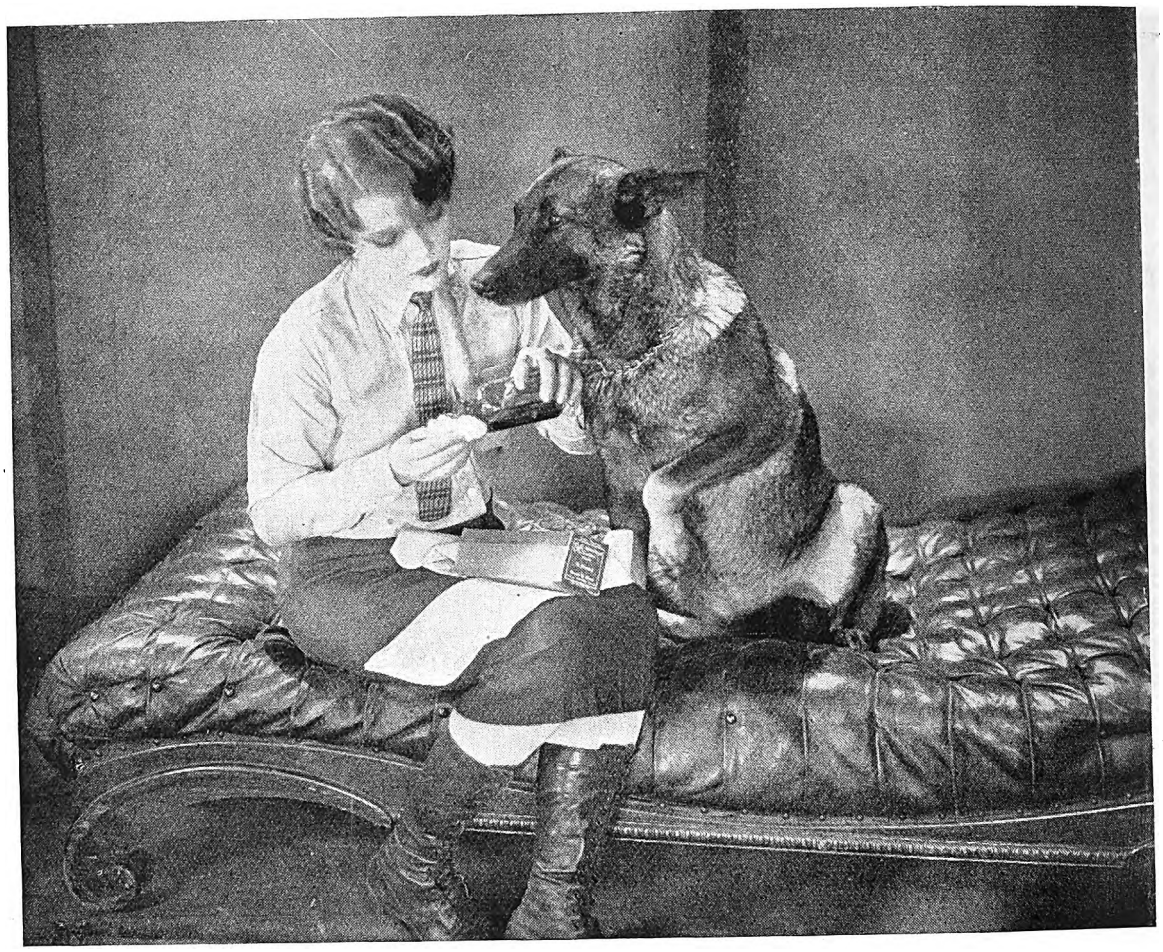

A poor sick doggie.

Inside Information concerning these New Chocolates

These new, delicious centres are a revelation to those who enjoy fine chocolates. Just read one or two of the brief descriptions below—aren't they positively tempting?
But why be content with reading about them—get a half pound box and try them yourself. Like Naples, they are incomparable.

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GINGER "CUP." Finest preserved Chinese Ginger cupped in creme.

CROQUANTE— Bleached sliced almonds, finest sugar and fresh butter.

RAISIN CARAMEL "CUP." Fresh preserved Malaga raisins with delicious flavoured creme

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Conscious of her charm she goes on her way, safe in her self-respect and confident in the knowledge of the health and beauty protection which DIOXOGEN gives her.

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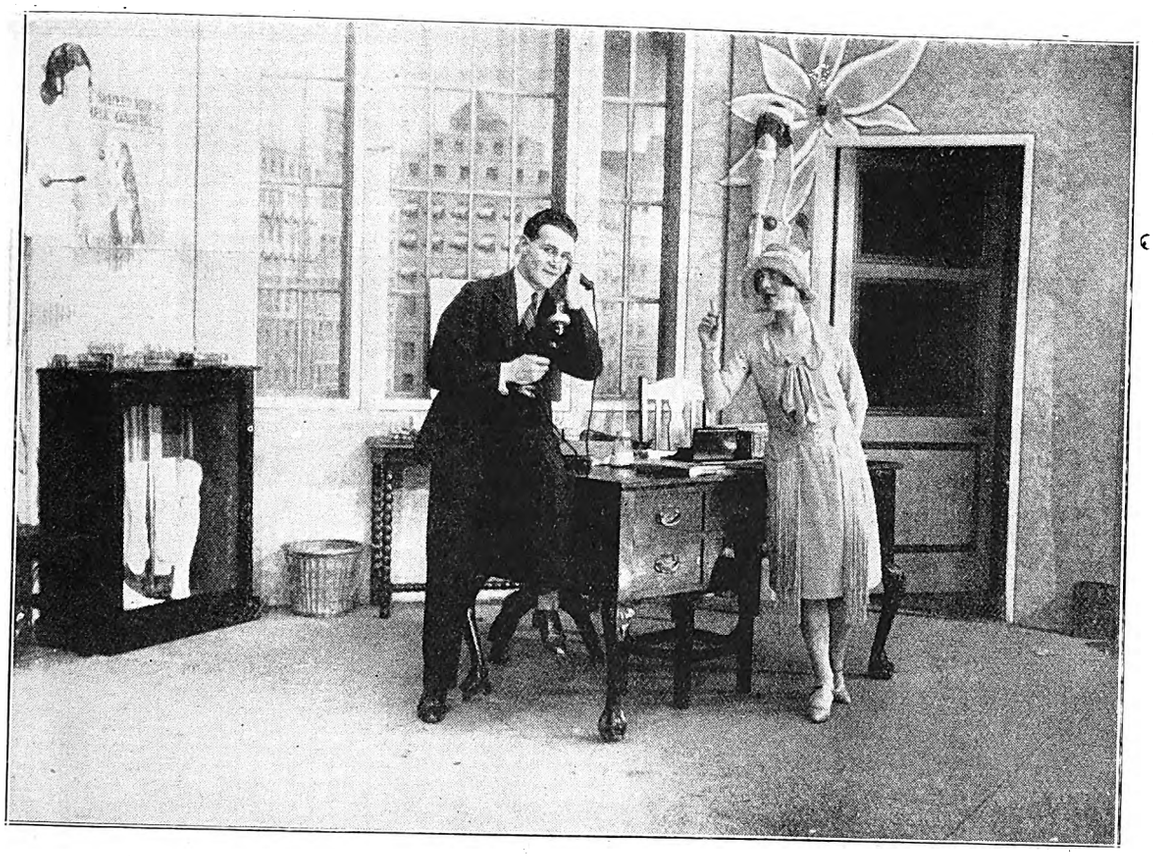

Leslie Hatton and Gay Jukes in "Queen High."
[Photo: African Films Productions, Ltd.

Conn Kenna with Ivor Vintor

and again as the funny airman.

MODERN PHOTOGRAPHY IS ARTISTIC—JANE PLOTZ, PHOTOGRAPHER.

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Sybil Thorndike. [*Photo: Bertram Park.*

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Lewis Casson.

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, MAY 14th, 1928.

Time Signal broadcast at **12.0 noon, 4 p.m., 7.0 p.m., 8 p.m.,** daily, except Sunday.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Karel).**

4.0 p.m. daily, except Sunday: Women's Half Hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half Hour.

5.0 p.m., daily, except Wednesday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture).

6.30 p.m. daily, except Sunday: Close down.

8.50 p.m., Tuesday and Wednesday: General News Service, broadcast by arrangement with the S.A. Press and Reuter's News Agency.

9.0 p.m., Monday, Thursday and Friday: General News Service.

8.0 p.m., Saturday: General News Service.

MONDAY, MAY 14th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Romantique" ... ... Snoek.
"JB" Studio Orchestra.

(a) "The Curfew" ... ... Denla.
(b) "Tributes" ... ... Fisher.
(c) "Requiem" ... ... Shanks.
Mr. W. Gainsford.

7.20— 3. Selection: "The Girl in the Train" ... ... Fall.
"JB" Studio Orchestra.

7.35— 4. Mezzo: **Mrs. Deeble.**

7.45— 5. Suite: "Summer Days" ... ... Coates.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Fortnightly Talk on Music, No. 7, by **Mr. Douglas Mossop:** "Robert Schumann."

8.25— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Bass:
(a) "The Word that Leads to Glory" ... ... Simpson.
(b) "The Lute Player" ... ... Allitsen.
Mr. W. Gainsford.

8.45—11. Selection: "Pecheurs de Perles" ... ... Bizet.
"JB" Studio Orchestra.

9.0 —12. **General News Service.**

9.5 —13. 'Cello Solos (by Request):
(a) "Oriental" ... ... Cui.
(b) "Le Cygne" ... ... Saint Saens.
Mr. E. Levitz.

9.10—14. Mezzo: **Mrs. Deeble.**

9.20—15. Jazz: **"JB" Studio Orchestra.**

9.30—16. Weekly Sports Talk: "Boxing," by **Mr. W. D. Powell.**

9.45— **Miscellaneous Programme.**

10.30—Close down.

TUESDAY, MAY 15th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "La Reine du Jours" ... ... Adam.
"JB" Studio Orchestra.

7.10— 2. Bass:
(a) "The Yeoman's Wedding Day" ... ... Poniatowski.
(b) "Beating up the Channel" ... ... Sanderson.
Mr. A. Watt.

7.20— 3. Fantasie: "Dinorah" ... ... Meyerbeer.
"JB" Studio Orchestra.

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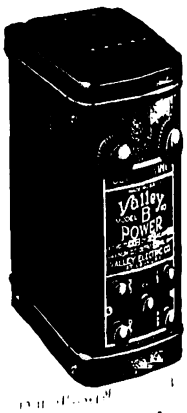

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7.35— 4. Contralto:
(a) "The Night has a Thousand Eyes" ... Lambert.
(b) "Birth of Morn" ... ... Leoni.
(c) "Thoughts" ... ... Hewitt.
(d) "Softly Awakes my Heart" ... ... Saint Saens.
Miss Hilda Roles.

7.45— 5. Suite: "Three Irish Pictures" ... ... Ansell.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. Fortnightly Talk on Literature by **Professor Max Drennan, M.A.**
8.25— 9. Selection: "Pagliacci" ... ... Leoncavallo.
"JB" Studio Orchestra.
8.40—10. Musical Saw Solos: **Mr. L. B. Melvill.**
8.50—11. Jazz: **"JB" Studio Orchestra.**
8.55—12. **General News Service.**
RELAYED TO DURBAN:
9.0 —13. Jazz: **"JB" Studio Orchestra.**
9.10—14. Duets:
(a) "Do you Remember?" (from "Duchess of Dantzic").
(b) "A Night in Venice."
Miss Hilda Roles and Mr. A. Watt.
9.20—15. Talk: "Great Moments in South African History," No. 4, by **Mr. J. Agar Hamilton,** of Transvaal University College.
9.35—16. Musical Saw Solos: **Mr. L. B. Melvill.**
9.45—17. **Vaudeville Act,** relayed from Orpheum Theatre.
10.0 — **Miscellaneous Programme.**
10.30—Close down.

WEDNESDAY, MAY 16th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Girofte-Girofta" ... ... Lecocq.
"JB" Studio Orchestra.
7.10— 2. Baritone:
(a) "Il lacerato spirito" ... ... Verdi.
(b) "Madrigal" ... ... Simonetti.
(c) "Largo" ... ... Handel.
Mr. E. Cattani.
7.20— 3. Selection: "Les Huguenots" ... ... Meyerbeer.
"JB" Studio Orchestra.
7.35— 4. Soprano:
(a) "Valley of Laughter" ... ... Sanderson.
(b) "Pipes of Pan" ... ... Monckton.
(c) "At Dawning" ... ... Cadman.
Miss Ivy Nankervis.
7.45— 5. Suite: "My Lady Dragonfly" ... ... Finck.
"JB" Studio Orchestra.
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. Afrikaans Recitations: **Mr. I. J. van der Walt.**
8.25— 9. Jazz: **"JB" Studio Orchestra.**
8.35—10. Baritone:
(a) "Eri tu" ... ... Verdi.
(b) "Elegie" ... ... Massenet.
(c) "Invictus" ... ... Hahn.
Mr. E. Cattani.
8.45—11. Selection: "Mirella" ... ... Gounod.
"JB" Studio Orchestra.
8.55—12. **General News Service.**
RELAYED TO DURBAN:
9.0 —13. Jazz: **"JB" Studio Orchestra.**
9.10—14. **Vaudeville Act,** relayed from Orpheum Theatre.
9.25—15. Overture: "Les Tyroliens" ... ... Pessard.
"JB" Studio Orchestra.
9.35—16. Soprano:
(a) "Jordan d'amour" ... ... Keel.
(b) "Weep no more" ... ... Quilter.
(c) "Two Bergerettes" ... ... Weckerlin.
Miss Ivy Nankervis.
9.45— **Miscellaneous Programme.**
10.30—Close down.

THURSDAY, MAY 17th, 1928.
(ASCENSION DAY.)

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Amilka" ... ... Doreine.
"JB" Studio Orchestra.
7.10— 2. Tenor: **Mr. Leslie McCallum.**
7.20— 3. Selection: "Reminiscences of Grieg."
"JB" Studio Orchestra.
7.35— 4. Song: "Nightingale of June" ... ... W. Sanderson.
Miss Charlotte Jack.
7.45— 5. Suite: "Three Irish Dances" ... ... Ansell.
"JB" Studio Orchestra.
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. Songs: **Mr. Leslie McCallum.**
8.20— 9. Jazz: **"JB" Studio Orchestra.**
"JB" Studio Orchestra.
8.35—10. Weekly Wireless Talk by **Mr. J. N. A. Ray, B.A.**
8.50—11. Waltz: "Jolly Brothers" ... ... Vollstedt.
"JB" Studio Orchestra.
9.0 —12. **General News Service.**
9.5 —13. Songs:
(a) "A Little Coon's Prayer"...Barbara Melville Hope.
(b) "Nightfall at Sea" ... ... Montague F. Phillips.
Miss Charlotte Jack.
9.15—14. Sketch: **"JB" Studio Dramatic Company.**
9.35— **Miscellaneous Programme.**
10.30—Close down.

FRIDAY, MAY 18th, 1928.

6.45 p.m. Weekly Agricultural Talk (arranged by the Department of Agriculture): "Tobacco and Cotton," by **Mr. P. Kock** (Division of Field and Animal Husbandry).

7.0—EVENING PROGRAMME.

7.0 — 1. "L'Heure du Berger" ... ... Mouton.
"JB" Studio Orchestra.

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7.10— 2. Solos:
(a) "Mother o' Mine" ... ... Tours.
(b) "I Seek for Thee in Every Flower" ... ... Ganz.
(c) "Bid me to Love" ... ... Squires.
Mr. J. K. Oliver.

7.20— 3. Waltz: "Liebestraume" ... ... Erll.
"JB" Studio Orchestra.

7.30— 4. Solos:
(a) "Drinking, Drinking" (Old German) ... ... ———
(b) "The Village Blacksmith" ... ... Weiss.
(c) "Doreen" ... ... O. Allon.
Mr. F. J. Palvie.

7.40— 5. Saxophone Solos:
(a) "Ma Jolie" ... ... Glantz.
(b) "Sax-a-diddle" ... ... Weidoeft.
Mr. Spencer.

7.43— 6. Suite: "Ferramors" ... ... Rubinstein.
"JB" Studio Orchestra.

7.58— 7. **Weather Forecast.**

8.0 — 8. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 9. Recitations:
(a) "Lasca" ... ... Frank Desprez.
(b) "Powder Monkeys" (from "Punch") ... ... ———
(c) "Philosophy" ... ... Anon.
Miss Hetty Feitelberg.

8.20—10. Duets:
(a) "Larboard Watch" ... ... Williams.
(b) "Watchman" ... ... Sargeant.
Messrs. J. K. Oliver and F. J. Palvie.

8.30—11. Talk: "Our South African Constitution," No. 3, by **Dr. Dr. Manfred Nathan, K.C.**

8.45—12. Selection: "Cavalleria Rusticana" ... ... Mascagni.
"JB" Studio Orchestra.

9.0 —13. **General News Serice.**

9.5 —14. Duets:
(a) "Corunna" ... ... Harvey.
(b) "Battle Eve" ... ... Bonheur.
Messrs. J. K. Oliver and F. J. Palvie.

9.15—15. Jazz: **"JB" Studio Orchestra.**

9.20—16. Recitations:
(a) "Gardens of Pleasure" ... ... Olive Schreiner.
(b) "Imitation of a French Lady Telephoning to her Dressmaker" ... ... Anon.
Miss Hetty Feitelberg.

9.30— **Miscellaneous Programme.**

10.30—Close down.

SATURDAY, MAY 19th 1928.

7.0—EVENING PROGRAMME.

7.0 —1. Dinner Music by **"JB" Studio Orchestra.**

8.0 —2. **Weather Forecast. General News Service.**

8.10—3. **Radio Auction Bridge.**

8.30—4. **Dance Programme**, relayed from Carlton Hotel.

11.45—Close down.

N.B.—Between 9.0 p.m. and 10.0 p.m. the Programme will be relayed to Durban.

SUNDAY, MAY 20th, 1928.

FIRST SESSION.

3.30 p.m. **Gramophone Recital.**

5.0 p.m.—Close down.

7.10 Relay from **St. Mary's Cathedral.** Organ Recital by **Mr. John Connell, F.R.C.O.**

7.30 Evening Service:
Hymn: "Come, let us join in our cheerful songs."
Psalm 24.
First Lesson: Isaiah 65, 17 to end.
Magnificat.
Second Lesson: Acts I, 1-14.
Nunc Dimittis.
Hymn: "At the Name of Jesus."
Sermon: "The Practical Lessons of The Ascension," by the **Dean of Johannesburg (Very Rev. W. A. Palmer).**
Hymn: "Rejoice, the Lord is King."

After the Service (approx. 8.30) the **Right Hon. S. Sastri** will lecture in the Cathedral. This lecture will be broadcast.

9.0 —1. Overture: "Russlan and Ludmilla" ... ... Glinka.
"JB" Studio Orchestra.

9.10—2. Contralto:
(a) Scena: "E questo il loco," and Aria, "Ah! se tu dormi, svegliati" (from "Guilietta e Romeo") —Vaccag.
(b) Ballata: "Nella fatal di Rimini" (from "Lucrezia Borgia") ... ... Donizetti.
Mrs. Harold Fraser.

9.20—3. Selection: "Zampa" ... ... Herold.
"JB" Studio Orchestra.

9.30—4. Violin Solos:
(a) "Liebesfreud" ... ... Kreisler.
(b) "Liebesleid" ... ... Kreisler.
(c) "Schon Rosmarin" ... ... Kreisler.
Mr. J. Schulman.

9.37—5. Contralto:
(a) "Caller Herrin'" ... ... Nairne.
(b) "John Anderson my jo" ... ... Burns.
(c) "Ye Banks and Braes" ... ... Burns.
Mrs. Harold Fraser.

9.45—6. Suite: "The Shoe" ... ... Ansell.
"JB" Studio Orchestra.

10.0—Close down.

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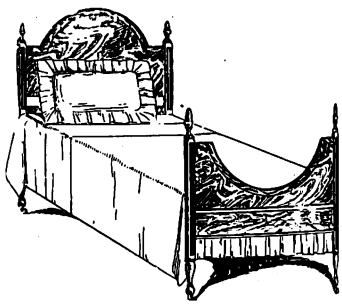

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Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. G. R. MONTFORD.
Studio 'Phone Number, Central 2928.

A "Tuning Note" is transmitted one minute before all Sessions.

MONDAY, MAY 14th, 1928.

12.30 **Lunch Hour Session:—**
Monologues:
(a) "A Sanscrit Legend" ... ... Anon.
(b) "Aunt Tabitha" ... ... Holmes.
Miss Marjorie Denton.
Pianoforte: "Compositions by MacDowell."
Miss Elvia Rayner.
Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Station Trio.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Station Trio.**

5.0 **Children's Corner:** "The Violin" and "The Three Wishes," two fairy tales told by **Aunt Janet** of the Library. Piano Solos by **Uncle Fred** and Songs by **Aunt Isobel.** A News Bulletin and a Chat about the Children of Other Days.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in Afrikaans).
Light Music.

7.30 **Dinner Hour Session:** The Station Orchestra:—
Selection: "Tina" ... ... Rubens.
Valse: "Tesoro Mio" ... ... Becucci.
"Caprice Espagnole" ... ... Beaumont-Tobani.
Three Light Pieces ... ... Percy Fletcher
(a) "Lubly Lulu."
(b) "Fifinette."
(c) "Folie Bergère."

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 **"The Colour of Cairo."** Life and Glamour of Egypt's Historic Capital. **Mr. George R. Montford.**
"INSTRUMENTAL."

8.25 Solos by **Alfred Snell** (Cornet), **Amon Bilmark** ('Cello), **Edgar Heap** (Pianoforte), **Arthur Gray** (Violin), **Henry Oney** (Clarinet).

8.50 **General and Local News.**
"SEA BREEZES."
This programme is extremely persistent. Orchestra, singers, and speakers, are all leagued to get the ozone across, and are quite unscrupulous in the use of their material.

9.0 Fantasia: "A Life on the Ocean Wave" ... ... Binding.
The Station Orchestra.

9.10 Baritone:—
(a) "The Old Vindictive" ... ... Easthope Martin.
(b) "Sea Gypsies" ... ... Willeby.
Mr. Keppoch MacDonald.

9.20 Monologues:—
(a) "The Pirate of Dozey Bay" ... ... Scully.
(b) "How we saved the Barge" ... ... Heliar.
Mr. Ernest Stevens.

9.30 Foxtrot: "Just a Sailor's Sweetheart."
The Station Orchestra.

9.35 'Cello: "Sea Melody" ... ... H. Edmund Dawes.
Dust is falling over a calm, calm sea. No sound breaks the stillness, save the idle flapping of the canvas aloft and the lap of the tide against the sides of the ship. It is the hour for dreaming. And then, out of the dusk—eight bells. Silence falls again, and we turn once more to our dreams.
Mr. Amon Bilmark.

9.40 Baritone:—
(a) "Sea Fever" ... ... John Ireland.
(b) "Trade Winds" ... ... Keel.
Mr. Keppoch MacDonald.

9.50 "Nautical Scenes" ... ... Fletcher.
One Step: "Sea Songs" ... ... Hean.
The Station Orchestra.

10.0 Close down.

TUESDAY, MAY 15th, 1928.

12.30 **Lunch Hour Session:—**
Soprano:
(a) "The Lass with the Delicate Air" ... ... Arne.
(b) "One morning very Early" ... ... Sanderson.
Miss Grace Wakeling.
Contralto:
(a) "Elegie" ... ... Massenet.
(b) "Loves Garden of Roses" ... ... Haydn Wood.
Miss Mary MacFarlane.
The "Pruchner" Player Piano.
Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

5.0 **Children's Corner:** The Story of Hereward the Wake, told by **Aunt Isobel.** Songs, Recitations and Songs by Members of the Family. Birthday Greetings and a News Bulletin.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:—**
Violin: **Miss Constance Watt.**
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7.50 **Excerpts from a "London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

Mezzo:—

(a) "Look down dear Eyes" ... ... Howard Fisher.

(b) "Beloved, I shall Wait" ... ... Guy d'Hardelot.

Miss Florence Wells.

8.15 "Hungarian March" ("Damnation of Faust") ... ... Berlioz.

William Mengelberg and the Concertgebouw Orchestra.

8.20 Violin: **Miss Constance Watt.**

8.30 **A Comedy:** "Another Pair of Spectacles," by **Victor Bridges.** Played by the **A.B.C. Dramatic Company.**

Characters: "George Hastings," Mr. Herbert E. Dawes; "Eveleen" (his wife), Miss Isobel Niven; "Cripps" (his butler), Mr. George R. Montford.

Mind Picture: A well-furnished dining-room in a small London house. Table in centre, at which "Mr. George Hastings" and "Eveleen," his wife, in evening dress, are just concluding dinner. Fireplace on R. behind "Mrs. Hastings'" chair. Fire burning. Above fireplace an easy-chair with an evening paper in it. Sideboard up L. The lights are pleasantly shaded. Some good sporting prints on walls. The whole atmosphere suggestive of philistinic comfort.

As curtain rises, "Cripps," the butler, is removing breadcrumbs from the tablecloth.

The rise and fall of the curtain is denoted by the ringing of a bell.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, MAY 16th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "The Ledbury Train" ("Song of the Northern Hills") ... ... R. Coningsby Clarke.

(b) "I be hopin' you Remember" ("Song of the Northern Hills") ... ... R. Coningsby Clarke.

Miss Phyllis Wild.

Pianoforte:

(a) "Erste Begegnung" ... ... Nicode.

(b) "Chanson" ... ... Friml.

Miss Elvia Rayner.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital of Brunswick Records (supplied by Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Banjo: **Mr. J. Thornton.**

7.31 **Radio Talk:** "Contributions of High Frequency Electricity." **Mr. N. D. Cumming, A.M.I.R.E., A.M.I.W.T.**

7.50 Banjo: **Mr. J. Thornton.**

8.0 **Time Signal.**

"CLASSICAL PROGRAMME."

"The Planets," No. 6, "Uranus" ... ... Holst.

Symphony Orchestra, conducted by **Albert Coates.**

8.10 Soprano:—

(a) "Stil wie die Nacht" ... ... Bohm.

(b) "The Lover's Pledge" ... ... Strauss.

Madame Alice Bilmark.

8.20 Seven Variations on an Air from "The Magic Flute," Nos. 1, 2, 3 and 4 ... ... Mozart.

Alfred Cortot (Pianoforte) and **Pablo Casals** ('Cello).

8.26 "Variations on a Theme of Corelli" ... ... Tartini-Kreisler.

Melle Erica Marini (Violiniste).

8.30 Soprano:—

(a) "E'en as a lovely Flower" ... ... Frank Bridge.

(b) Aria from "Madame Butterfly" ... ... Puccini.

Madame Alice Bilmark.

8.40 "Quartet in B Major" ("Hunting Quartet") ... ... Mozart.

"Allegro vivace Assai."

Budapest String Quartet.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, MAY 17th, 1928.

"Ascension Day."

11.15 **Morning Concert:** Light Music.

11.45 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

12.15 **Light Music.**

12.30 Close down.

4.0 **Afternoon Concert:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** Fun and Frolic for the Family.

5.45 Close down.

7.15 **Reports** (if any).

7.20 **Dinner Hour Session:** "Famous Artistes." Recital of "His Master's Voice Records (supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**

Special Talk: "The Relief of Mafeking" (17th May, 1900).

Mr. J. Bennett Mumford.

"HOLIDAY PROGRAMME."

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

March: "Indienne" ... ... Montford.

Selection: "The Girl on the Film" ... ... Kolls

Baritone: "All mine Alone" ... ... Phillips.

Mr. McGrigor Robertson.

8.50 (approx.) **General and Local News.**

Selection: "The Maid of the Mountains" ... ... Fraser.

Valse: "I want You" ... ... Williams.

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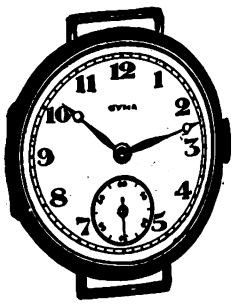

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Baritone: "Homeland" ... ... Drummond.
Mr. McGrigor Robertson.
Selection: "Oh, Kay" ... ... Gershwin.

9.30 STUDIO.
Mezzo:—
(a) "The Swallows" ... ... Cowen.
(b) "Habanera" ("Carmen") ... ... Bizet.
Miss Ivy Espitalier.

9.40 Monologues:—
(a) A short scene from "The Chinese Puzzle" —Leon Lion and Bower.
(b) "Drawing Room Theatricals" ... ... Dickens.
Miss Emmeline Butterworth.

9.50 Pianoforte: "Barcarolle" ... ... Tschaikowsky.
Miss Elvia Rayner.

9.55 **Jazz Item.**
10.0 Close down.

FRIDAY, MAY 18th, 1928.

12.30 **Lunch Hour Session:** The Wireless Orchestra:—
Selection: "Katinka" ... ... Friml.
"Allegretto for Strings" ("Serenade") ... ... Elgar.
Piccolo: "Silver Birds" ... ... Wilcox.
Mr. J. J. Flanagan.
Airs from "San Toy" ... ... Jones.
Suite: "A Lover in Damascus" ... ... Finden.
Cornet: "The Rosary" ... ... Nevin.
Mr. F. S. Roakes.
Valse: "Queen of the May" ... ... Godin.
Overture: "Poet and Peasant" ... ... Suppe.
Piano: **Miss Elvia Rayner.**
'Cello: **Miss J. Isaacson.**
Selection: "The Girl in the Taxi" ... ... Fall.

2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner:** The Son of the Berg. A Story of Africa, told by **Aunt Isobel.** A Visit from **Uncle Fred.** Songs by **Uncle Alex.** Birthday Greetings and a News Bulletin.
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Light Music.**
7.13 **Sports Talk,** by **"Natalian."**
7.30 **Dinner Hour Session:** The Studio Orchestra:—
Selection: "The Desert Song" ... ... Romberg.
Morceau: "Floreal" ... ... Hyde.
Piccolo: "The Promenaders" ... ... Finck.
Mr. C. Horne.
Valse: "Call of Love" ... ... Godin.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.10 **Talk,** No. 3: "The Manufacture of Ropes."
Mr. Alexander Johnmann.

"A STUDIO PROGRAMME."

8.25 Airs from "Patience" ... ... Sullivan.
The Studio Orchestra.
8.35 Soprano:—
(a) "Life and Death" ... ... Coleridge Taylor.
(b) "I love you Truly" (by request) ... ... Jacobs-Bond.
Miss Natalie Hope.
8.45 **General and Local News.**
8.55 Foxtrot: "I'm gonna Marry" ... ... Arnold.
Morceau: "Traume" ... ... Wagner.
The Studio Orchestra.
9.5 Violin: **Mr. Stanislan Mikosz.**
9.10 Male Choir:—
(a) "To Arms" ... ... Maunder.
(b) "Peter the Cat" ... ... Eastman.
(c) "The Little Church" ... ... Becker.
Durban Male Voice Party, under the direction of **Mr. Harry Evans.**
9.20 Airs from "Tangled Tunes" ... ... Ketelbey.
The Studio Orchestra.
9.30 Soprano:—
(a) "Sylvelin" ... ... Sinding.
(b) "I love your eyes of Grey" ... ... Haydn Wood.
Miss Natalie Hope.
9.40 Pianoforte: "Impromptu" ... ... Arensky.
Miss Elvia Rayner.
9.45 Male Choir:—
(a) "Crossing the Plain" ... ... Price.
(b) "My old Kentucky Home" ... ... Lewis.
Durban Male Voice Party.
9.55 **Jazz Item.**
10.0 Close down.

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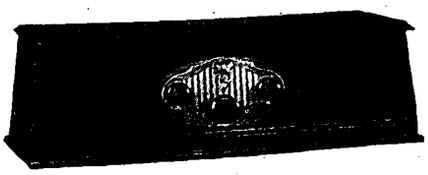

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SATURDAY, MAY 19th, 1928.

11.15 **Morning Concert:** The Wireless Orchestra:—

Selection: "The Orchid" ... ... Caryll.

"Cavatina" ... ... Raff.

Trombone: "The Blue Bells of Scotland"

Mr. Harry Harwood.

Valse: "Nights" ... ... Allaway.

Pizzicati: "Sorrento" ... ... Jaxone.

Viola: **Mr. A. McLoughlin.**

Morceau: "Amina" ... ... Lincke.

Fantasia: "A Night with Suppe."

"Prelude" ... ... Rachmaninoff.

"Wee MacGregor Patrol" ... ... Amers.

12.30 Close down.

7.15 **Reports:** Weather Reports, Shipping Intelligence.

7.20 **Dinner Hour Session:** Recital of Columbia Records (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**

Agricultural Talk (in English).

Light Music.

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

"March Royale" ... ... Frederick.

Selection: "The Dollar Princess" ... ... Lehar.

Tenor: "Flower Song" ("Carmen") ... ... Bizet.

Mr. Ripley Evans.

Descriptive: "Down South" ... ... Myddleton.

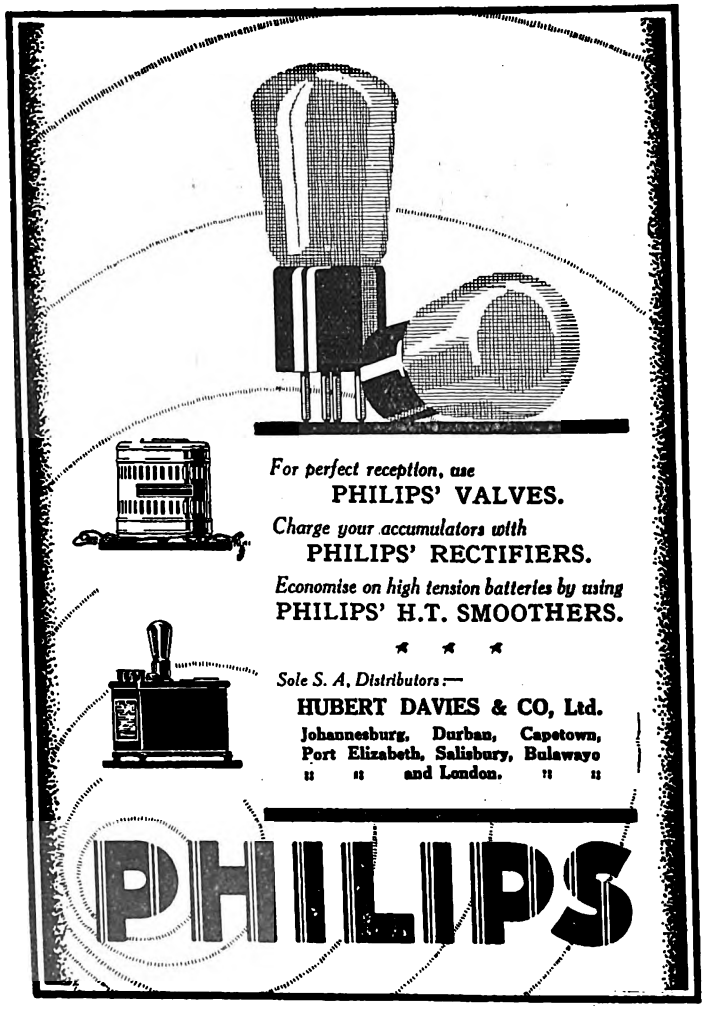
8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Arthur Vos and his Orchestra,** relayed from the Marine Hotel, Esplanade.

11.0 Close down.



SUNDAY, MAY 20th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

Overture: "The Bohemian Girl" ... ... Balfe.

Selection: "The Passing Show" ... ... Finck.

"Arabesque" ... ... Phillips.

Valse: "Nights of Gladness" ... ... Ancliffe.

Keltic Suite: "The Clans," "A Lament," "The Call" —Foulds.

Selection: "Hit the Deck" ... ... Youmans.

"Serenade Humoresque" ... ... Collins.

4.30 **Children's Corner:** Corner arranged by **Aunt Isobel.**

5.15 Close down.

6.45 **The Bells of St. Paul's.**

7.0 **Evening Service,** relayed from **Durban Congregational Church,** Aliwal Street.

Sunday School Anniversary.

Preacher, **Rev. J. H. Glover, M.A.**

Special solos and choruses by the children, assisted by the choir, under the direction of **Mr. Harry Evans.**

Organist, **Mr. J. A. Hall, L.T.C.L.**

8.30 A **"Grand Popular Concert,"** relayed from the Durban Town Hall:—

March: "Heroique" ... ... Saint-Saens.

Overture: "William Tell" ... ... Rossini.

Soprano: "Jewel Song" ("Faust") ... ... Gounod.

Miss Rose Alper.

Selection: "The Student Prince" ... ... Romberg.

Solo Piano: "Handel in the Strand" ... ... Grainger.

Mr. Edgar Heap.

"Largo" ... ... Handel.

Pizzicati: "Rue de Bal" ... ... Eilenberg.

Soprano: "Ave Maria" ("Cavalleria Rusticana") —Mascagni

Miss Rose Alper.

Selection: "La Boheme" ... ... Puccini.

"Ride of the Valkyries" ... ... Wagner.

The Durban Municipal Orchestra, under the direction of **Mr. T. H. Huddle.**

10.0 Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, MAY 14th, 1928.

LUNCH-HOUR SESSION.

(Columbia Records.)

12.45 Selection: "Madame Butterfly" ... ... Puccini.

Queen's Hall Light Orchestra.

Songs:—

(a) "Cool River" ... ... Layton.

(b) "Water Boy" ... ... Arranged by Robinson.

Turner Layton.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

1.5 Suite: "Peer Gynt" (No. 1) ... ... Grieg.

Queen's Hall Orchestra.

(a) "Baby's Blue."

(b) "There's a trick in Pickin' a Chick—Chicken."

The Chick Syncopators.

Organ Solos:—

(a) "Rinington" ... ... Duckworth.

(b) "Lloyd" ... ... Pagdin.

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Songs:—
(a) "Muleteer of Malaga" ... ... Trotére.
(b) "Spirit Flower" ... ... Tjston.
Dennis Noble.

Piano Medley of Old Songs: **Tony Lowry.**
Selection: "The Vagabond King." **Percival Mackey's Band.**
1.45 Close down.

AFTERNOON SESSION.

4.30 Selection of Scotch Airs: "The Thistle" .. Arranged Myddleton.
Grenadier Guard's Band.
(a) "Dear, on a night like This."
(b) "Who's that knockin' on the Door."
Layton and Johnstone.
Pianoforte Solos: "Two Choral Preludes" ... ... Bach.
Harriet Cohen.
Selection: "Mignon" ... ... Thomas.
Queen's Hall Light Orchestra.
5.0 **Time Signal.**
Short Recital: Present day women musicians.
Children: "The Lady with the Lamp." Music.
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Overture: "Si J'Etais Roi" ... ... Adam.
"A l'Heure de l'Angelus" ... ... Raynal.
"Woodland Sketches" ... ... Macdowell.
"Mecca," Oriental Dance ... ... Howgill.
Piano Solo: Selected.
Valse: "Miami Moon" ... ... Vareous.
"Slavonic Rhapsody" ... ... Friedmann.
7.45 **Weekly Talk to Farmers** (10): "The Age of Experimental Pathology," by **Dr. G. de Kock.**
8.0 **Time Signal. Weather Forecast. Market Report.**
Records:—
Duet: "Absent." **Layton and Johnstone.**
Piano: "Chorale Preludes." **Harriet Cohen.**
8.15 **Alhambra Orchestra.**
Songs:—
(a) "If there were dreams to Sell" ... ... Ireland.
(b) "Hambleden Lock" ... ... Sharp.
Goyen Hart.
'Cello Solos: "Sonata" (three movements) ... ... Eccles.
Bernice Easton.
Grappige Liedjies: **Mike Loubser.**
Songs:—
(a) "Moonlight" ... ... Quilter.
(b) "When I am Dead" ... ... Coleridge-Taylor.
Mrs. de Kock.
9.0 **News Service** (English).
9.5 **"A Minuet."** A Little Play in Verse, by **Louis N. Parker.**
The Plot concerns the "Marquis," the "Marchioness" and the "Gaoler."
The scene is laid in the "Gaoler's" quarters in the prison of the Conciergerie during the Reign of Terror.
The "Marquis," elegantly dressed, is seated at the table reading aloud to himself.
Alhambra Orchestra.
Songs from Song Cycle "Maud" ... ... Somervell.
(a) "O Let the solid Ground."
(b) "Birds in the high hall Garden."
Goyen Hart.
'Cello Solos:—
(a) "Serenade" ... ... Schubert.
(b) "La Cinquantaine" ... ... Marie.
Bernice Easton.
"No Change." A Short Sketch, by **Ronald Jeans.**
Scene: A London street; a newsboy is endeavouring to get rid of a sheaf of paper. "Jack," a young man about town, with an attache case in one hand, comes into sight.
Afrikaans Liedjies: "In Blomme" ... ... Doris Beyers.
Mrs. de Kock (Composer at Piano).
Grappige Liedjies: **Mike Loubser.**
10.0 **News Service** (Afrikaans).
10.5 Item, if suitable, relayed from **Tivoli.**
10.30 Close down.

TUESDAY, MAY 15th, 1928.

LUNCH-HOUR SESSION.

12.45 Selection: "Lilac Time" ... ... Schubert.
London Theatre Orchestra.
Songs:—
(a) "Sea Fever" ... ... Ireland.
(b) "Steppin' down along the Road."
Edgar Coyle.
1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Piano Solos:—
(a) "Capriccio in B Minor" ... ... Brahms.
(b) "Ecossaises" ... ... Beethoven.
Evlyn Howard Jones.

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Part Songs:—
(a) "The Vicar of Bray."
(b) "How can I bear to leave Thee."
Sheffield Orpheus Male Choir.

1.15 **Organ Recital,** by **N. R. Ingleby, F.R.C.O.,** relayed from City Hall.

1.50 Close down.

AFTERNOON SESSION.

4.30 Ballet Music from "Faust" ... ... Gounod.
Songs:—
(a) "O Leave your Sheep" ... ... Hazlehurst.
(b) "An old Sand Lullaby" ... ... Arranged Liddle.
Dennis Noble.
Selection: "La Boheme" ... ... Puccini.

5.0 **Time Signal.**
Afternoon Topics: Short Story. Birthday Greetings.

5.30 **Teens:** Musical Talk by **Joseph Cohen.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Song: "Loves first Kiss" ... ... Dorothy Forster.
Valse: "Vagabonds Valse" ... ... Myddleton.
"Waiting" ... ... Ancliffe.
Selection: "Tell me More" ... ... Gershwin.
"Serenata" ... ... Toselli.
"Stars of the Desert" ... ... Woodforde-Finden.

7.45 **Records:—**
Song: "At the Mid-hour of Night." **Roy Henderson.**
Orchestral: "Dear, on a night like This."
Jean Lensen and Orchestra.
Speech: "Monty attends a board Meeting." **Milton Hayes.**

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:—
Spirituals:—
(a) "Cool River."
(b) "Water Boy."
Turner Layton.

8.15 Overture: "Caliph of Bagdad" ... ... Boieldieu.
Selection: "La Gran Via" ... ... Valverde.
Cartwright's Orchestra.

Songs:—
(a) "Break, Break, Break" ... ... Walthero.
(b) "To sing a While" ... ... Drummond.
Eileen Ryan.

Saxophone Solos:—
(a) "To the Spring" ... ... Grieg.
(b) "La Cinquantaine."
M. McGrath.

Songs:—
(a) "The Lute Player" ... ... Allitsen.
(b) "I heard you go by" ... ... Wood.
Dick Allen.

(a) "Chanson" ... ... Friml.
(b) "Santa Lucia" ... ... Maris.
(c) "The Wedding of the Rose" ... ... Jessel.
Cartwright's Orchestra.

9.0 **News Service** (English).

9.5 **Nature Talk,** by **Dr. S. H. Skaife.**

9.25 Violin Solos:—
(a) "Gavotte" ... ... Bach.
(b) "Melodie" ... ... Tschaikowski.
(c) "Andante," from "Concerto" ... ... Mendelssohn.
Andree Theunissen.

(a) "Canzona del Violins" ... ... Sebek.
(b) "Bonita" ... ... Mezzacapo.
Cartwright's Orchestra.

Songs:—
(a) "Harvest" ... ... Del Riego.
(b) "Trees" ... ... Rasbach.
Eileen Ryan.

10.0 **News Service** (Afrikaans).

10.5 Songs:—
(a) "Sigh no More" ... ... Aiken.
(b) "Sea Fever" ... ... Ireland.
Dick Allen.
Dance Music by Fletcher and Cartwright's Orchestra.

10.30 Close down.

WEDNESDAY, MAY 16th, 1928.

LUNCH-HOUR SESSION.

(Columbia Records.)

12.45 "Peer Gynt Suite" (No. 2) ... ... Grieg.
(a) "Ingrid's Lament."
(b) "Arabian Dance."
(c) "Return of Peer Gynt."
(d) "Solveig's Song."

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Symphonic Poem: "L'Apprente Sorcier" ... ... Dukas.
Songs:—
(a) "Ecco Ridente," from "Barber of Seville" ... Rossini.
(b) "Ay-ay-ay" ... ... Italian Air.
Roberto d'Alessio.

Violin Solos:—
(a) "Song without Words" ... ... Mendelssohn.
(b) "Nocturne" ... ... Boulanyer.
Yovanowitch Beatza.

Songs:—
(a) "Kathleen Mavourneen" ... ... Crouch.
(b) "O Lovely Night."
Muriel Brunskill.

Organ Solos:—
(a) "The World is waiting for the Sunrise."
(b) "Just a Cottage Small."
Jack Courtnay.

"Ain't she Sweet."
"Bridget O'Flynn."
Dick Robertson and a Piano.

"Lover's Lane Minuet." **Plaza Theatre Orchestra.**

Foxtrot: "When the Robert-E-Lee comes to Town."
Harry Resu's Syncopators.

1.45 Close down.

AFTERNOON SESSION.

4.30 Selection: "Hit the Deck." **London Hippodrome Orchestra.**
Songs:—
(a) "The Mighty Deep" ... ... Jude.
(b) "Song of the Volga Boatmen."
Malcolm McEachern.

'Cello Solos:—
(a) "Evening Song" ... ... Schumann.
(b) "Aprés un Reve" ... ... Faure.
Gaspar Casado.

"Dance of the Hours," from "Le Gioconda" ... Ponchielli.
Court Symphony Orchestra.

5.0 **Time Signal.**
Afternoon Topics: "Radio Matters."
'Teens: "The first opponent of Child labour," by **Robert Owen.**
Music.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
"Desert Romance" ... ... Ketelby.
Valse: "Myrra" ... ... Clutsam.
"Andalousian" ... ... Lane.
"Norwegian Dances" ... ... Grieg.
Selection: "Gondoliers" ... ... Sullivan.
'Cello Solo: Selected.
"Love's Melody" ... ... Meyer-Helmund.

7.45 **Legal Lecture** (No. 5), by **Mr. A. Shacksnovis.**

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:—

DRINK RED DAISY TEA—IT IS THE BEST.

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Orchestra:—
(a) "Chanson Bohemienne."
(b) "The Clock is Playing."
Jean Lensen and Orchestra.

RECITAL PROGRAMME.

8.15 Tenor:—
(a) Song Cycle: "Eliland" ... ... Von Fielitz.
(b) "Drink to me only with thine Eyes" ... ... Quilter.
(c) "Mary of Allendale" ... ... Lane Wilson.
Henry Moore.

8.30 Violin and Piano: "Sonata in F Minor" ... ... Grieg.
(a) "Lento Doloroso."
(b) "Allegretto Tranquillo."
(c) "Allegro Animato."
John Spink and Edna Stanton.

9.0 **News Service** (English).
9.5 Organ Recital: **A. P. Abbott.**
9.30 **"Clowns in Clover."** Gramradio Production as from Adelphi Theatre, London:—
(a) "The Calinda." **Cicely Courtneidge and Chorus.**
(b) Duet: "I'll say to You." **June and Jack Hulbert.**
(c) "On the Wings of Love." **Jack Wright.**
(d) "Ladies are running Wild." **June and Chorus.**
(e) Quartet: "Little Boy Blues."
June, Bobby Comber, Chick Endor, Dennis Cowles and Chorus.
(f) "Say no to Mr. Gloom." **Irene Russell and Chorus.**
(g) Descriptive Scene: "Love's Re-awakening."
Cicely Courtneidge, Jack Hulbert and the Company.

10.0 **News Service** (Afrikaans).
10.5 Item, if suitable, relayed from **Tivoli.**
10.30 Close down.

THURSDAY, MAY 17th, 1928.

ASCENSION DAY.
No LUNCH-HOUR SESSION.
No AFTERNOON SESSION
EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Valse Lumineuse" ... ... Ganne.
Selection: "Dollar Princess" ... ... Fall.
"Dance Characteristique" ... ... Ambroise.
Suite: "Sylvan Scenes" ... ... Fletcher.
"Butterfly" ... ... Grieg.
"Erotic" ... ... Grieg.
"Lee-Lei-Fado" ... ... Milano.

7.45 **Records:—**
Chorus: "Sweet Marie." **Singing Somophores.**
Selection: "Clowns in Clover." **Piccadilly Revels Band.**
Song: "To my First Love." **W. F. Watt.**

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:—
Octet: "Valse Caprice." **Squire Celeste Octet.**
Song: "You'd better ask me." **W. F. Watt.**

8.15 **Classical Concert:—**
Overture: "Carneval" ... ... Dvorak.
Symphony: "From the New World" ... ... Dvorak.
(a) Adagio. (b) Allegro Molto. Largo. Scherzo. Finale.
Halle Orchestra, conducted by Sir Hamilton Harty.

9.0 **News Service** (English).
9.5 "Sonatina in D Major" (for Violin and Piano) ... ... Schubert.
Violin, **Albert Sammons.** Piano, **Wm. Murdoch.**
"Concerto for Violoncello" ... ... Saint Saens.
Solo 'Cello: **W. H. Squire.**
Intro. to 3rd Act, "Lohengrin" ... ... Wagner.

10.0 **News Service** (Afrikaans).
10.5 Relay from **Waldorf.** Musical Director: **Isidore Fisher:—**
Foxtrot: "Highways are Happy Ways."
Foxtrot: "Nebraska."
Waltz: "Bells of Hawaai."
Foxtrot: "What'll you do?"
Intermezzo: "Chanson Bohemienne."
Novelty: "Dew-Dew-Dewy Day." (By request.)
10.30 Close down.

FRIDAY, MAY 18th, 1928.

LUNCH-HOUR SESSION.

12.45 Selection from "Aida" (introducing the "Temple Scene," "Celeste Aida" and "Grand March"). **B.B.C. Orchestra.**
Violin Solos: (a) "Londonderry Air." (b) "Molly on the Shore." **Albert Sammons.**

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Selection: "Der Fledemans" ... ... Strauss.
Johann Strauss and Symphony Orchestra.
Songs:
(a) "Limehouse" ... ... Hyden.
(b) "The Ginchy Road" ... ... Edward.
Harold Williams.
Vocal Gems from "Oh, Kay." **Columbia Light Opera Company.**
Violin Solos: (a) "Where's that Rainbow?" (b) "What does it matter?" **Teddy Bryan.**
Piano Solo: "Marche Militaire" ... ... Schubert.
Wm. Murdoch.
"The Keltic Suite" ... ... Foulds.
1. "The Clans." 2. "The Lament." 3. "The Call."
Grenadier Guards Band.

AFTERNOON SESSION.

4.30 (a) "My Joyful Heart" ... ... Bach.
(b) "Minuet" ... ... Boccherini.
The Catterall Quartette.
Organ Solos:
(a) "Just Once Again" ... ... Ash.
(b) "When Day is Done" ... ... de Slyva.
Milton Charles.
Songs:
(a) "Give" ... ... Lohr.
(b) "Mother o' Mine" ... ... Toms.
Francis Russell.
Vocal Excerpts from "Peggy Ann." **Columbia Light Opera Company.**
Selection: "Tom Jones" ... ... German.
Grenadier Guards Band.

5.0 **Time Signal.**
Afternoon Topics: "Black Murder," a Study in Types.
Children: Short Stories you will enjoy by **Aunty Lex and Uncle Bonzo.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
8.0 **Time Signal. Weather Forecast. Market Report.**
Valse: "Vous Etes Charmante" ... ... Gillet.
"Sahara" ... ... Telma.
"Czardas" ... ... Michiels.
Selection: "Little Michus" ... ... Messager.
Suite: "Mignonne" ... ... Sibelius.
Chinese Fantasy: "Tea Leaves" ... ... Whiting.
Piano Solo (selected).
7.45 Talk: "Survey of Week's Sports," by **Mr. A. Shacksnovis.**
8.0 **Time Signal. Weather Forecast. Market Report.**
Records: Organ: (a) "Medley of Song Hits." (b) "Shepherd's Bush Organ."
8.15 **Oranjeklub:** Uitstekende Musiekprogram waarvan die nommers aangekondig sal word. Klavier, Viool en Sangsolos. 'n Voortreflike Program.
9.30 **News Service** (English).
Dance Programme:—
Foxtrots:
(a) "I've been Longing for a Girl like you."
(b) "There ain't no Maybe in my Baby's Eyes."
(c) "Everywhere you go."
Paul Ash and his Orchestra.

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Waltzes:

(a) "To-night I wonder where you are."
(b) "By the Waterfall."
(c) "Remember."

Kit-Cat Band.

Foxtrots:

(a) "Calling me Home."
(b) "She's got it."
(c) "What about me?"

Fred Rich and his Hotel Astor Orchestra.

10.0 **News Service** (Afrikaans).

10.5 Heebie Jeebies:

(a) "Sister Phoebe."
(b) "Do that Heebie Jeebie Dance."

London Radio Dance Band.

Waltzes:

(a) "Can't you hear me say I love you?"
(b) "Why did you say?"
(c) "Sunset down in Somerset."

Debroy Somers Band.

Foxtrots:

(a) "I'm Living on Love."
(b) "Baby's Wooden Soldiers."
(c) "Dear, on a Night like this."

Debroy Somers Band.

10.30 **Request Dance Numbers.** ('Phone Central 5888.)

11.0 Close down.

SATURDAY, MAY 19th, 1928.

LUNCH-HOUR SESSION.

12.45 Selection: "La Tosca" ... ... Puccini.

Queen's Hall Light Orchestra.

(a) "Diane." (b) "The Song is Ended." **Norah Blaney.**

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Songs: (a) "The Clock." (b) "Silent Noon." **Norman Allin.**

Violin Solo: "Romance in G. Major" ... ... Svendsen.

Albert Sammons.

Two Grand Opera Choruses:

(a) "Chorus of Cigarette Girls" ... ... Bizet.
(b) "O Signore" ... ... Verdi.

La Scala Chorus.

Selection: "The Belle of New York" ... ... Kerker.

Grenadier Guards Band.

Part Songs:

(a) "By Celia's Arbour" ... ... Horsley.
(b) "Robin Adair" ... ... arr. Lewis.

The Salisbury Singers.

'Cello Solo: "Sonata" ... ... Porpora.

Antoni Sala.

One Step: "Twist and Twirl" ... ... Kottaun.

Grenadier Guards Band.

1.45 Close down.

SPECIAL SESSION.

4.0 A Radio Report of the **Intervarsity Rugby Match.** Relayed from Newlands. Radio Reporter: **Mr. A. Shacksnovis.**

5.30 The Family entertain themselves in the Studio.

6.0 Close down.

EVENING SESSION.

7.0 **Dinner Hour Music by the Studio Trio:—**

Valse: "Mon Bijou" ... ... Sepaige.
"Petite Rapsodie Russe" ... ... Olsen.
"Chatterbox" ... ... Mackenzie.
Suite: "Les Deux Pigeons" ... ... Messager.
"Idle Dreams" ... ... Finck.
Selection: "Her Soldier Boy" ... ... Romberg.

7.45 **Records:—**

Song: "Berwyn" (sung in Welsh.) **David Brazell.**
'Cello: "Largo." **Cassado.**
Chorus: "By Celia's Arbour." **Salisbury Singers.**
One Step: "Twist and Twirl." **Grenadier Guards Band.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

"At Love's Beginning." **Dora Labbette and Norman Allin.**
'Cello: "Andante." **A. Sala.**

8.15 **An Operatic Programme:—**

Overture: "The Barber of Seville." **B.B.C. Orchestra.**
"Voi'lo Sapette" (from "Cavalleria Rusticana") Mascagni.
"Vissi d'arte" (from "Tosca") ... ... Puccini.

Eva Turner.

8.30 **"I Pagliacci"** ... ... Leoncavallo.

(Columbia Records, transmitted by Gramradio. Repeated by request.)

The Cast:

"Nedda" ("Columbine" in Act 2) ... ... Miriam Licette.
"Canio" ("Punchinello" in Act 2) ... ... Frank Malling.
"Tonio" ("Taddeo" in Act 2) ... ... Harold Williams.
"Peppe" ("Harlequin" in Act 2) ... ... Haddle Nash.
"Silvio" ... ... Dennis Noble.

Chorus of Villagers and Peasants.

The Story:

A company of strolling players, headed by "Canio" and his young wife "Nedda," arrive at a village in Calabria. "Canio" goes off to the inn with the villagers, and "Tonio" (the clown), left alone with "Nedda," declares his love for her.

She repulses him, and when he becomes insistent, slashes him across the face with a whip. He leaves her vowing to be avenged. "Nedda," tired of her wandering life and her passionate husband, is in love with a young villager "Silvio," and arranges to run away with him after the evening performance.

"Tonio" overhears their planning, and tells "Canio," who demands of "Nedda" the name of her lover, and when she refuses threatens to kill her, but is prevented by "Peppe."

In the second act the players present their comedy, and its situations prove so similar to the real life happenings of the previous act that the strain is too great for "Canio," and instead of only pretending to stab "Nedda," as "Columbine" in the play, he does so in reality.

"Silvio" rushes from the audience to the rescue, thus declaring himself "Nedda's" lover, and is killed by the infuriated husband. At the end, turning to the horrified audience, "Canio" closes the curtain with the cry: "The comedy is ended."

9.30 (approx.) **News Service** (English)

10.0 **News Service** (Afrikaans).

10.5 Relay from **Cleghorn's Cafe Orchestra.** Leader: **Percy Rees:—**

Foxtrot: "I fell Head over Heels in Love."
Overture: "Light Cavalry."
Waltz: "One Night in June."
"A Musical Jig-saw."
Foxtrot (selected).

10.30 Close down.

SUNDAY, MAY 20th, 1928.

EVENING SESSION.

7.0 **Time Signal.**

Divine Service will be relayed from the **Evangelical Lutheran Church.** Preacher, **Rev. F. J. Retief.**

Hymn Books in use:—
"Church Praise."
"Golden Bells" for Children.

Sanctus.

Prayer of Invocation.

Hymn 256: "Pleasant are Thy Courts above."

Apostles' Creed.

Sunday School Children by themselves: Hymn 578, "Only an armour bearer."

Reading of Scripture.

Anthem: "God is a Spirit." Quartette.

Hymn 187: "Art thou weary, art thou languid?"

Prayer.

Offertory: Duet, "I waited for the Lord" ... Mendelssohn.

Sunday School Children by themselves: Hymn 191, "Softly and tenderly Jesus is calling."

Sermon.

Sunday School Children: Hymn 108, "There is no love like the love of Jesus."

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Prayer.
Anthem: "The Heavens are Telling" ... ... Haydn.
Announcements.
Hymn 421: "Onward Christian Soldiers."
Benediction.
Sevenfold Amen.

8.30 **Programme of Music by the Studio Trio:—**

Suite: "L'Arlesienne" ... ... Bizet.
"Two Pieces" ... ... Tschaikowsky.
Selection: "La Boheme" ... ... Puccini.
"Sanctuary of the Heart" ... ... Ketelby.
Piano Solo: "Automne" ... ... Chaminade.
"Norwegian Rhapsody" ... ... Svendsen.
"Le Long des Haies" ... ... Chopin.
"Ave Maria" ... ... Bach-Gounod.
"Czardas" ... ... Michiels.
"Lancelot" ... ... Adam.
'Cello Solo: "Priere" ... ... Squire.
Selection: "Catherine" ... ... Tschaikowsky.

10.0 Close down.

J.B. Studio Notes.

The programmes for the week commencing May the 14th, are most varied and promise to be entertaining as you will see from the printed diary herein published; with Professor Drennan, Mr. Powell, Mr. Mossop, Professor Agar Hamilton, Dr. Manfred Nathan, K.C., talking on different days, and singers such as Mesdames Roles, Nankervis, Charlotte Jack and Mrs. Harold Fraser, the programmes will not lack variety.

Miss Hetty Feitelberg will also give us some recitations on Friday, and Mr. Melvill will bring his musical saw into play on Tuesday evening.

Sketches.

Beginning from the 10th inst. the JB Dramatic Co. will give these on Thursdays instead of Fridays. Owing to the indisposition of one of the lady players last Friday, we were unable to give the amusing farce "Changelings" as intended, so it will be performed on Thursday instead.

Bridge.

We are glad these Radio games are proving so popular among listeners-in, but again we must state that, not posing as bridge experts, we cannot enter into any controversy as to the why or wherefore of the play.

One good gentleman wrote saying that the game before last (No. 4), the call should have been no trumps and what did I mean by making the players play a heart call. I am afraid I could not rewrite or replay the game to suit all listeners.

Uncle Joe's Letter.

MY dear Everyone,

Do you know I can hardly wield my pen, which is supposed to be weightier than the sword, so I am glad it is not a sword I have to write with otherwise I should want all my secretaries, red, blue, green, black and yellow to help me. What a week we have had. If only you have enjoyed it as much as Uncle Joe you have had a good time. But I do hope you all enjoyed it. It has, I think, proved a great success, this May Queen Revels and it warrants a repetition next year.

Dear little Denise Dunton made a regular Royal Queen, although, I think, she would gladly have been relieved of her crown, sceptre and train at times.

The two pages, Tweedledum and Tweedledee, in their magnificent blue court dress were a great feature, and Tweedledee entertained the court with a solo dance for which I believe he will next year receive a knighthood.

The Deputy Queens, Ella and Daphne and the little Princesses, Iris, Pat and Maureen, looked just perfect and carried out their part splendidly. There were so many Princesses, Princes and visitors from distant parts that it is almost impossible to give all their names.

Mention must be made of a wonderful little Cupid in the wee person of Olive Baily, who always led the Royal procession.

The proceedings started as you know on Tuesday, when His Worship the Mayor of Johannesburg paid us the honour of coming to the Studio to crown our little Queen. He made a nice little speech and then put the crown on Queen Denise's head, and, of course, it promptly fell off, not that the Queen had a fat head, oh no, but it didn't quite fit, it must be very hard for Queens to keep their heads the right size to fit the crowns they have to wear, because, of course, it would be awfully expensive to buy one made to measure every time, and that's what Shakespeare really meant when he said "Uneasy lies the head that wears a crown" (By the way, in that quotation is an excellent cue to this weeks riddle). I can tell you the remaining days of the Court were crowded and on the last day Her Majesty created a record, over 300 of her subjects attended and many grown up Ambassadors and Ministers also were present. A great flash suddenly happened and we all knew we were immortalised in the Archives by having had our photos taken. If the proof is good we shall have some of the photos on sale, I an sure many of you would like them as souvenirs.

Now Princesses, Princes, Dukes and all the nobility, Uncle Joe must thank you all for your wonderful support in this new venture and the splendid way you all behaved, and the trouble you took with your costumes, they were just lovely. The band, under Bandmaster Bonzo, deserves great praise, the Pinky players were excellent and the Scott Brothers and Colles Brothers rendered tremendous assistance in marshalling and acting as court ushers.

In fact there were so many kind helpers it is impossible to mention all names. There has been only one draw back and that is, with all the strenuous duties I have had, I have lost about a stone and a half and I can't find it, I must consult Dr. Porthos Broggs. Anyhow, children all, I hope you have enjoyed it all, I have.

Your loving old

UNCLE JOE.

Just one last word little nephews and nieces while in the midst of all our happiness there was one little Jay Bee who could not join us. You all know her, little Connie Perrins, or have heard her recitations. It was her birthday on Friday and we all gave her a cheerio, but she passed away early on Saturday morning. I'm sure you will all join Uncle Joe in tendering very deep sympathies with the parents and her little sister also a Jay Bee. We have sent a wreath from us all.

U. J.

Items from the Durban Studio.

Station Orchestra.

On Monday evening this musical combination which for the past three weeks has been the back-bone of our evening programme, bids adieu to the Studio. We feel sure, from the many opinions expressed by listeners, that their efforts have been most heartily appreciated both individually and collectively.

Programme.

Monday evening's programme is a varied one. The usual talk is to be followed by instrumental solos from each member of the Station Orchestra, and at 9 p.m. our transmission will carry with it the sting of the salt sea air. We would advise you to subject your loud-speaker to a good shaking now and then to remove the sediment of salt which is sure to collect on the diaphragm! Mr. Keppoch Macdonald (Baritone) is the vocalist. His selection has been made, as he is a singer with plenty of sting in his voice, and whose promise of a special salt water gargle for the occasion stands good. Mr. Ernest Stevens whose monologues are always favourably received, will also assist in this "Sea Breezes" programme.

Classical on Wednesday.

Thursday being a public holiday the Durban Orchestra is to provide popular music from the Summer Palace. We have therefore selected Wednesday evening as the most suitable occasion to broadcast a few items from the classics. Madame Alice Bilmark (Soprano) is to sing a well chosen group of songs.

We are pleased to announce a special broadcast on Friday evening by the Durban Male Voice Party, under the direction of its able conductor Mr. Harry Evans. It is some months since we had the pleasure of listening to this talented ensemble, and listeners may look forward to a really fine musical treat. Miss Natalie Hope (Soprano) will also assist in the evening's entertainment.

The first concert given by the Durban Orchestra in the Town Hall after the vacation will include Miss Rose Alper (Soprano) as the vocalist. This has been a happy thought, and the Orchestra is assured of very able assistance in making the programme an attractive one.

Those Old Songs.

I cannot sing the old songs,
Like Sally in our Ally,
I dreamt I dwelt in Marble Halls,
I'm dreaming now of Hallie.

By the Blue Alsatian Mountains,
I'd lay me doon and die;
Jennie my own true loved one,
Then you'll remember me.

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Could you come back to me, Douglas, Douglas,
Nevermore would I care to roam;
I don't want to play in your yard,
I was seeing Nellie home.

When first I saw sweet Peggy,
When the lights were dim and low.
Oh, Laddie was somebody's darling;
No, Sir! No, Sir! No!

After the ball is over,
Deep sorrow fills my cup;
Oh, I can't sing the old songs,
I get them all mixed up!

H.E.D.

In and Out the Capetown Studio.

The venerable Izaak Walton found fishing the most commendable of all sports because he could indulge in it all the year round. Some people regard broadcasting in very much the same light, personally I do not. There is for me one ideal season of the year, when I can give myself up to the delights and agonies of the loud speaker with a zest wholly foreign to the other three hundred and sixty-five programmes of the year. There is no inclination to be elsewhere than where I am, comfortably buried in a club easy with sufficient cigarettes and literature to cover the delinquencies of the Market and Weather reports and a fire companionable enough to cheer away the murders, earthquakes and railway disasters of the News Service.

Say what will these hardy annuals of the air, broadcasting is a winter sport par excellence. That little touch of isolation, which summer genially dispels with her late tennis parties, her moonlit picnics and her motor jaunts, adds a subtle relish to our enjoyment akin to the cherry in a good Martini.

And, praise be, winter is gradually approaching. Soon we can draw the curtains, pull up our chairs and switch on the set, the while we chat pleasantly of the poor wretches who are trudging, cold and wet, past the lamp posts of Radio House, that we might get our penny's worth of entertainment.

Wasn't it Chevalier who immortalised a little ditty called "When yer thinks of someone else's bad luck yer soon cheers up?"

New Songs.

Monday promises us a new singer in Mrs. de Kock, who will introduce two of Doris Beyers' songs into the second half of the programme. Miss Beyers is a Capetown girl and has, I understand, set quite a number of Afrikaans verses to music. She will accompany Mrs. de Kock at the piano.

Goyan Hart tells me that his second item is really a unison song, but he was so taken with its lilting rhythm that he now sings it as a solo number.

A note from Mike Loubser has just come to hand, saying that he is having some new numbers translated into Afrikaans for the further delight of his admirers. They spread far into the country, I am sure.

'Cello solos by Bernice Easton and two short sketches complete the items from the Studio.

"The Minuet" by Louis Parker is a charming little vignette of the early days of the reign of Terror in France. Parker himself was a charming, if curious, personality. Born in France he devoted himself to music for years; in fact for nearly twenty years he was director of a school of music, when suddenly at the age of forty he gave it all up to devote himself entirely to playwriting. "The Minuet" is a delightful example of his style.

Another Talk by Dr. Skaife.

The Doctor's last talk, when he gave his famous recipe for ant poison, swelled our mail bag to a considerable extent. The ant problem must be devastating indeed, or otherwise the Doctor is a most attractive lecturer. He will talk on Tuesday at 9.5.

Eileen Ryan, whom a super critical listener recently described as the only singer he could bear to listen to every night, is singing the same evening, as is Dick Allen, who has chosen John Ireland's popular "Sea Fever" as his last item.

Fletcher and Cartwright's Orchestra, as last week, will supply the orchestral music from the Studio during the first part of the programme, and then will be relayed from their restaurant in town.

Second Grieg Violin Sonata.

The reception accorded to the Greig C Minor Sonata played by John Spink and Edna Stanton in the Studio was such that the G Minor had to follow at the earliest possible date, which I am glad to see is Wednesday. Not only is the music delightful—Grieg had a rare knack of converting folk tunes into classic mould—but the artists' temperaments and playings are remarkably well suited to one another.

The singer before they broadcast will be Henry Moore, and after the News Service an organ recital by A. P. Abbott will be relayed from the Metropolitan Church.

The Gramradio production of the big success at the Adelphi Theatre, London, which had to be postponed some time ago, will be given at 9.30. "Clowns in Clover" seems to be a thoroughly invigorating musical comedy with the usual tricky, foot tapping tunes and the original sentiments expressed in the numbers "Ladies are running Wild" and "Love's Reawakening."

New World Symphony.

Dvorak's "Carnival" Overture and his ever fresh "New World" Symphony are to be given in the first part of the Thursday programme; both by Gramradio of course.

Schubert's "Sonatina" for violin and piano begins the second half, to be followed by the St. Saens' 'cello concerto, after which we get the famous introduction to the third act of "Lohengrin." Truly a programme without flaw.

An Operatic Programme..

This generally frightens me. A relentless fate usually decides that the same old arias will be done in the same old way, and I am one of those unfortunates who never really enjoy driblets of opera served up as concert ballads. There must be others who feel the same way because an insisted request for a repeat of the whole of "Pagliacci" has mercifully taken up most of the programme on Saturday evening. This is probably the most popular of the shorter operas and has been excellently recorded, which is a guarantee of success *via* Gramradio.

Inter-Varsity Rugby.

The first of the rugby matches to be broadcast this year is Intervarsity at 4 p.m. on Saturday afternoon.

Mr. Arthur Shacksnovis will read the game for us and the traditional Varsity Choirs will compete with another for vocal honours, to the usual accompaniment of rattles, back chat and good hearty cheers.

An exuberant broadcast Intervarsity.

GLADYS DICKSON.

Gintaro.

Gintaro sets things whirling. There are times when, as he causes his tops to spin, he almost makes the heads of his audience spinning as well. But there is more in his act than the perfect achievement of that game which all little boys love. Never, I think, has a glass of water been in a more precarious position than that glass of water that is balanced atop of thirty blocks of wood held precariously on Gintaro's little finger.

When one sees him in his gaily coloured kimono, with its rich embroidery and heavy fall of silk, spinning his tops or juggling with his cubes of wood, one imagines one's self in Japan, for Japan is essentially the home of good juggling.

There are, in the streets of Tokio and other Japanese cities, the street jugglers, who perform magical feats with bows and arrows, fans, tiny lamps and glasses of water. The cherry blossom falls in a white and red snow above their heads and above the heads of the little almond-eyed children that gather to watch the performers, just as English children gather to see a Punch and Judy show.

Gintaro, though he hails from Japan, never juggled his cubes or spun his tops under the drifting blossom for he did not start his juggling until he had been in England for some years and had become a naturalised British subject. Then he discovered one day that great Japanese art had chosen him as one of its exponents. He found that he could juggle with several bits of wood and spin tops, throwing them in the air with complete ease as they spun. Soon he joined the firm of Maskelyne & Devant, and added to that atmosphere of illusion and mystery at St. George's Hall by doing apparently impossible things with his hands.

His slender tower of cubes, which is topped by a glass of water, although it seems so perilous, is as safe as the leaning tower of Pisa, even though its only foundation is Gintaro's little finger.

Tops and cubes—cubes and tops. These go whirling through Gintaro's act in regular succession. One does not know whether to praise him most for the balancing of the cubes or the spinning of the magical tops. There is, perhaps, no need for us to choose between them, for one feat is as good as another, and Gintaro himself, with his ease and grace, puts all other jugglers one has seen far into the background of the mind.

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Ella Escoe is on her way to South Africa.

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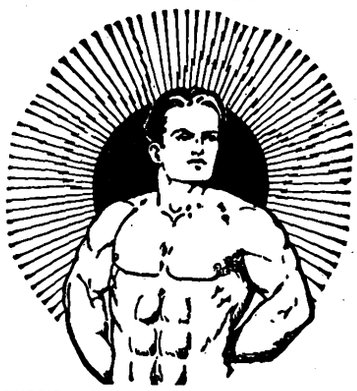

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Next Week's Calls.

PROVISIONAL TOUR LIST, WEEK COMMENCING MAY 14TH, 1928.

ivoli, Capetown.—(May 16th) Vine and Carr, Flying Potters, Muriel George and Ernest Butcher, Peel and Curtis, Astor and Astoria, Olga Zita, Tribollo and Smiles.

mpire, Johannesburg.—Revue. Sixth week.

rpheum, Johannesburg.—Toots and Partner, Drake and Fraser.

rand, Pretoria.—Hart, Pender and O'Neill, Sylvestre and Assistant.

riterion, Benoni.—Samehtini Trio, Angel Brothers.

inko, Maritzburg.—Larry Kemble, Kathleen Lafla.

Criterion, Durban.—Skeets Martin, Rene and Brian Croft, Bromley Carter.

Vaudette, Bloemfontein.—(Full week) A. C. Astor, Fields and Rossini.

Apollo, Germiston.—Lena Lloyd, Marie Lawton.

His Majesty's Theatre, Johannesburg.—Sybil Thorndike and company.

Standard Theatre, Johannesburg.—Carter the Great.

Opera House, Capetown.—(May 15th) Harry Green and company.

Theatre Royal, Durban.—Phyllis Neilson-Terry and company.

A PHOTOGRAPH OF YOURSELF BY JANE PLOTZ IS A MOST WELCOME PRESENT.

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Norris Girls and Max.

They are the gayest trio you can imagine, because they are all very young and all full of the vigorous joy of life. It is no wonder that many a youth and many a maiden long to go on the stage when they see such people as the Norris Girls and Max, their brother, having such a happy time behind the footlights. There is some reason for that disease, "Stage-struckness," when one sees these happy youngsters.

They are absolute gluttons for work. All of them and each of them holds out his or her hands eagerly to the fire of life.

I think I can say with truth that it is not really necessary for Norris Girls and Max to sing or dance or play the banjolele. If they were to come on the stage and talk together in that happy, inconsequent, charmingly frivolous manner which is theirs, every member of the audience would think he or she was being well entertained.

Although they are very young—not that they will admit that soft impeachment for they imagine that they are very grown-up and middle aged—they have the poise and the command of technique that one usually associates with much older artists. Still, Pansie and Maisie, the two Norris Girls, and Max, their brother, have been on the stage for some time, and perhaps that accounts for it. The three began their careers when they were quite children, the two girls had a tiny juvenile act of their own, and later, when his long yellow curls were shorn off ("Much to my delight," said Max, "and much to mother's sorrow"), Max joined them.

That is how they began, and now their career is in full swing. They sing, they dance, they play their banjoleles, but, above all this, they charm their audiences with their gay and happy humour and invincible youth.

One simply cannot think of them as grown-up, and the imagination boggles at the idea of the Norris Girls and Max growing old.

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DRINK LYONS' TEA IT IS ALWAYS THE BEST.

STAGE, CINEMA & LISTENER-IN

With which is Incorporated the South African Pictorial

[L. XX., No. 668] JOHANNESBURG, MAY 16TH, 1928. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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May 21st to 26th

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— ON —
MAY 21st, 1928
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AND COMPANY
— IN —
"THE LIE"
— AT —
HIS MAJESTY'S THEATRE.
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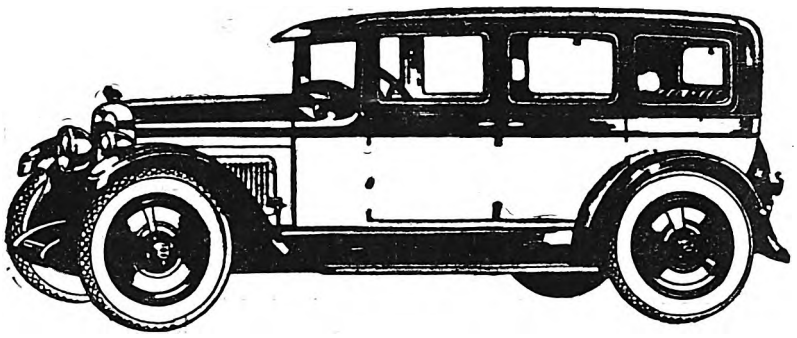

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STAGE, CINEMA *and* LISTENER-IN

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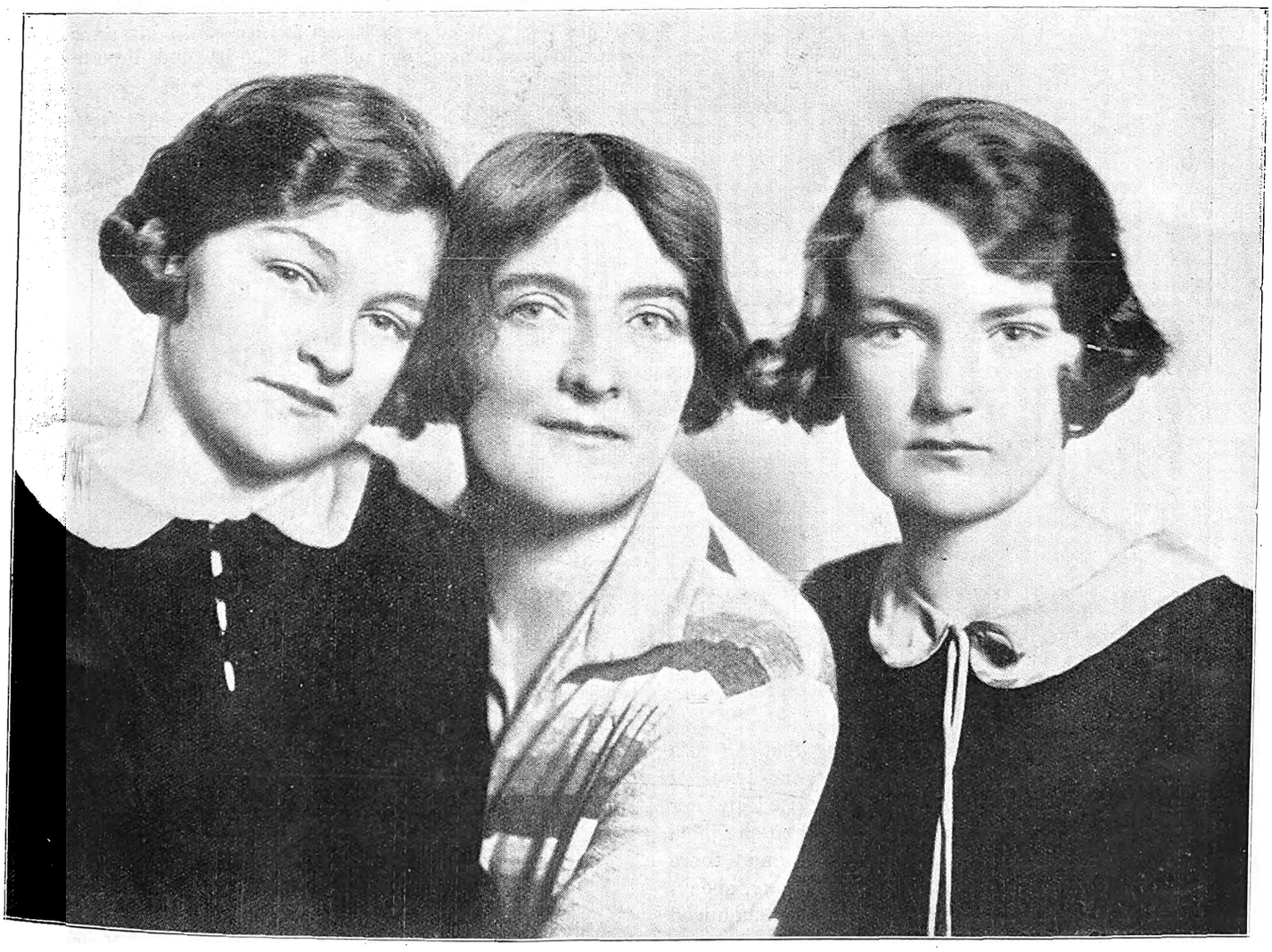
VOL. XX. No. 668. WEDNESDAY, MAY 16TH, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.



Sybil Thorndike, the famous London actress, who had a magnificent reception at His Majesty's Theatre, Johannesburg, and her two daughters, Mary and Ann Casson.

[*Photo: Bassano.*

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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"THE LIE."

A *premiere* that made theatrical history! That is how we shall, all of us, remember the *premiere* of "The Lie." The crowded house, each nook and corner where there was a possibility of seeing, filled, the strong, tense situations of the play in which Sybil Thorndike made her first appearance in South Africa. It was a fitting welcome to the great actress who has crossed the seas to appear before us, curtain call after curtain call . . . . "A marvellous audience," said Miss Thorndike, happily, at the fall of the final curtain.

Henry Arthur Jones has written a strong play in "The Lie," one that plays on the emotions and, after two somewhat unexciting acts, works itself up to the powerful

Lewis Casson.

climax. The skill with which it was handled at His Majesty's Theatre on Monday evening made the trials of "Elinor" a living thing, the deception practised by her sister, "Lucy," so true that, at the moments when she piled lie upon lie, the audience gasped audibly, and there were tense moments when it appeared as if *someone*, speaking for the rest of us, *must* have denounced her—denounced her from the gallery, the circle, the stalls or boxes—such was the power of the acting.

The play hangs on a doctor's breach of etiquette, a small matter it seemed, but one that wrecked lives and sacrificed the elder daughter for the sake of the younger.

Miss Thorndike gave a great performance. One's sympathy with "Elinor," daughter of a long line of "Shale's of Shale's Abbey," the somewhat boyish girl with her keen, direct glances and straight outlook, began with the rise of the curtain. One longed for her to find happiness away from the genteel poverty of the crumbling mansion. As the action of the play proceeded, we were swept off our feet by the great emotional force of the actress; it was a magnificent outburst in the scene between the sisters, and in direct contrast to the appealing motherly love she showers on little "Dick," charmingly played by Ann Casson. Life dealt hardly with the girl born and bred in the shadows of the Abbey, and every woman in the audience thrilled to the piece which deals so dramatically with the spirit of sacrifice.

Colette O'Neil has a difficult rôle, that is as far as the sympathies of the audience are concerned, for clearly everyone is against her—against her with a determination that cannot be shaken, and that speaks volumes for the way the play is produced. It is not acting before us; it is a page out of life that we, sitting comfortably in our stalls, are powerless to assist in and can only see worked out to its own conclusion. Miss O'Neil very finely supported the performance of her "sister."

Of the Two Lovers.

So woman is frail, so man has also his faults. Did we not think "Gerald Foster," admirably played by Carleton Hobbs, might have enquired farther into things, think him rather fickle. If so, it is all in an evening's entertainment.

Lewis Casson, to whom go all the honours of a fine production, was a lover whose actions breathed his deep love, but who "told," and so altered the course of many lives. One felt he was the better man and was glad to see the weary, storm-beaten "Elinor" at rest in his arms. Mr. Casson is a fine actor, with a sincerity and directness that appeals at once.

Sybil Thorndike.
[*Photo: Blyth Clayton.*

Claude Graham took the part of "Shale of Shale Abbey," a peppery, fiery old relic of the time when "England was England." A firm believer that that little island "went to decay in 1832," he gave us an excellent portrayal of the hard-living, hard-drinking country squire.

A gem of character acting was "Hamp" (William Fazan), the old family retainer with a fine taste in wines.

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Winifred Oughton as the dressmaker of haughty refinement, Sheila Macgregor as the maid-of-all-work, "Gibbard," and the "Mrs. Callard" of Sophie Kealy, all went to the making of a perfect whole.

A word of the settings, of the crumbling decay of "Shale Abbey," was its shabby furniture, on which blew the cold breath of poverty; of the white-walled room in the Dower house, its brasses, its cheery air of comfort, its deep blue tones, its gay flowers. They were a fitting background for a memorable play.

C.R.

Sybil Thorndike Arrives.

Sybil Thorndike has arrived, and South Africa has with that warm-heartedness all its own taken her to its heart in all sincerity.

There was quite a little reception when the "Windsor Castle" docked, among those coming down to greet Miss Thorndike and Mr. Casson being the Mayoress of Capetown, Mrs. Reid, who welcomed them warmly on behalf of the city.

A very enjoyable luncheon was given by the Efficiency Club at Cleghorn's new café, Mrs. Reid, as president, being in the chair. About a hundred of the most prominent women of the Peninsula attended.

In the afternoon a move was made to the City Hall, where His Worship the Mayor, Councillor Reid, gave an "at home" in honour of the distinguished visitors. Dinner was a very well organised function, given by the University Club, at the Opera House, and reflected the greatest credit on Mr. G. W. Lyon, the hon. secretary. Sir Carruthers Beatty was in the chair.

Miss Thorndike's first function in Johannesburg was at the Jewish Guild, where she attended and gave away the prizes at Miss Elsie Saloman's elocution evening. Miss Thorndike, speaking to the students, said how lucky they were to have such a good teacher as Miss Saloman, and expressed herself as exceedingly delighted with the work they had done that evening.

A reception was given at the Carlton Hotel last Friday, which was attended by about two hundred guests. His Worship the Mayor, Councillor W. H. Port, welcomed Miss Thorndike, Mr. Harry Green, the well-known actor, also giving a racy speech. In the evening Miss Thorndike and Mr. Casson went to "Is Zat So?" and were introduced by Mr. Green, who presented Miss Thorndike with a beautiful bouquet of roses.

Ann Casson.
[*Photo: Blyth Clayton.*

Stanley Holloway and Ivy Tresmand in "Hit the Deck" are here seen having a secret joke in Loulou's Coffee House.

Baby Beauties.

The Mayor of Benoni, Mr. W. H. Balfour, presented, at a matinee in the Criterion Theatre, the prizes to the winners in the baby beauty competition, organised by Mr. George Burrell, under the auspices of the Benoni Baby Week Compaign.

The theatre was crowded with children, all the winners appearing on the stage. Mr. Balfour said that this function was the final event of the baby week campaign, and he thought that the fact that the first and second winners in this competition had also won premier honours in the baby show proved how well the public had acted as judges. It is impossible to say what chances Benoni had of winning the Empire Shield, but he considered that the campaign had been a success throughout, and that much good work had been achieved. (Applause.)

Kathleen Ward, seven months old, was declared to be Benoni's most beautiful baby. She received 413 votes.

Gloria Moss (15 months) was chosen as the second (407 votes), Jean Benson (3 years and 9 months) as the third (265 votes), and Beatrice May Fourie (9 months) as the fourth.

Altogether about 2,500 votes were recorded last week at the Criterion Theatre, where the patrons acted as judges, 24 finalists, chosen from hundreds of infants, being shown on the screen.

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LONDON THEATRES.

Yet another theatre is to spring up with that mushroom-like capacity that theatres seem to have nowadays in London. This will be called The Duchess, as a compliment to the Duchess of York, who is probably the most popular feminine personality in England to-day.

Another new theatre is, of course, the Piccadilly, as I have told you before, and which is now the scene of a battle against time. A veritable army of artists and builders is engaged in enormous effort to get the theatre ready by next Thursday, in time for the production of "Blue Eyes," in which Evelyn Laye will star. The colour scheme is a mixture of eau-de-nil and gold, and Japanese designs are used to adorn the fronts of the boxes. For this purpose special Japanese craftsmen have been brought from Paris.

I am told that there is a new system of ventilation by means of which air comes in through the roof and exits through a series of small holes, one of which is situated under each seat. In theory this sounds to me most horribly draughty, and one shudders to think what it will be like in winter time, but probably in practice it is different and comforting.

A theatre, the name of which has not yet been revealed, is going up in Charing Cross Road, and it is proposed to erect another near the Strand. Last, but not least, there is news of an enormous theatre in Shaftesbury Avenue, which will, of course, make the eight o'clock traffic at night more difficult to manage than ever. From half-past seven till half-past eight Shaftesbury Avenue, being in the middle of the theatre world and the one wide thoroughfare for cars and buses, is a positive sea of mechanical vehicles. Only by risking one's life is one able to cross the Avenue between those times.

"Hit the Deck," I hear, is expected to run till June, when it will finish a most successful season. Just about that time, or perhaps a little later, the Deck will be being Hit in South Africa, and South Africans will be able to see for themselves why this play has run so long in London. It will be followed at the Hippodrome by a new Jack Buchanan show called "That's a Good Girl."

Having already told you about "Baby Cyclone," the only new play I have to report this week is "Other Men's Wives," by Walter Hackett, in which Fay Compton plays the leading part. This is such a good play and such an amusing one that one finds it odd that the producer should have put a murder into a comedy. How can one tell the plot of a farce? It is made up of such tiny fragments that, though they all fit together in the play, are impossible to describe. It is enough to say that this farce is a very good farce and full of laughter. Within two weeks we have been lucky enough to have two very amusing and worth-while plays in "Baby Cyclone" and "Other Men's Wives," both of which are brilliantly acted.

But we shall need a great many plays to compensate us for the loss of our greatest actress and one of our most excellent actors—Miss Sybil Thorndike and Mr. Lewis Casson—who sail for Africa this week. Last Sunday they were both guests of honour at a dinner at the Mayfair Hotel, given under the auspices of the British Drama League and the British Section of the Universal Society of the Theatre. Among numerous letters of congratulation which were sent to Miss Thorndike was one from Sir James Barrie.

The Mayfair Hotel was positively glittering with theatrical stars, all of whom had come to do homage to these two great artists. Miss Lilian Braithwaite and Mr. Ben Greet, whose association with Miss Thorndike in her early career is well known, seconded the toast of "Miss Sybil Thorndike." It was very pleasing to hear these two well-known artists paying such warm tribute to another artist's ability.

Miss Thorndike, in a neat, well-rounded speech, expressed her appreciation of the great kindness which had always been extended to her during her theatrical career. Mr. Casson, replying to his own toast, said one of the chief reasons for leaving London was to run away from "Saint Joan." As is always the case when an artist appears in a great part in a great play, they both found it difficult to get away from the reputation which "Saint Joan" made for them. It has been difficult to find plays which were worthy to rank with that masterpiece. They will, however, meet "Saint Joan" again in South Africa, for it is the chief gem of their repertoire.

Later, Dame Madge Kendal, who might be described as one of the veterans of the English stage, presented Miss Thorndike with a cheque on behalf of a few friends, and "as a token of love and affection." She said what every-body knows to be true, that Mr. and Mrs. Casson have brought love into the theatre as well as into the home, "and that," she said, "is what everybody wants."

JANE PLOTZ FOR ARTISTIC PORTRAITS.

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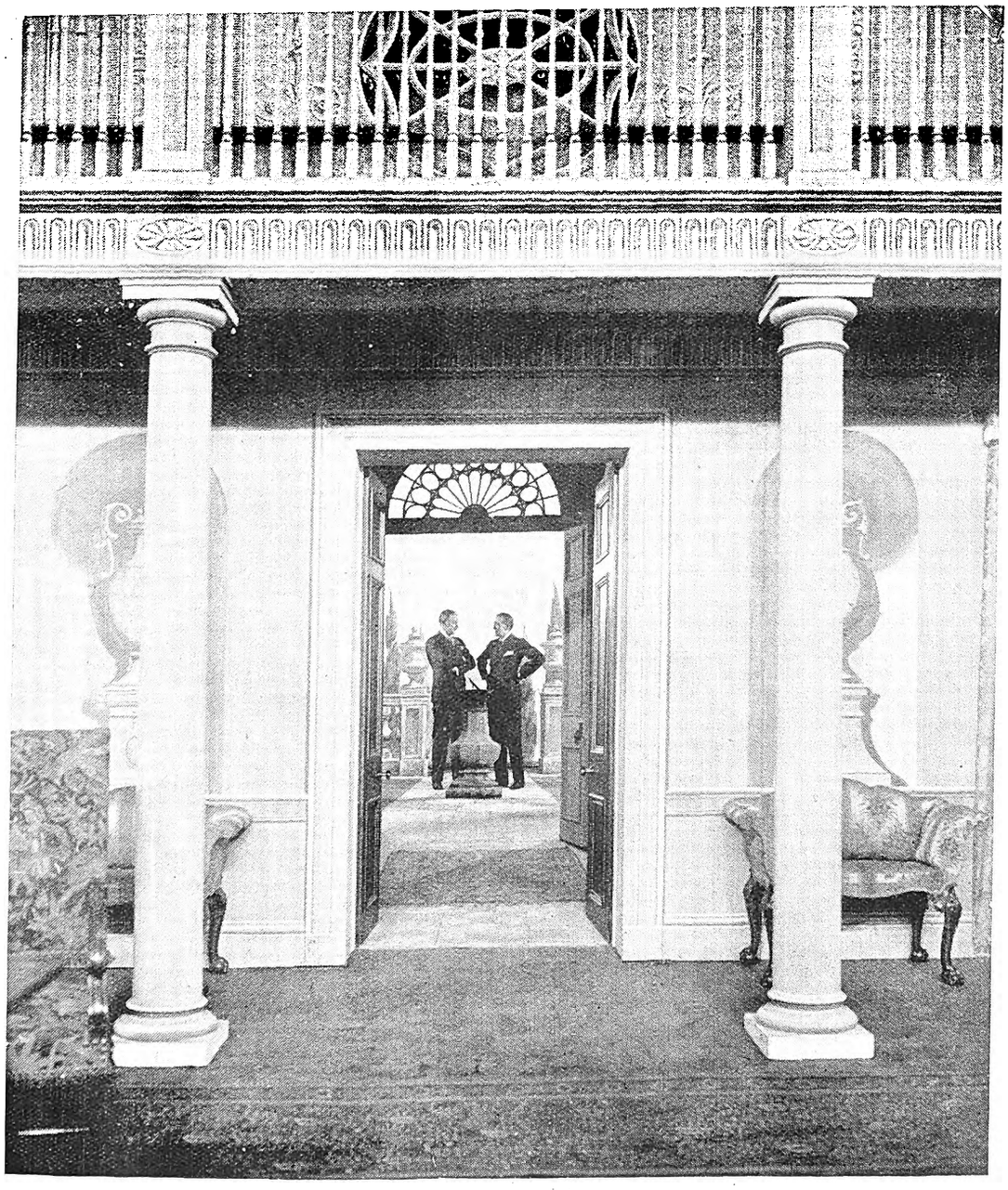
Talking of Miss Thorndike, "Dawn" has at last been released. The London County Council reversed the decision of the Film Censor, and at the Palladium it had its first performance. Many women wept, and men blew their noses with such vigour which denotes that they, too, would weep if the dignity of the male did not repudiate such weakness. The film is an excellent one, and there is no need here to tell over again that heroic story which has become world-famous. It is enough to say that Miss Thorndike, in the part of "Nurse Cavell," gave a most tender and heroic performance, and in the last scene rose to great heights of tragic power.

A new show is predicted for Drury Lane. "The Desert Song" has had a splendid run and will shortly give place to "The Show Boat," which is the third American musical play to be staged at Drury Lane in succession. This will be an enormous production as it will have no fewer than eighteen scenes, some of which will tax even the vast resources of the Drury Lane stage to the utmost. One scene will show the Show Boat travelling along the Mississippi River, and you know how much ingenuity it will take to make *that* scene effective.

Edith Day will again be the leading lady, with Marie Burke as a good second, and Mr. Cedric Hardwicke, an artist from the dramatic stage who has become well-known in many Shaw plays and recently appeared in "Back to Methuselah," will have an important part. The cast will include about 160 people, and it is thought that "The Show Boat" will create something of a record.

"Mary Dugan" still continues to thrill audiences. One has a cold, tickling feeling in the spine as one passes the Queen's Theatre, for it looks exactly like a Law Court, even on the outside. The word "Theatre" has been erased from every door and the word "Court" substituted. No photographs of the actors and actresses appear outside the theatre, as is usual in London productions, and altogether one feels that very important things are going on behind those forbidding doors.

This play will be produced in South Africa towards the end of the year when Miss Zena Dare, whose photograph you see here, will appear in the part of "Mary Dugan." She is at the moment at the Playhouse and having a triumphant success in "The Second Man."



This picture not only gives a good photograph of Sir Gerald du Maurier, who is seen at the right of the sundial, and Herbert Marshall, who is at the left, but it shows the exquisite care and precision with which Sir Gerald du Maurier mounts his productions. Notice the glimpse of garden behind the sundial and the perspective one gets through the two large pillars in the foreground. Here is a scenic artist as well as a great actor.

[Photo: Stage Photo Co.

MODERN PHOTOGRAPHY IS ARTISTIC—JANE PLOTZ, PHOTOGRAPHER.

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Ouida.

Laline.

Betty.

The Sherina Sisters are sailing shortly for South Africa.

A MUCH DISCUSSED PLAY.

"The Trial of Mary Dugan" in the Supreme Court, State of New York—otherwise known as the Queen's Theatre. Elwood F. Bostwick ("District Attorney"), Thomas E. Shea ("Judge Nash") and Genevieve Tobin ("Mary Dugan").

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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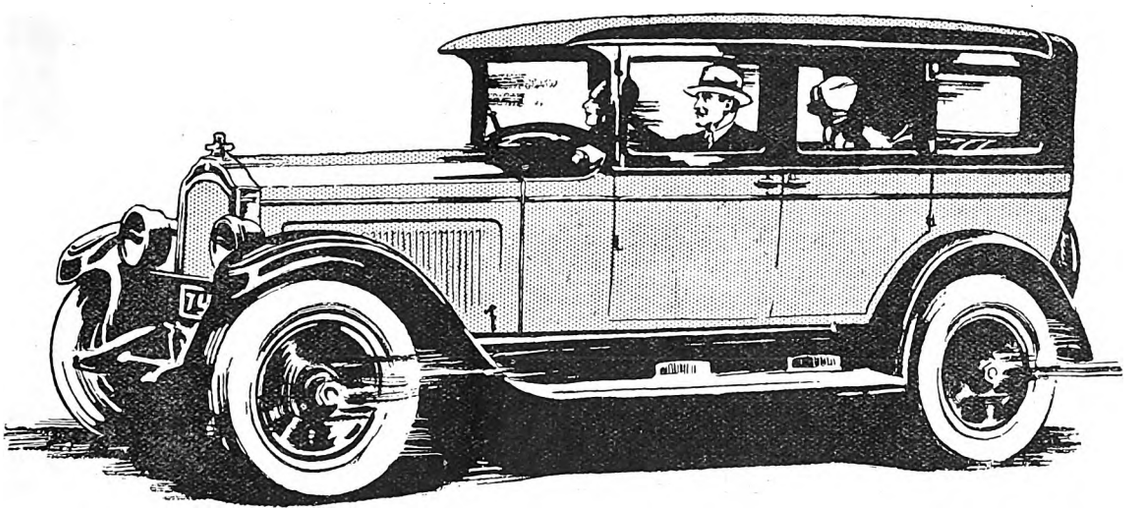
This transportation of Delight



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BARBETTE.

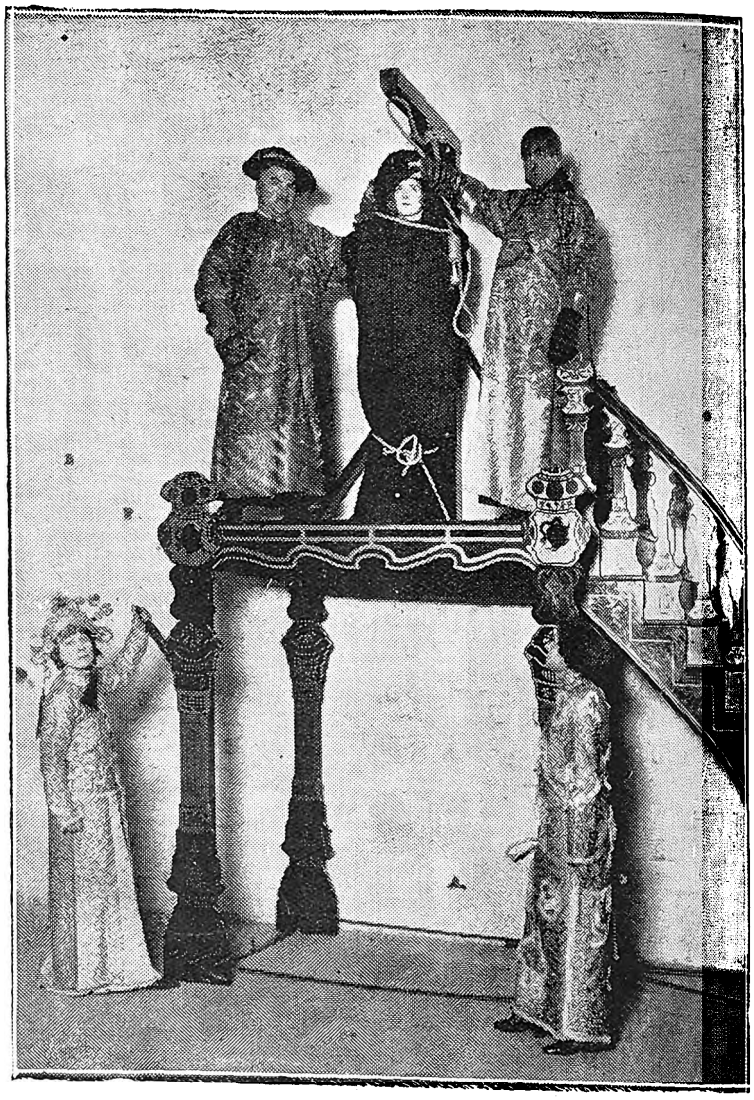
Somebody said to me, excitedly, after having made a visit to the London Coliseum:

"I say, have you seen Barbette?"

Had I seen Barbette? What a silly question. Do I not go to Paris at least twice a year, and is not Paris the place where Barbette is most often to be found? I am also a constant visitor to London music halls, so how is it possible that I could have missed seeing Barbette?

The first time I saw this artist, who is able to turn a trapeze and a pair of hanging rings and a slack wire into things of beauty, which, when one has seen Barbette perform upon them, become joys for ever, was when Barbette was appearing at the famous Cirque de Paris. In that huge place the twinkling limbs decked out in a glory of scarlet and silver, which could only have been achieved in Paris, seemed to belong to a creature of another world.

Sitting high up in one of the galleries, I saw Barbette as a glittering magician, whose proper element was the air and whose house was that bar of wood swung between two ropes and which is called a trapeze. Perhaps it was the great space which lay between us which gave Barbette's act, for me at any rate, an air of delightful unreality. It seemed as if I had suddenly roamed into an Arabian Nights fairy tale and were watching the feats only possible to the magicians that haunt those enchanting pages. I fancy some French children who sat near me had the same feeling and, indeed, perhaps everybody in the circus had it, too.



One of the marvellous tricks of Carter the Great.

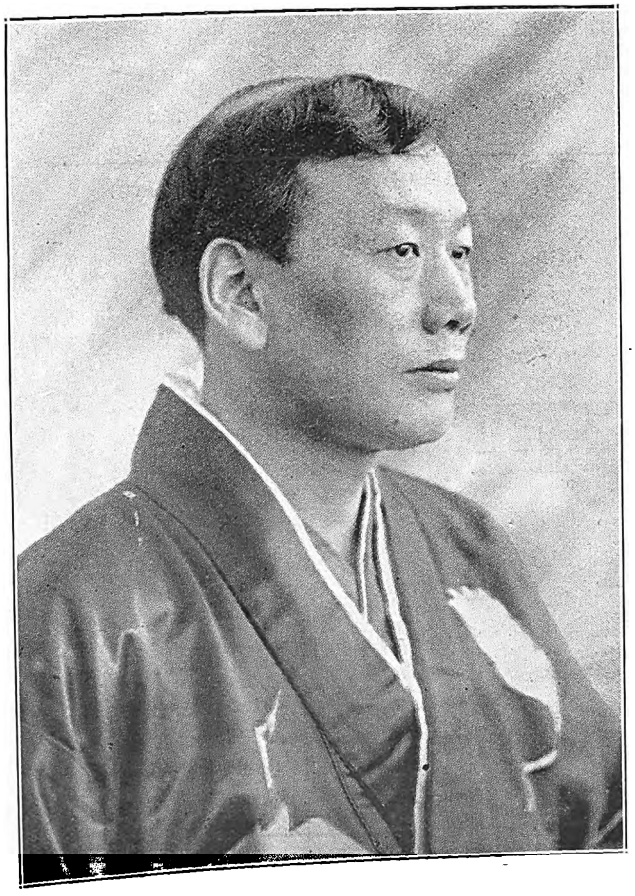
It was some months later that I saw Barbette at the London Coliseum. There I was able to have a closer glimpse of the gorgeous trappings of the act, the scarlet and silver peacock robes worn by the acrobat, the rich glittering of the jewelled head-dress. I was able, too, to see more clearly how the magical feats were performed. Not that anybody who is not an artist in acrobatics could possibly realise the full extent of Barbette's gymnastic capacity. But I did see how it was that in the Paris circus Barbette gave me that fairy tale feeling.

There is about this artist's work something entirely different from that of any other gymnast. Everything is done with such a smoothness, and the most terrifying feats performed as casually as though they were every day things.

There is one moment when Barbette swings out over the audience on the hanging rings and, with a quick movement flings away one ring and remains hanging by a slender foot to the other. A ring one inch in diameter is, you will admit, a very slender anchor to the earth. Is it any wonder that women cry out and men stiffen in their seats when this feat is performed? Everybody has one fearful, delicious moment when they fear that Barbette will lose hold upon even that slender anchor.

Not a bit of it! I have told you that Barbette is a great artist—I could more truthfully say genius, and genius, as everybody knows, is, among other things, an infinite capacity for taking pains. Therefore, Barbette knows exactly how far it is possible to go without turning our pleasurable terror into real fear and without endangering the safety of that flying, swinging creature who is Barbette.

Scarlet and silver—a lovely mixture. Scarlet, silver and Barbette is a mixture that is even lovelier.



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Haig and Escoe are on their way to Africa.

A PORTRAIT OF DISTINCTION IS ONE MADE BY JANE PLOTZ.

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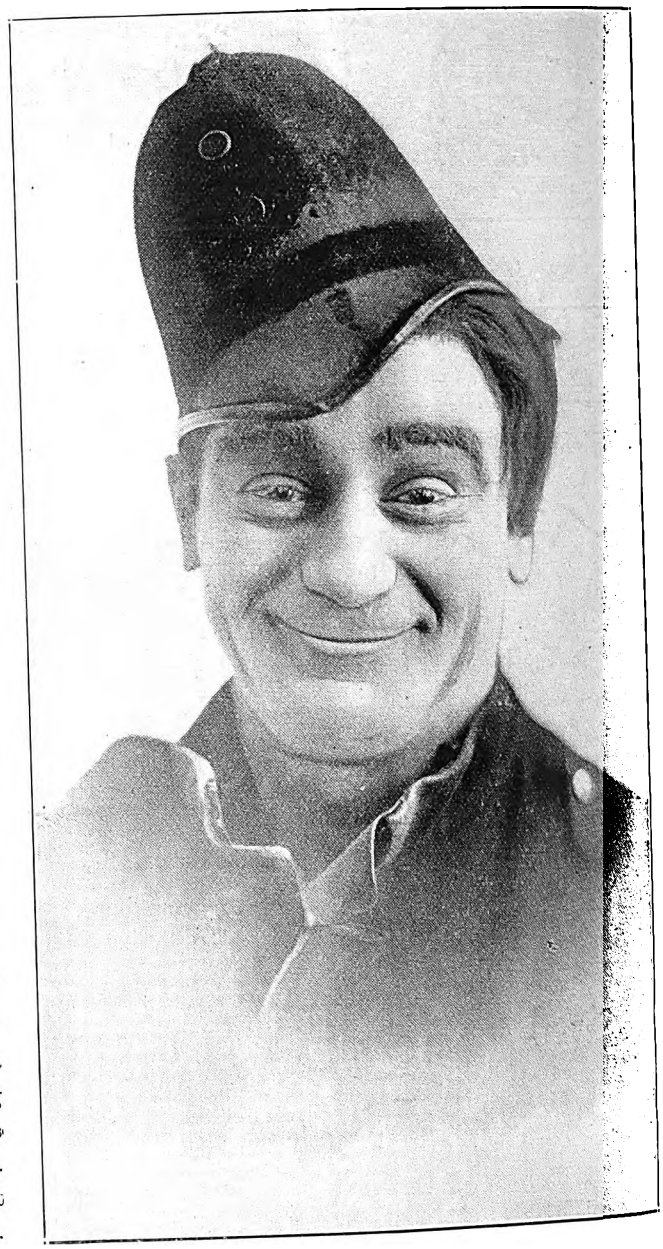
Leslie Faber as "Chatrand the Great" in the London production of "The Spider."
[*Reproduced by special permission of "Theatre World" (England).*



Alf. Thomas.

Alf Thomas is a comedian of great merit, and he has a voice which, when he sings ballads, is capable of charming the stoniest heart. Usually, comedians have to make do with a mere apology for a voice. Not so with Alf Thomas. His voice would have enabled him to become an excellent ballad entertainer had he not chosen the rôle of comedian. This artist is making his first trip to South Africa and appears at the Criterion, Durban, on May 21st.

Bobby Howes enjoys himself with the dancers in "The Yellow Mask."
[*Photo: Stage Photo Co.*
[*Reproduced by special permission of "Theatre World" (England).*

A CHARMING GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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Ken Maynard, the daredevil cowboy, caught by the camera in one of his exceptional stunts.

Next Week's Calls.

'ROVISIONAL TOUR LIST, WEEK COMMENCING MAY 21ST, 1928.

ivoli, Capetown.—(Opening Wednesday, May 23rd) A. C. Astor, Kathleen Lafla, Neer and Delar, Norris Girls and Max, Flying Potters, Vine and Carr, Toots and Partner.

mpire, Johannesburg.—Revue. Seventh week.

rpheum, Johannesburg.—Beryl Beresford and Leslie Hinton, Les Omero.

rand, Pretoria.—Larry Kemble, Lena Lloyd.

iterion, Benoni.—Fields and Rossini, Rene and Brian Croft.

nko, Maritzburg.—Skeets Martin, Ellis Drake and Jack Fraser.

Criterion, Durban.—Ann Suter, Alf Thomas, Con Kenna and Pilot.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Samehtini Trio, Sylvestre and Assistant.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) Samehtini Trio, Sylvestre and Assistant.

Apollo, Germiston.—Hart, Pender and O'Neill, Bromley Carter.

Palace, Bulawayo.—(Opening Monday, May 21st) Rich and Adair, McLaughlin Sisters, Marie Lawton.

His Majesty's Theatre, Johannesburg.—Sybil Thorndike and Co.

Opera House, Capetown.—Harry Green and company.

City Hall, East London.—(May 25th) Phyllis Neilson Terry and company.

Opera House, Port Elizabeth.—Carter the Great.

JANE PLOTZ'S STUDIOS IN THRUPP'S BUILDINGS, PRITCHARD STREET.

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On With The Dance.

The organiser of a big charity dance has written to ask me whether she should provide programmes.

"In the old days," she says, "a dance without a programme on which to mark down the various dances you had booked would have been unthinkable, but, as far as I can see, the dancers of to-day ignore programmes even when they are provided, and in some cases I have been told that there is an actual dislike for programmes to be distributed at all. Though, to my mind, a programmless dance is all wrong, I know what is the real feeling of the majority of present-day dancers, as, of course, I want my dance to be a success."

A delightful dance gown.

My correspondent can comfort herself with the knowledge that she is not by any means alone in her doubt. In act, it is safe to say that ninety per cent. of dance rganisers to-day are perturbed by the same question as to whether or not they should provide the dancers at their unctions with programmes. Even the ballroom section of he South African Dancing Teachers' Association had a ong and earnest discussion before they could come to a conlusion as to whether or not programmes should be provided or the dance they organised at the Wanderers some little me ago. And if a body of dancing teachers, who are in onstant touch with the likes and dislikes of modern dancers, ave difficulty in making up their minds on this subject, ne ordinary dance organiser can take comfort in her ifficulty.

The whole question, of course, more or less hinges on ne one-partner system, for it is the custom of sticking eligiously to one partner throughout the whole evening that as been largely responsible for the falling into disfavour of e custom of having programmes at dances. If a man is ancing the whole evening with one particular girl, he aturally does not need a programme. Further than that, e probably actually dislikes having one, for he fears that me one else, on the strength of having a programme, may me up and try to book a dance with his partner.

And even where the dancers do not intend to stick rigorously to the one-partner system, a programme is often considered unnecessary; this is when a number of dancers go in a party, intending to interchange with one another. Usually such a party consists only of six or eight dancers, and in such a case a programme is unnecessary, as they can well remember when they are dancing with any particular partner. And in the case of a small party, too, the programme is sometimes resented, as it gives "outsiders" an opportunity of asking one of the girls in the party for a dance.

At the same time I feel that there are quite a large number of dancers who thoroughly approve of having programmes, and, in view of the reaction that is undoubtedly setting in against the one-partner system, the number is bound, I think, to grow. Many dancers would welcome a return to the old custom of booking-up dances with various partners, and at several dances which I have recently attended I have noticed that where programmes were provided and men asked different girls in the room for dances and booked them up on their programmes, there was an air of jollity and enjoyment that is often lacking at dances where dancers only take the floor with their own particular partner.

I feel that we could well do with a lot more variety in the matter of dance partners, and the programme idea is certainly a help towards this end. It is interesting to note that in the case of the dance organised by the ballroom section of the South African Dancing Teachers' Association, which I mentioned a little earlier in this article, it was

Edith Price sails this week for South Africa.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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decided to issue dance programmes, and this proved highly successful.

In any case, it seems to me that it is better at a public dance to have dance programmes for the use of those who want them than to dispense with programmes altogether. After all, those who do not believe in the programme idea have no need to use one if they do not wish to, while that large and growing section of the dancing public who approve of programmes will be provided for.

Here are a few more good dance records issued by Columbia: "Is She My Girl Friend?" played by the Piccadilly Revels Band, directed by Roy Starita (No. 4640), is a quickstep foxtrot with a most catchy refrain, which is well rendered in a vocal chorus. On the reverse is a tuneful foxtrot called "Persian Rosebud," a rhythmic and captivating number.

In "Swamp Blues" we have a return to the old type of "harmonious discord" blues' music, and it is an interesting change from the ordinary modern blues' music. There is, it seems, a tendency in the newer blues' tunes towards this "discord," and it is pleasing in it's newness after being in disuse for so long. "Swamp Blues (No. 4708) is a good number to do the Yale to. On the reverse is a foxtrot recorded by the Californian Ramblers, "Pardon the Glove."

THE BALLROOM SHEIK.

—and her partner, Vine, are at the Tivoli, Capetown, before coming further north.

Marion Carr—

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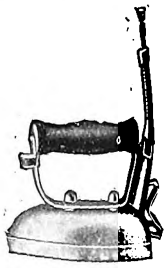

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The Frank-Hom.

Have you ever tried sitting on a chair, folding your feet behind your head and balancing a friend upon those folded feet?

No?

I thought not.

This is the kind of thing that very few of us would dare attempt with any hope of succeeding, and only those of us who have been trained from babyhood to strengthen and control our muscles could possibly succeed.

This feat which I have just mentioned is one which occurs in the act of a clever pair of gymnasts called The Frank-Hom, who, as their name informs you, hail not from England, but from the Continent.

This is not, however, the only remarkable feature of their act. They perform such an amazing number of lifts and tumbles that, watching them, one becomes inclined to wonder whether they can really be human. Are they not rather, one thinks, a pair of mechanical toys miraculously decked out in the human image that some magician has wound up in the wings with a key and then sent on to the stage to perform their clever feats?

But The Frank-Hom, in spite of our suspicions to the contrary, are actually a pair of human men who are performing on the stage for our edification and delight, and performing, mark you, with an elegance and grace that is unusual in an acrobatic act.

See them for yourselves, and I think you will agree with me.

Violet Vanbrugh.

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JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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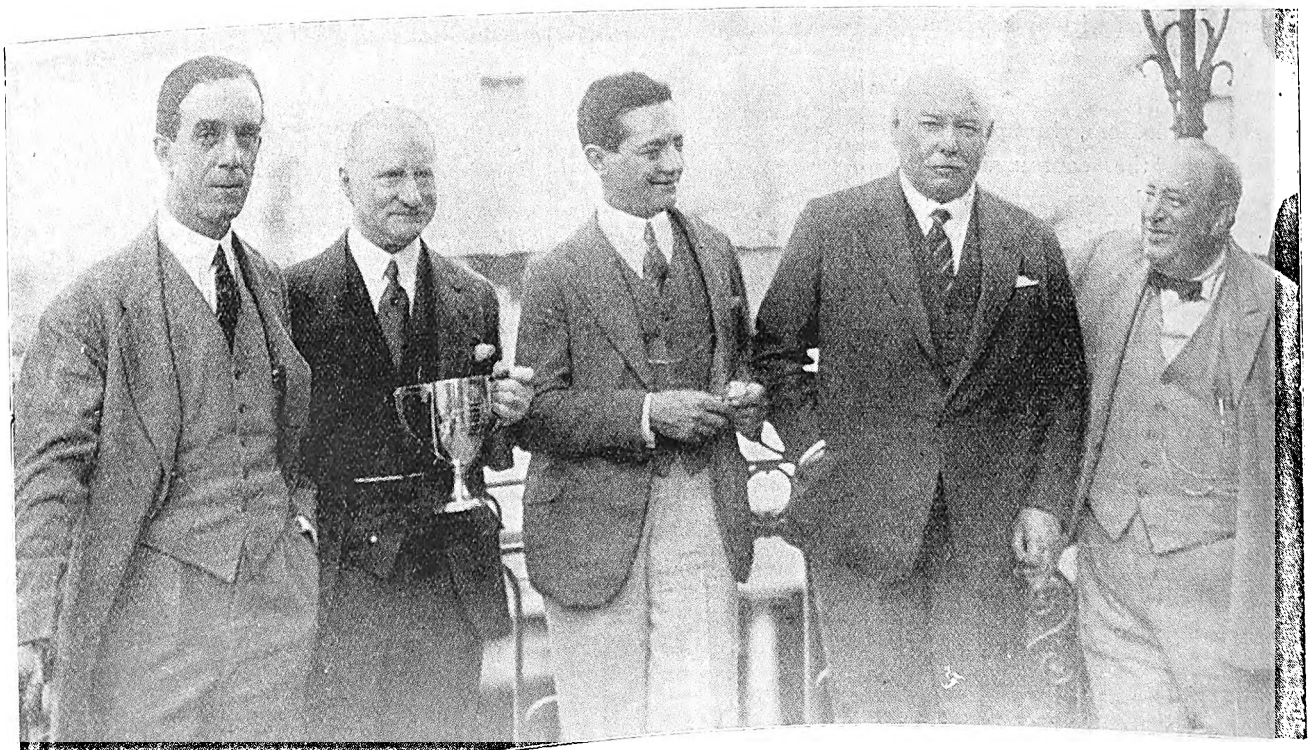
Some fair ladies in "Paint and Powder," coming to the Grand Bioscope, Capetown, on May 21st.



Left to right: Mr. Joseph Hislop (the famous tenor), Mr. Sam Alexander, Mr. Sciaretti, Sir William Dalrymple and Mr. J. Langley Levy.

[*Photo: Rand Daily Mail.*

Before Mr. Hislop's departure from Johannesburg, after his very successful South African season, he gave a t the Carlton Hotel, Johannesburg, at which he presented Mr. Alexander with the "Hospitality Champion- ressing his sincere appreciation of the great kindnesses he had received at his hands when he arrived a

LTS OF MODERN PHOTOGRAPHY MAKE AN APPOINTMENT WITH JANE PLOTZ

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The Mayoress of Capetown (Mrs. Reid), on the right, welcomes Sybil Thorndike on the mail boat at Capetown.

[Photo: Blyth Clayton.

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WIRELESS NEWS.

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All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, MAY 21, 1928.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Karel).**

4.0 p.m. daily, except Sunday: Women's Half Hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half Hour.

5.0 p.m., daily, except Wednesday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture) in English and Afrikaans.

6.30 p.m. daily, except Sunday: Close down.

Time Signal broadcast at **12.0 noon, 4 p.m., 7.0 p.m., 8 p.m.,** daily, except Sunday.

8.50 p.m., Tuesday and Wednesday: General News Service, broadcast by arrangement with the S.A. Press and Reuter's News Agency.

9.0 p.m., Monday, Thursday and Friday: General News Service.

8.0 p.m., Saturday: General News Service.

MONDAY, MAY 21st, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "The Bronze Horse" ... ... Auber.
"JB" Studio Orchestra.

7.10— 2. Songs:
Miss Marjorie H. McCall.

7.20— 3. Clarinet Solo:
Mr. G. Spencer.

7.25— 4. Selection: "The Dancing Mistress" ... ... Monckton.
"JB" Studio Orchestra.

7.40— 5. Bass:
(a) Will be announced.
(b) "Within these Sacred Bowers" ... ... Mozart.
Mr. R. Ellenberger.

7.50— 6. Jazz: **"JB" Studio Orchestra.**

7.58— 7. **Weather Forecast.**

8.0 — 8. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 9. Talk: "The Land of Rider Haggard," by **Mr. Eric Rosenthal.**

8.25—10. Waltz: "Blue Bells" ... ... Waldteufel.
"JB" Studio Orchestra.

8.35—11. Songs:
Miss Marjorie H. McCall.

8.45—12. Selection: "Mosaique" ... ... Gounod.
"JB" Studio Orchestra.

9.0 —13. **General News Service.**

9.5 —14. Bass:
(a) "Though Faithless Men" ... ... Halevy.
(b) "I will not Grieve" ... ... Schumann.
Mr. R. Ellenberger.

9.15—15. Jazz: **"JB" Studio Orchestra.**

9.25—16. Weekly Sports Talk: "Rugby Probabilities," by **Mr. W. D. Powell.**

9.40— **Miscellaneous Programme.**

10.30—Close down.

TUESDAY, MAY 22nd, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Raymond" ... ... Thomas.
"JB" Studio Orchestra.

7.10— 2. Four Songs of Soho ... ... Drummond.
(a) "Berwick Market."
(b) "Bells of Soho."
(c) "In a Crowded Street."
(d) "The Singer."
Miss Lillian Abbott.

7.20— 3. Selection: "The Merry Widow" ... ... Lehar.
"JB" Studio Orchestra.

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7.35— 4. Bass:
(a) "The Windmill" ... ... Nelson.
(b) "Three for Jack" ... ... Squire.
Mr. A. W. Hutchings.

7.45— 5. Suite: "Orientale" ... ... Popy.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. **Talk.**

8.25— 9. Selection: "Dalibor" ... ... Smetana.
"JB" Studio Orchestra.

8.40—10. Contralto:
(a) "Little Lady of the Moon" ... ... Coates.
(b) "The Enchantress" ... ... Hatton.
(c) "Mifanwy" ... ... Forster.
Miss Lillian Abbott.

8.50—11. Jazz: **"JB" Studio Orchestra.**

8.55—12. **General News Service.**

RELAYED TO DURBAN:

9.0—10.0. **"Mr. Bok's Hour of Shine and Sunshine. A Specially Selected Programme to Celebrate the Arrival of Mr. Bok in the Transvaal."**

9.0 —13. Waltz: "Tesora Mio" ... ... Becucci.
"JB" Studio Orchestra.

9.10—14. **Vaudeville Act,** relayed from Orpheum Theatre.

9.25—15. Bass:
(a) "The Boatswain's Story" ... ... Molloy.
(b) "The Song of Hybrias the Cretan" ... ... Elliott.
Mr. A. W. Hutchings.

9.35—16. Item by **Mr. Lago Clifford.**

9.45— **Miscellaneous Programme.**

10.30—Close down.

WEDNESDAY. MAY 23rd, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Romantique" ... ... Keler Bela.
"JB" Studio Orchestra.

7.10— 2. Banjo Solos:
(a) "A Darkey's Romance."
(b) "The Drum Major March."
(c) "Listen to this."
Mr. J. M. Martin.

7.20— 3. Selection: "Manon Lescaut" ... ... Puccini.
"JB" Studio Orchestra.

7.35— 4. Soprano:
(a) "Happy Song" ... ... Del Riego.
(b) "I hid my Love" ... ... d'Hardelot.
Miss Edna Lee.

7.45— 5. Suite: "Hiawatha" ... ... Coleridge Taylor.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. "Die Nuwe Motorkar," 'n humoristiese verhaal, vertel deur skrywer, **Mnr. B. Northling Swemmer, M.I.S.A.**

8.25— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Banjo Solos:
(a) "Creole Belles."
(b) "Rastus' Honeymoon."
(c) "White Coons Polka March."
Mr. J. M. Martin.

8.45—11. Selection: "The Chocolate Soldier" ... ... Strauss.
"JB" Studio Orchestra.

8.55—12. **General News Service.**

RELAYED TO DURBAN:

9.0 —13. Jazz: **"JB" Studio Orchestra.**

9.10—14. Soprano:
(a) "I Wonder if Love is a Dream" ... ... Forster.
(b) "Little Grey Home in the West" ... ... Lohr.
(c) "When the Birds go North" ... ... Willeby.
Miss Edna Lee.

9.20—15. **Vaudeville Act,** relayed from Orpheum Theatre.

9.35—16. Talk on "Auto-Suggestion," by **Mr. M. Y. Jackson.**

9.50— **Miscellaneous Programme.**

10.30—Close down.

THURSDAY, MAY 24th, 1928.

EMPIRE DAY.

7.0—EVENING PROGRAMME.

7.0 — 1. **Music by "JB" Studio Orchestra.**

7.30— 2. GRAND EMPIRE DAY PROGRAMME.
Arranged by the **Sons of England,** in conjunction with the **Caledonian Society,** the **Transvaal Irish Association** and the **Witwatersrand Cambrian Society.**

10.0 — **Miscellaneous Programme.**

10.30—Close down.

FRIDAY, MAY 25th, 1928.

6.45 p.m. Weekly Agricultural Talk (arranged by the Department of Agriculture): "Diseases Transmissible from Animals to Man," by **Dr. Viljoen,** Deputy Director of Veterinary Services.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "French Comedy" ... ... Keler Bela.
"JB" Studio Orchestra.

7.10— 2. Contralto:
(a) "Ring Bells, Ring" ... ... ———
(b) "I Dream that I Hear you Singing" ... Marshall.
(c) "O Flower of all the World" .. Woodforde-Finden.
Miss Peggy Ross.

7.20— 3. Selection: "Robert the Devil" ... ... Meyerbeer.
"JB" Studio Orchestra.

7.35— 4. Tenor:
Mr. Leslie McCallum.

7.45— 5. Suite: "Coppelia" ... ... Delibes.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra.** relayed from Bijou Theatre.

8.10— 8. Monthly Talk on Eugenics (arranged by the Pretoria Eugenic Society): "White and Black in South Africa," by **Dr. A. J. T. Janse** (relayed from Pretoria).

8.25— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Contralto:
(a) "Deep in my Heart" ... ... Stephenson.
(b) "Keep on Hopin'" ... ... Maxwell.
(c) "In Sweet September" ... ... Hope Temple.
Miss Peggy Ross.

8.45—11. Selection: "A Musical Jig-Saw" ... ... Ashton.
"JB" Studio Orchestra.

9.0 —12. **General News Service.**

9.5 —13. Tenor:
Mr. Leslie McCallum.

9.15—14. Jazz: **"JB" Studio Orchestra.**

9.25—15. Monthly Talk on Jewish Topics: "Ancient and Modern Hebrew Music," by **Mr. J. Kalusky.**

9.40— **Miscellaneous Programme.**

10.30—Close down.

SATURDAY, MAY 26th, 1928

7.0—EVENING PROGRAMME.

7.0 —1. Dinner Music by **"JB" Studio Orchestra.**

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8.0 —2. **Weather Forecast. General News Service.**

3. **Radio Auction Bridge.**

11.45 p.m.—Close down.

Between 9.0 and 10.0 p.m. the Programme will be relayed to Durban.

SUNDAY, MAY 27th, 1928.

3.30 p.m. **Gramophone Recital.**

5.0 p.m.—Close down.

7.30 p.m. Relay of Service from **Christ Church.**

EVENING PROGRAMME.

8.45—1. Overture: "Giovanna d'Arco" ... ... Verdi.

"JB" Studio Orchestra.

8.55—2. Baritone:

(a) "It is Enough" ("Elijah") ... ... Mendelssohn.

(b) "Passing by" ... ... Purcell.

Mr. Walter Rees.

9.5 —3. Selection: "Carmen" ... ... Bizet.

"JB" Studio Orchestra.

9.20—4. Trumpet Solo: "Kathleen Mavourneen" ... ... Crouch.

Mr. T. Jones.

9.25—5. Rhapsody: "Slavonic" ... ... Friedemann.

"JB" Studio Orchestra.

9.35—6. Baritone:

(a) "Lead, Kindly Light" ... ... Pugh Evans.

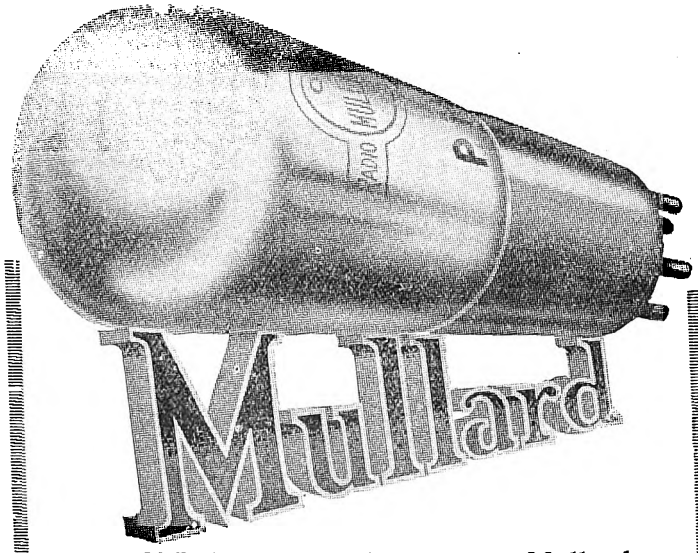
(b) "She is Far from the Land" (by request)...Lambert.

Mr. Walter Rees.

9.45—7. Selection: "Madame Butterfly" ... ... Puccini.

"JB" Studio Orchestra.

10.0—Close down.



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Durban Programme.

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Announcer ... ... Mr. G. R. MONTFORD.

Studio 'Phone Number, Central 2928.

A "Tuning Note" is transmitted one minute before all Sessions.

MONDAY, MAY 21st 1928.

12.30 **Lunch Hour Session:—**

Pianoforte: "Compositions by Coleridge-Taylor."

Elvia Rayner.

Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A Chat with **Aunt Janet** of the Library. Piano Solos by **Uncle Fred** and Songs by **Aunt Isobel.** A News Bulletin and Birthday Greetings.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in Afrikaans).

Dinner Hour Session: Recital of "Polydor" Records (supplied by Messrs. P. E. Cooke & Co., of West Street).

7.30 **The Wireless Orchestra:—**

"Czardas No. 2" ... ... Michaelis.

Airs from "Rienzi" ... ... Wagner.

Overture: "The Bohemian Girl" ... ... Balfe.

Valse: "Barcarolle" ... ... Fetras.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 **Talk, No. 3, on "Hygiene,"** by **Dr. G. H. Gunn,** Assistant Medical Officer of Health.

"A POPULAR EVENING."

8.25 March: "Off we Go" ... ... Baynes.

Fantasia: "Merry England" ... ... German.

The Wireless Orchestra.

8.35 Soprano:—

(a) "One Flower grows alone in your Garden" ("Desert Song") ... ... Romberg.

(b) "Indian Love Call" ("Rose Marie") ... ... Friml.

Miss Esther Epstein.

8.45 **General and Local News.**

8.55 A Selection of "Scotch Airs" ... ... Myddleton.

The Wireless Orchestra.

9.5 Viola: **Mr. A. McLoughlin.**

9.10 Baritone:—

(a) "King Charles" ... ... M. V. White.

(b) "I heard you go By" ... ... Daniel Wood.

Mr. Jack Wade.

9.20 Pizzicati: "The Serenaders" ... ... Langey.

"Two Hungarian Dances" ... ... Brahms.

The Wireless Orchestra.

9.30 'Cello: "Andantino" ("Song of the Soul") ... ... Lemare.

W. H. Squire.

9.34 Soprano:—

(a) "Love Sends a Little Gift of Roses" ... Openshaw.

(b) "My Hero" ("Chocolate Soldier") ... Oscar Straus.

Miss Esther Epstein.

9.44 Pianoforte: "Thistle" ... ... Robert Oehme.

Miss Elvia Rayner.

9.48 Baritone:—

(a) "The Bandolero" ... ... Leslie Stuart.

(b) "To a Miniature" ... ... May Brahe.

Mr. Jack Wade.

9.58 **Jazz Item.**

10.0 Close down.

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TUESDAY, MAY 22nd, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Rose Softly Blooming" ... ... Spohr.

(b) "I love the Moon" ... ... Paul Rubens.

Miss Elsie Mason.

Tenor:

(a) "Two Eyes of Grey" ... ... Daisy McGoech.

(b) "Until" ... ... Sanderson.

Mr. Dirk Brockhoven.

The "Pruchner" Player Piano.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

Light Music.

5.0 **Children's Corner:** A Concert by Wireless Cousins. Come and join us. The more the merrier.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:—**

Special Request Gramophone Records.

Bass:

(a) "Beneath thy Window" ... ... Da Capua.

(b) "Invictus" ... ... Bruno Hahn.

Mr. Reginald Brown.

7.50 **Excerpts from "A London Letter"** (with acknowledgements to "Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 Bass:—

(a) "The Two Grenadiers" ... ... Schumann.

(b) "Absent" ... ... Metcalf.

Mr. Reginald Brown.

8.20 **A Play in One Act:** "The Marriage will not take Place," by **Alfred Sutro.** Played by the **A.B.C. Dramatic Company.**

Characters: "Sir Henry Parker, Bart.," Mr. J. Bennett-Mumford; "Simon Free, K.C., M.P.," Mr. G. R. Montford; "Charlotte Bell" ("Charlie"), Miss Isobel Niven; "Foot Maid," Miss Elvia Rayner.

Mind Picture: "Sir Henry Parker's" study on the first floor of a large house in a fashionable West End square. The room is a handsome one, and an attempt has evidently been made to invest it with an atmosphere of some austerity. On the walls are photographs of bridges, railways, great buildings and the like; on the low bookshelves, which run round the sides, are busts of snub-nosed Roman emperors. There is a door in the centre at back, opening on to the corridor, and another at left, leading to an outer room. An oblong table, "Sir Henry's," is in the centre, set a little to the right; on three sides of it are chairs, magnificent, high-backed, all of stamped leather. The table is covered with documents, pamphlets and books, all very neatly arranged; set very prominently is an enlarged photograph of a young man in R.F.C. uniform. A long, low sofa, set a little askew, is on a line with the table, and has a chair on each side of it.

As the curtain rises, "Sir Henry," a tall, florid, red-faced man of fifty, is pacing nervously to and fro, looking at his watch and cursing under his breath. The door at back opens, and a foot-girl, a tall maiden with slightly powdered hair wearing a green coat, with a green striped waistcoat, a white tie and frogged shoulders, a long skirt and shoes with silver buckles, ushers in "Mr. Free," whom she announces; she goes, closing the door. "Mr. Free" is a handsome man, a year or two younger than "Sir Henry"; the regular barrister face, clean cut, with fine lines and a firm, strong mouth; he is the possessor of a beautiful voice, with profound, bell-like cadences.

The rise and fall of the curtain is denoted by the ringing of a bell.

8.40 Contralto:—

(a) "Thank God for a Garden" ... ... Del Riego.

(b) "All joy be Thine" ... ... Sanderson.

Mrs. Elizabeth Penney.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, MAY 23rd, 1928.

12.30 **Lunch Hour Session:—**

Soprano: **Mrs. Norah Shaw.**

Pianoforte: "Compositions by Chopin." **Elvia Rayner.**

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

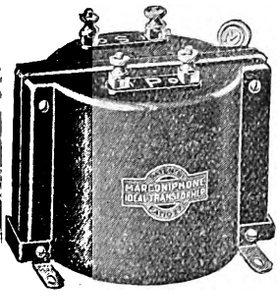
4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital of Brunswick Records (supplied by Messrs. Brunswick (S.A.), Ltd., of West Street).



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7.13 Mezzo:—

(a) "The Worker" ... ... Gounod.

(b) "The Street of Quiet Windows" ... ... Baynton-Power.

Madame Gertrude Fouche.

7.31 **Literary Causerie, by "Bookworm."**

7.50 Mezzo:—

(a) "Hush me O Sorrow" ... ... Lord Henry Somerset.

(b) "Reconciliation" ... ... Del Riego.

Madame Gertrude Fouche.

8.0 **Time Signal.**

8.1 Tenor: "Shepherds Gay" ("Russet and Gold") ... Sanderson.

Walter Glynne.

8.5 **Listen and Laugh.**

8.10 **A Feminine Invasion.** Forty minutes with the

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8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, MAY 24th, 1928.

"Empire Day."

11.15 **Morning Concert:** Light Music.

11.45 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

12.15 **Light Music.**

12.30 Close down.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

Selection: "Gypsy Love" ... ... Lehar.
Entracte: "Phul Nana" ... ... Cheyne.
Descriptive: "Forge in the Forest" ... ... Michaelis.
Overture: "Fra Diavolo" ... ... Auber.
Piccolo Solo: "The Comet" ... ... Brewer.

Mr. C. Horne.

Valse: "Acceleration" ... ... Strauss.
Selection: "The Girl in the Train" ... ... Fall.

4.30 **Children's Corner:** Some Patriotic Songs and Stories.

5.15 Close down.

7.15 **Reports** (if any).

7.20 **Agricultural Talk** (in English).

7.30 **Dinner Hour Session:** "Famous Artistes." Recital of "His Master's Voice Records (supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**

"His Master's Voice" Records (Continued).

"HOLIDAY PROGRAMME."

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

Overture: "Private Ortheris" ... ... Ansell.
Valse: "Tojours Fidele" ... ... Waldteufel.
Tenor: "Take a pair of Sparkling Eyes" ... ... Sullivan.

Mr. Rene de la Rue.

Selection: "Il Travatore" ... ... Verdi.

8.50 **General and Local News.**

Suite: "Egyptienne Ballet."
Tenor: "Mountain Lovers" ... ... Squire.

Mr. Rene de la Rue.

"A Selection of Scotch Airs" ... ... Myddleton.

Studio.

9.30 Violin Concerto: (Brahms, Op. 77.) First Movement, "Allegro non Troppo." **Fritz Kreisler and the Berlin State Opera Orchestra,** conducted by **Dr. Leo. Blech.**

9.40 Contralto:—

(a) "Softly Awakes my Heart" ("Samson and Delilah") —Saint Saens.

(b) "A Memory" ... ... Goring Thomas.

Miss Dorothy Sieverdink.

9.50 Violin Concerto: (Brahms, Op. 77.) Third Movement, "Allegro giocoso, ma non troppo vivace." **Fritz Kreisler and the Berlin State Opera Orchestra.**

One of Brahms' most intimate friends was the great violinst Joachim. This violin concerto, the only one Brahms ever wrote, was dedicated to him, and Joachim, besides taking a great interest in its composition and advising about some parts of fiddle writing, himself wrote the cadenzas for it. Early violin concertos were not much more than a means of display for the soloist. In this of Brahms', the violinist is a partner with the orchestra, bound up in the bundle of its life; there is a perfect balance between the works of the two, and each contributes equally to the building up of the structure.

There are three movements; a fully developed, quick one, a serene, slow one and an energetic finale, in which we find some gay Hungarian colour.

10.0 Close down.

FRIDAY, MAY 25th, 1928.

12.30 **Lunch Hour Session:** The Studio Orchestra:—

Pot Pourri: "Zig Zag" ... ... Stamper.
Suite: "A Day in Naples" ... ... Byng.
"Minuet in A" ... ... Boccherini.
"A La Gavotte" ... ... Hans Sitt.
Selection: "Rose Marie" ... ... Friml.
Piano: "Whispering of the Flowers" ... ... Blon.

Mr. Edgar Heap.

Clarinet: "Romance" ... ... Lazarus.

Mr. T. J. Stabbins.

Piccolo: "The Swallows" ... ... Le Thiere.

Mr. Cecil Horne.

"Traumerei," for strings ... ... Schumann.
Valse: "Rouge et Noir" ... ... Rondelle.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A Chat with **Aunt Isobel,** "Some of the familiar things we see about us." Piano Solos by **Uncle Fred,** Songs by **Uncle Jack.** A Short News Bulletin and Birthday Greetings.

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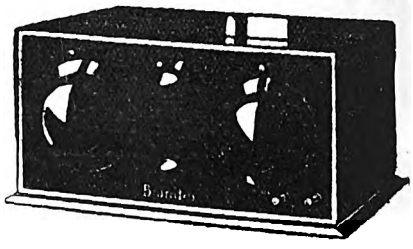

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5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Light Music.**
7.13 **Sports Talk,** by **"Natalian."**
7.30 **Dinner Hour Session:** The Studio Orchestra:—
March: "Liberty Bell" ... ... Sousa.
Selection: "Arlette" ... ... Novello.
Pizzicati: "Sorrento" ... ... Jaxone.
Waltz: "New Wine" ... ... Strauss.
Fox Trot: "Are you in Love" ... ... Arnold.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 "Habanera" ("Carmen") ... ... Bizet.
Maria Olczewska (Contralto) and the **Berlin State Opera Orchestra and Chorus,** conducted by **Dr. Leo. Blech.**
8.10 **Talk,** No. 2: Famous Watering Places and Spas. "English Watering Places" (continued). **Mr. C. R. Warriner.**
"STUDIO PROGRAMME."
8.25 Selection: "Lucia de Lammermoor" ... ... Donizetti.
The Studio Orchestra.
8.35 Soprano:—
(a) "Hindoo Song" ("Sadko") ... ... Rimsky-Korsakov.
(b) "O Lovely Night" ... ... Landon Ronald.
'Cello obligato by **Mr. Pledwell Wood.**
Miss Nellie Wheeler.
8.45 **General and Local News.**
8.55 "Wedding Dance" ("Rustic Suite") ... ... Goldmark.
"La Paloma" ... ... Yradier.
The Studio Orchestra.
9.5 Viola: **Mr. W. B. Carter.**
9.10 Tenor: **Signor Franco Coscia.**
9.20 Valse: "La Gitana" ... ... Bucalossi.
Morceau: "Cocheco" ... ... Reeves.
The Studio Orchestra.
9.30 **Banjo Item.**
9.34 Soprano:—
(a) "Down in the Forest" ... ... Landon Ronald.
(b) "By the Waters of Minnetonka" ... ... Lieurance.
'Cello obligato by **Mr. Pledwell Wood.**
Miss Nellie Wheeler.
9.44 Pianoforte: "The Prophet Bird" ... ... Schumann.
Miss Elvia Rayner.
9.48 Tenor: **Signor Franco Coscia.**
9.58 **Band Item.**
10.0 Close down.

SATURDAY, MAY 26th, 1928.

11.15 **Morning Concert:** The Studio Orchestra.
12.30 Close down.
7.15 **Reports:** Weather Report, Shipping Intelligence.
7.20 **Dinner Hour Session:** Recital of Columbia Records (supplied by Messrs. H. Polliack & Co., of West Street).
8.0 **Time Signal.**
Baritone: "Diane" ... ... Rapee and Pollock.
Melville Gideon.
Foxtrot: "Nothin'" ... ... Turk and Hardman.
Nat Shilkret and his Orchestra.
Tenor: "Bye, Bye, Pretty Baby" ... Gardniner and Hamilton.
Frank Crumit.
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "Stars and Stripes" ... ... Sousa.
Fantasia: "Old English Songs" ... ... Basquit.
Baritone: "Shepherd see they Horse's Foaming Mane" —Korbay.
Mr. Vernon Tunmer.
Waltz: "Big Ben" ... ... Maney.
8.50 **General and Local News and Sporting Results.**
9.0 **Relay from "JB."**
0.0 **Relay from Criterion Theatre.**
0.20 **Famous Dance Orchestras.** Groups of three dance numbers will be transmitted, interspersed with vocal and instrumental items.
1.0 Close down.

SUNDAY, MAY 27th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March: "El Capitan" ... ... Sousa.
Overture: "Ruy Blas" ... ... Mendelssohn.
Fantasia: "Samson and Delilah" ... ... Saint Saens.
Valse: "Saraspade" ... ... Partridge.
Cornet Solo: "I hear you Calling" ... ... Marshall.
Mr. A. W. Snell.
"Scenes Napolitaines" ... ... Massenet.
"Melody in F" ... ... Rubinstein.
4.30 **Children's Corner:** Corner conducted by **Aunt Isobel.**
5.15 Close down.
6.45 **Bells of St. Paul's.**
7.0 **Evening Service,** relayed from **St. Cyprian's Church.** Preacher, **Rev. Harry Gibbons, M.A.**
8.30 **"A Grand Popular Concert,"** relayed from the Durban Town Hall:—
Overture: "Phedre" ... ... Massenet.
Suite: "Four Ways" ... ... Eric Coates.
(a) "North March."
(b) "South Valse."
(c) "East Dance."
(d) "West Rhythm."
Mezzo Contralto: "Ombra mai fu—Largo" ... ... Handel.
Miss Minnie Rayner.
Selection: "The Desert Song" ... ... Romberg.
Solo 'Cello: "Berceouse de Joycelyn" ... ... Godard.
Mr. Pledwell Wood.
Pizzicati: "Loin du Bal" ... ... Gillet.
"The Dancing Doll" ... ... Poldini.
Mezzo Contralto: "Abide with Me" ... ... Liddle.
Miss Minnie Rayner.
Selection: "The Merry Widow" ... ... Lehar.
March: "Tannhauser" ... ... Wagner.
The Durban Municipal Orchestra, under the direction of **Mr. T. H. Huddle.**
10.0 Close down.

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March, 1928

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Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, MAY 21st, 1928.

LUNCH-HOUR SESSION.

12.45 "Dance of the Hours," from "La Gioconda" ... Ponchielli.

Court Symphony Orchestra.

Sea Chanties: (a) "We're all bound to go." (b) "Johnny, come down to Hilo." (c) "The Hog's Eye Man." **Raymond Sewell and Chorus.**

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Duet from "Barber of Seville": "Can it be?" ... ... Rossini.

Miriam Licette and Dennis Noble.

'Cello Solos:

(a) "Largo" ... ... Handel.

(b) "Danzas Espanolas" ... ... Granados.

Gaspar Cassado.

Songs:

(a) "The Grand Match" ... ... Stanford.

(b) "To my First Love" ... ... Lohr.

(c) "You'd better ask me" ... ... Lohr.

W. F. Watt.

Piano Solo: "Hungarian Rhapsody, No. 12" ... ... Liszt.

Wm. Murdoch.

Duets:

(a) "Must it be always?" ... ... Hilliam.

(b) "Little Betty Bouncer" ... ... Hilliam.

Flotsam and Jetsam.

Guitar Solos from "The Girl Friend": (a) "The Blue Room." (b) "Mountain Greenery." (c) "What's the use of Talking?" **Len Fillis.**

"Perpetuum Nobile" ... ... Weber.

"Valse Caprice" ... ... Rubinstein.

J. H. Squire Celeste Octet.

1.45 Close down.

AFTERNOON SESSION.

4.30 Selection: "The Belle of New York" ... ... Kerker.

Grenadier Guards Band.

Songs:

(a) "Voi lo sapete" ... ... Mascagni.

(b) "Vissi d'arte" ... ... Puccini.

Eva Turner.

Songs:

(a) "I'm a Roamer" ... ... Mendelssohn.

(b) "Vulcan's Song" ... ... ———

Robert Easton.

Selection: "Memories of Tchaikowsky." **J. H. Squire Celeste Octet.**

5.0 **Time Signal.**

Short Song Recital.

Children: "The Hall of Friendship and its Inmates." Music.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Merry Peasant" ... ... Fall.

Selection: "Haddon Hall" ... ... Sullivan.

Intermezzo: "Autumn Gold" ... ... Lohr.

Two Entractes ... ... Thomas.

Oriental Sketch: "Punka Wallah" ... ... Collins.

Ballet Music: "Rosamunde" ... ... Schubert.

7.45 **Weekly Talk to Farmers,** No. 11: "The Place of the Herbarium in Botanical Science," by **Dr. E. P. Phillips, M.A.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Record: "Die Fledermaus" ("The Bat") ... ... Strauss.

Johann Strauss and Symphony Orchestra.

8.15 **Naval Night.** H.M.S. Lowestoft" Concert Party. **"The Harlequinaders."** (By permission of Captain Cloete, R.N.):—

Opening Chorus: **"The Harlequinaders."**

Duet: "Talking to the Moon." **Downward and Lister.**

Chorus Song: "Losin' Susan." **Wickham, A.B.**

Humorous Song: "Buying a Stamp." **Dudley Williams.**

Concerted Item: "Ever so long ago." **"The Harlequinaders."**

Duet: "Sleepy Hollow Tune." **Downward and Lister.**

Monologue: "Mother Hubbard." **Dudley Williams.**

Chorus Song: "Toddle Along." **Wickham, A.B.**

Concerted Item: "Hallelujah!" **"The Harlequinaders."**

9.0 **News Service** (English).

9.5 **"The Pearls of Buddha."** (A Burlesque-Revue, à la Edgar Wallace.) By **Dudley Williams.**

Characters:

Osric ... ... Brennan, Ldg. Sig.

Larry (A Newsboy) ... ... Marine Williams.

Alf (a Burglar) ... ... Smith, Tel.

P.C. Dodds ... ... Wickham, A.B.

Vivian ... ... Dudley Williams.

Lady Daventry ... ... Gaffney, Stoker.

Sir Richard Belton (her friend) ... ... Downs, Tel.

Monsieur Leroy } Opera Singers { Downward, Tel.
Signor Torelli } { Lister, Ldg. Sig.

Sir Ronald Burton (Chief of Police) ... ... P.O. Winder.

So (a Chinese Nobleman) ... ... Coke, O.D.

Estelle (Lady Daventry's Maid) ... ... Jenkins, O.D.

Scene: A Coffee Stall in the streets of London, near Covent Garden.

Time: Midnight.

10.0 **News Service** (Afrikaans).

10.30 Close down.

TUESDAY, MAY 22nd, 1928.

LUNCH-HOUR SESSION.

12.45 'Cello Solos:

(a) "La Provenciale" ... ... Marais.

(b) "Sleepy Song" ... ... Jeanjean.

W. H. Squire.

"D'un pensieri," from "La Sonnambula" ... ... Bellini.

Sextette from "Lucia di Lammermoor" ... ... Donizetti.

Maria Gentile, Dino Borgioli, G. Vanelli, S. Baccaloni, G. Nessi, I. Mannarini and La Scala Chorus.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Violin Solo: "Caprice No. 24" ... ... Paganini.

Joseph Szigeti.

"With Verdure Clad," from "The Creation" ... ... Haydn.

Master John Bonner.

1.15 **Organ Recital by N. R. Ingleby, F.R.C.O.** Relayed from City Hall.

1.50 Close down.

Phone 100, Central. **P. O. Box 7191**

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AFTERNOON SESSION.

4.30 Selection: "Bacchanalia" ... ... Finck.

Hermann Finck and his Orchestra.

Part Songs:
(a) "Poor Old Joe" ... ... arr. Fletcher.
(b) "Hearts of Oak" ... ... Boyce.

Holme Valley Male Voice Choir.

Piano Solos:
(a) "Moment Musical" ... ... Schubert.
(b) "Tango" ... ... Albaniz.

Leff Pouishnoff.

Two Operatic Choruses:
(a) "Chorus of Gypsies," from "Traviata" ... ... Verdi.
(b) "Il bel Giovanetto," from "Mefistofde" ... ... Borto.

La Scala Chorus.

Overture: "Semiramide" ... ... Rossini.

B.B.C. Orchestra.

5.0 **Time Signal.**
Agtermiddag Onderwerpe: deur **Mej. Brewis.**
Kinderuur: deur **Tante Lue.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Bruderlein Fein" ... ... Fall.
"L'Hewre de l'Apertif and Mummers Dance" ... Coventry.
Overture: "Pax et Labor" ... ... Pares.
Selection: "Doris" ... ... Cellier.
"April Message" ... ... Ancliffe.
"Ballet Russe" ... ... Luigini.
7.45 **Records:—**
Songs:
(a) "Trees" ... ... Rasbach.
(b) "Deep River" ... ... arr. Burleigh.

Clara Butt.

Waltz: "Waltz Medley." **Debroy Somers Band.**

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:—
Chorus: "Humming Chorus" ("Madame Butterfly") —Puccini.

La Scala Chorus, of Milan.

'Cello: "Evening Song" ... ... Schumann.

Caspar Cassado.

8.15 **Orchestral Programme:—**
March: "Entry of the Gladiators" ... ... Fucik.
Selection: "Veronique" ... ... Messager.

Fletcher and Cartwright's Orchestra.

Songs:
(a) "Tommy, Lad" ... ... Margetson.
(b) "A Little Coon's Prayer" ... ... Barbara Hope.
(c) "Sonny, Boy" ... ... Eddie Stamper.

Norman Lister.

Violin Solo: **V. Latronico.**
Songs:
(a) "The Song is Ended" ... ... Berlin.
(b) "Charmaine" ... ... Pollack.

Stella Moller.

Selection: "Carmen" ... ... Bizet.
.0 **News Service** (English).
.5 Talk: "Poland during the War," by **Lt.-Col. Roinski.**
.20 'Cello Solos: **Bob Parker.**
Songs:
(a) "My Heart Stood Still" ... ... Rodgers.
(b) "Mother's Maxims" ... ... Pellissier.

Stella Moller.

(a) Reverie: "Illusion" ... ... Seide.
(b) "The Water Melon Fête" ... ... Thurban.

Fletcher and Cartwright's Orchestra.

'Cello Solos: **Bob Parker.**
Morceau: "Edera" ... ... Carosis.

Fletcher and Cartwright's Orchestra.

10.0 **News Service** (Afrikaans).
10.5 Songs:
(a) "Gypsy Dan" ... ... Russell.
(b) "Perhaps you'll think of me" ... ... Stone.

Norman Lister.

Dance Music by Fletcher and Cartwright's Orchestra.

10.30 Close down.

WEDNESDAY, MAY 23rd, 1928.

LUNCH-HOUR SESSION.

12.45 Symphonic Poem: "Danse Macabre" ... ... Saint Saens.
Violin Solos:
(a) "Tempo di Minuetto" ... ... Pugnani.
(b) "Hungarian Dance in F" ... ... Brahms.

Arthur Catterall.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
"Hungarian Rhapsody, No. 1" ... ... Liszt.

Squire Celeste Octet.

(a) "I wonder how I look when I'm asleep."
(b) "Oh, Baby, don't we get along"

Vaughan de Leath and Frank Harris.

(a) "A Trumpet Voluntary" for Brass and Organ" ... Purcell.
Solo Trumpet, **Alex. Harris**; Organist, **Harold Dawber.**
(b) "Solemn Melody," for Organ and Orchestra .... Davies.
Solo 'Cello, **Clyde Twelvetras**; Organist, **Harold Dawber.**

Sir Hamilton Harty and the Halle Orchestra.

(a) "Minuet" ... ... Scarperia.
(b) "Minuet" ... ... Boccherini.

St. James' String Sextet.

(a) "O, Loveliness Beyond Compare" (from "Magic Flute").
(b) "O, Voice of Magic Melody" (from "Magic Flute").

Heddle Nash.

Organ Solos:
(a) "Funeral March of a Marionette" ... ... Gounod.
(b) "Nola" ... ... Ardut.

Quentin M. McLean.

Selection of English Melodies: "The Rose" ... ... Myddleton.

Grenadier Guards Band.

1.45 Close down.

AFTERNOON SESSION.

4.30 Selection: "Princess Charming." **Palace Theatre Orchestra.**
(a) "Cavatina," from "Romeo et Juliette" ... ... Gounod.
(b) "Flower Song," from "Carmen" ... ... Bizet.

Georges Thiel.

Viola Solos:
(a) "Allegro Moderato" ... ... Schubert.
(b) "Andante" ... ... Schubert.

Lionel Tertis.

Selection: "Il Trovatore" ... ... Verdi.

New Queen's Hall Light Orchestra.

5.0 **Time Signal.**
Afternoon Topics: Radio Matters.
Teens:
"Trained by a task that's the biggest in history,
Who has a job for this Panama gang?" —Braley.
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Dans le Nuager" ... ... Waldteufel.
"Berceuse de Jocelyn" ... ... Godard.
Selection: "Waltz Dream" ... ... Strauss.
Song: "The Moon at the Full" ... ... Ronald.
'Cello Solo (selected).
"Three Famous Pictures" ... ... Wood.
"Egyptian Dance" ... ... Ansell.
7.45 **A Legal Lecture** (No. 6), by **Mr. A. Shacksnovis.**
8.0 **Time Signal. Weather Forecast. Market Report.**
Record: Organ: "Light Cavalry Overture" ... ... Suppe.

Quentin Maclean.

8.15 **Recital Programme:—**

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Songs:

(a) "Reuben Ranzo" ... ... Coates.
(b) "The Ould Side-car" ... ... Dix.
(c) "A Dream" ... ... Bartlett.
(d) "The Garden of your Heart" ... ... Dorel.

H. J. Brownlee.

8.30 Violin and Piano: "Sonato in A Major" ... ... Hasdyke.
1. Allegro. 2. Poco Adagio. 3. Presto. 4. Allegro Molto.

Jan Luyt and Peter Hasdyke.

Choir:

(a) "Primula" ... ... Stibbe.
(b) "Winter" ... ... Wierts.

Mrs. Jan Luyt's Choir.

9.0 **News Service** (English).

"The Melophone Wireless Competition." Prizes: **£15 15s.**

This Competition has been organised by Messrs. R. H. Morris, Ltd., to demonstrate the remarkable quality of the New Process Parlophone Records.

On Wednesday, May 23rd, at 9.5 p.m., the following records will be broadcast from the Capetown Broadcasting Station:—

(a) Fantasia: "Madame Butterfly" ... ... Puccini.

Edith Lorand Orchestra.

Parlophone Record No. E10652.

(b) "Serenade" ... ... Schubert.

Lotte Lehmann.

Parlophone Record No. R20050.

(c) Fantasia on "Faust," arranged for Three Pianos.

Kotangi Trio.

Parlophone Record No. E10677.

(d) Song: "The Two Grenadiers" ... ... Schumann.

Willy Fassander.

Parlophone Record No. E10668.

(e) "Violin Solo: "Old Folks at Home" ... arr. Kreisler.

Edith Lorand.

Parlophone Record No. E10667.

(f) Chorus from "Carmen" ... ... Bizet.

Orchestra and Chorus of the Opera Comique, Paris.

Parlophone Record No. E10684.

Having heard these Records, send in lists showing which you think the best, the second best, the third best, and so on to the sixth, to: **"Broadcasting," Radio House, Loop Street, Capetown,** before Wednesday, May 30th.

To the sender of the first hit opened which corresponds most nearly to the majority vote, Messrs. R. H. Morris ,Ltd., will award one of their famous Melophones, valued at £7 15s. This constitutes the First Prize.

The Second Prize consists of Parlophone Records to the value of £4 10s.

The Third Prize: Parlophone Records to the value of £2 10s.

The Fourth Prize: Parlophone Records to the value of £1.

In all cases successful Competitors will be allowed to choose their own Records from the stocks held by Messrs. R. H. Morris Ltd., at Kodak House, Adderley Street.

This Competition is open to the general public, so book that date to spend with your wireless friends:—May 23rd, at 9.5 p.m.

9.30 Talk on "Artificial Silk," by **Prof. Smeath Thomas,** of the Capetown University.

9.45 Songs:

(a) "A Birthday" ... ... Cowen.
(b) "O, Flower of all the World" ... ... ———
(c) "You" ... ... Crosse
(d) "Roberto oh tu che adora" ... ... Meyerburg.
(e) "I heard you go by" ... ... Wood.

Violet McCormick.

10.0 **News Service** (Afrikaans).
10.5 Item, if suitable, relayed from **Tivoli.**
10.30 Close down.

THURSDAY, MAY 24th, 1928.

Empire Day.

LUNCH-HOUR SESSION.

Records, and Organ Recital from St. George's Cathedral.

AFTERNOON SESSION.

(a) "Children's Overture" ... ... Quilter.
(b) Suite: "Peter Gynt" ... ... Grieg.

Children's Hour: "Stories and Music of the Empire."

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Betty" ... ... Rubens.
"To a Miniature" ... ... Brahe.
Selection: "The Girl in the Train" ... ... Fall.
"Czardas" ... ... Moretti.
"Two Irish Sketches" ... ... McDowell.

Piano Solo: Selected.
"Lettre de Manon" ... ... Gillet.

7.45 **Records:—**

Guitar: "What's the use of Talking?" **Len Fillis.**
Waltz: "Hush-a-bye" ... ... Morgan.

Albert Sandler Orchestra.

Duets:—

(a) "Must it be always so?" ... ... Hilliam.
(b) "Little Betty Bouncer."

Flotsam and Jetsam.

(Repeated by request.)

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

'Cello: "Papillon" ... ... Faure.

Squire.

March: "Pompente." **Grenadier Guards' Band.**

8.15 **Eisteddfod Prize Winners' Concert,** relayed from City Hall.
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 **Relay of Waldorf's Orchestra.** Musical Director, **Isidore Fisher:—**

Foxtrot: "We ain't got Nothin' to Lose."
Foxtrot: "Bless her little Heart."
Waltz: "Sweet Suzanne."
Intermezzo: "Pas des Fleurs."
One Step: "C-o-n-s-t-a-n-t-i-n-o-p-l-e."
Novelty: "Miss Dainty."

10.30 Close down.

N.B.—At the time of going to press it is not possible to forecast either this or the Saturday Programmes, but every effort will be made to sustain an enjoyable and interesting broadcast.

FRIDAY, MAY 25th, 1928.

LUNCH-HOUR SESSION.

12.45 Selection: "Tom Jones" ... ... German.

Grenadier Guards' Band.

Duets:—

(a) "In Springtime" ... ... Newton.
(b) "At Love's Beginning" ... ... Lehmann.

Dora Labbette and Norman Allin.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Descriptive Piece: "The Battle of Waterloo."

Grenadier Guards' Band.

Songs:—

(a) "Leanin'" ... ... Bennett.
(b) "Hoein'" ... ... Richards.

Harold Williams.

Piano Solos:—

(a) "Andaluza" ... ... De Falla.
(b) "Hark, hark the Lark" ... ... Schubert.

Wm. Murdoch.

Songs:—

(a) "Song of the Nightingale."
(b) "At the Rainbow's End."

Dora Labbette.

Violin Solos: "Passacaglia" ... ... Nachez.

Albert Sammons.

Duets:—

(a) "I'm tellin' the Birds."
(b) "Blue Skies."

Bob and Muriel.

Selection: "Castles in the Air." **Modern Theatre Orchestra.**

1.45 Close down.

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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AFTERNOON SESSION.

4.30 Piano Solo: "Polonaise in A Flat" ... ... Chopin.

Ignaz Fieldman.

"Song of the Flea."

"Drinking Song."

Capiton Zaporojetz.

Organ Solos:—

(a) "Ave Maria" ... ... Schubert.

(b) "Fugue alla Gigue" ... ... Bach.

Herbert Walton.

Selection of Irish Airs: "The Shamrock," arranged Myddleton.

5.0 **Time Signal.**

Short Story.

Teens: Have you heard the story of the Sewing Machine?

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Mello" ... ... Waldteufel.

"Chanson de Nuit" ... ... Elgar.

Suite: "Trianon" ... ... Lachaune.

Selection: "La Cigale" ... ... Caryll.

"Conzonetta" ... ... d'Ambrosio.

Incidental Music: "Monsieur Beaucarra" ... ... Rosse.

7.45 **Survey of Week's Sports,** by **Mr. A. Shacksnovis.**

Records:—

Orchestral: "Lilac Time" ... ... arranged Clutsam.

London Theatre Orchestra.

Duet:—

(a) "Until" ... ... Sanderson.

(b) "Who's that knockin' at the Door" ... ... Simons.

Layton and Johnstone.

Selection: "Students' Songs." **Grenadier Guards' Band.**

DANCE PROGRAMME.

8.30 Foxtrots:—

(a) "Baby's Blue.

(b) "Soliloquy."

Don Yoorhees and his Orchestra.

Foxtrots:—

(a) "Castillian Nights."

(b) "Clementine."

(c) "Devil is afraid of Music."

London Radio Dance Band.

Old-Fashioned Waltzes:—

(a) "Tales from the Vienna Woods."

(b) "When the Lemons Bloom."

Johann Strauss and Symphony Orchestra.

Blues:—

(a) "Deep River."

(b) "Varsity Yale."

Piccadilly Revels Band.

9.0 **News Service** (English).

SHORT CONCERT PROGRAMME.

Chorus:—

(a) "Song of the Jolly Roger."

(b) "Timbuctoo."

Royal Mountain Ash Choir.

Violin: "Minuet" ... ... Debussy.

Szigeti.

Song: "Erl King" ... ... Schubert.

Norman Allin.

Selection: "Mignon" ... ... Thomas.

New Queen's Hall Light Orchestra.

Song: "My Lagan Love." **W. F. Watt.**

DANCE PROGRAMME.

10 Foxtrots:—

(a) "When I meet Sally."

(b) "Are you Happy?"

(c) "I'm Jealous."

Kit-Cat Band.

Waltzes with Organ:—

(a) "Diane."

(b) "C'est vous."

(c) "Remember."

Kit-Cat Band and Organ.

Massed Bands:—

(a) "I'd never be Happy."

(b) "Bless her little Heart."

(c) "It's ray-ray-raining."

Massed Bands.

10.0 **News Service** (Afrikaans).

10.5 From "Clowns in Clover":—

(a) "In a street of Chinese Lanterns."

(b) "I'll say to You."

(c) "Calinda."

Waltzes:—

(a) "To-night."

(b) "The Song is Ended."

(c) "Janette."

Foxtrot with Organ:—

(a) "Georgia Land."

(b) "There's one little Girl."

Kit-Cat Band with Organ.

Old-Fashioned Waltzes:—

(a) "Artists' Life."

(b) "Wine, Women and Song."

Johann Strauss and Symphony Orchestra.

10.30 **Request Numbers, 'Phone Central 5888.**

11.0 Close down.

SATURDAY, MAY 26th, 1928.

LUNCH-HOUR SESSION.

12.45 Introduction to Act 1: "Lohengrin" ... ... Wagner.

Songs:—

(a) "Devotion" ... ... Schumann.

(b) "At the Mid Hour of Night" ... ... Cowen.

Roy Henderson.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Selection: "Blue Mazurka" ... ... Suppe.

Plaza Theatre Orchestra.

Songs:—

(a) "Life is nothing without Money."

(b) "Bound for the Rio Grande."

Norman Allin.

"Petite Suite de Concert" ... ... Coleridge Taylor.

(a) "La Caprice de Nanette."

(b) "Demande et Reponse."

(c) "Un Somet d'Amour."

(d) "Tarantelle Fretillante."

Violin Solos:—

(a) "Zephyrs."

(b) "Siciliano and Rigandon."

Joseph Szigeti.

Duets: "O Kay" Medley." **Layton and Johnstone.**

Selection: "Mignon" ... ... Thomas.

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** The Family entertain themselves in the Studio.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Scent of the Roses" ... ... L'Estrange.

"Chanson de Matin" ... ... Elgar.

Selection: "To-nights the Night" ... ... Rubens.

"Andulous and Aubade" ... ... Massenet.

Piano Solo: Selected.

Suite: "Almond Eye" ... ... Rosse.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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7.45 **Records:—**

Organ:—

(a) "C'est Vous."

(b) "Persian Rosebud."

Pattman.

Octet: "Killarney" ... ... Balfe.

S. H. Squire Celeste Octet.

Song: "To a Seagull" ... ... Packer.

Hubert Eisdell.

8.0 **Time Signal. Weather Forecast. Market Report.**

Record:—

Sketch: "A Day's Broadcasting." **Clapham and Dwyer.**

8.15 **Eisteddfod Prize Winners' Concert,** relayed from City Hall.

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 **Relay of Cleghorn's Cafe Orchestra.** Leader, **Percy Rees.**

Foxtrot: "Every little While."

Overture: "Lustspiel" ... ... Kela Bela.

Vocal Waltz: "Broken Dreams."

Strings: "Barcarolle," from "Tales of Hoffmann."

Latest Foxtrot.

10.30 Close down.

SUNDAY, MAY 27th, 1928.

EVENING SESSION.

7.0 **Time Signal.**

Die Dienst sal uitgesaai word vanuit die **Groote Kerk,** Adderley Straat. Prediker, **Ds. J. P. van Heerden, B.A.** Orgelist, **Mnr. N. R. Ingleby, F.R.C.O.**

1. Votum en afkondigingen.
2. Gezang door die gemeente.
3. Lezen van Gods woord.
4. Gezang door die gemeente.
5. Gebed.
6. Koorzang.
7. Predikatie.
8. Gebed.
9. Koorzang (collecte).
10. Gezang door die gemeente.
11. Zegen.

8.30 **Programme of Music by the Studio Trio:—**

Overture: "A May Day" ... ... Wood.

Ballet Music: "Faust" ... ... Gounod.

"Meditation" ... ... Glazounov.

Suite: "Cobweb Castles" ... ... Lehmann.

"Powder and Patches" ... ... Fletcher.

Piano Solo: "Two Arabesques" ... ... Debussy.

Selection: "La Tosca" ... ... Puccini.

Valse: "A Valse Dream" ... ... Strauss.

'Cello Solo: Selected.

"Reconciliation" ... ... Fletcher.

Viola Solo: Selected.

Selection: "Merry Widow" ... ... Lehar.

"Three Dream Dances" ... ... Coleridge-Taylor.

10.0 Close down.

J.B. Studio Notes.

The programme for the week starting May 21st should prove a very interesting one to all listeners-in.

Among the "Talks" on Monday, Mr. Eric Rosenthal will discourse on the "Land of Rider Haggard," which surely should appeal to all South Africans, and later in the evening Mr. Powell, our sporting sports' talker, will tell us something about the "Rugby Probabilities." On Wednesday an innovation in the way of talks will be made, when Mr. N. V. Jackson will give us a talk on "Auto-suggestion."

On Friday, besides the Monthly Eugenics talk, which is relayed from Pretoria, Mr. J. Kalusky will give us the monthly talk on Jewish topics. His subject will be "Ancient and Modern Hebrew Music."

Among the singers, Miss Marjorie McCall, Mr. Ellenberger, Miss Abbott, Mr. Hutchings, Miss Edna Lee and Mr. Lago Clifford will be heard.

During the week, also Mr. G. Spencer will play some clarinet soli, and Mr. Martin will do the same on his banjo.

Empire Day Programme.

On Thursday, a very special programme will be broadcast. The programme for this night has been specially arranged by the Sons of England in conjunction with the Caledonian Society, the Transvaal Irish Association and the Witwatersrand Cambrian Society. This should prove a most delightful evening's entertainment.

On the Sunday evening, Mr. W. Rees will be the vocalist, and Mr. Jones will give us a trumpet solo.

Uncle Joe's Letter.

My Dear Boys and Girls,

By the time this letter is in print we shall be right in the middle of our Eisteddfod week. It promises to be a big success. Well over a hundred entries having been received. Next week we hope to announce all the lucky winners, and then they will give us a special concert. That ought to be worth listening to, don't you think? Now I'll tell you all the riddle or rather the brain test for this next fortnight. There is a plant, a creeper which is spelt with three letters. I want you to spell it with two letters, and the answer will make four. Can you guess it? Get your brain box going and you will find it quite easily. Let me have your answers by Friday the 25th. We only gave it out yesterday, and by this morning's mail I have already had ten correct replies.

By the way, the correct answer to last fortnight's brain test is the word LIVE. Four letters—take away five—V—and it leaves an untruth—LIE. Do you get it? The flashlight photo that we had taken on the last day of the May revels has proved a great success. If you want a copy to keep as a souvenir, and see how many little cousins you can recognise, you can buy them from Uncle Joe. Unmounted they cost 2s., and mounted on card, 2s. 6d. They are whole plate photos, 6½ inches by 8½ inches. But there is only a limited number, so send in your orders at once. Now, my dears, one and all, I am so busy getting the entries for the Eisteddfod ready that I can't find time for more, but next week we shall publish all the winners and tell you all about it. Cheerio, all of you, from

Your loving old

B. H. (can you guess what that stands for?)

UNCLE JOE.

Items from the Durban Studio.

Programme.

Two artists, who make their first appearance in the Durban Studio, are to broadcast on Monday evening. They are Miss Epstein, who comes from "JB" with a big reputation, and Mr. Jack Wade, recently returned from some distant part of the country. Dr. Gunn has some useful things to tell you in his third talk on "Hygiene."

Tuesday evening's programme includes Mrs. Elizabeth Penny (Contralto) and Mr. Reginald Brown (Bass). The usual weekly sketch occupies its twenty minutes of interest.

Empire Day.

This falls on Thursday of this week. Please note the altered periods of transmission. During the evening relay from the Summer Palace, we shall hear Mr. Rene de la Rue (Tenor) and later from the Studio, Miss Dorothy Carrington (Contralto).

Two broadcast favourites face the microphone on Friday. They are Miss Nellie Wheeler (Soprano), who will have the pleasurable co-operation of Mr. Pledwell Wood with his 'Cello, and Signor Franco Coscia, who is rapidly making a name for himself in the musical sphere of Durban. A broadcast treat is assured. Mr. C. R. Warriner, whose talks are always most interesting and instructive, is to tell us some more good things about the famous Watering Places of the British Isles.

Mr. Vernon Tunmer (Baritone) is the vocalist at the Summer Palace on Saturday evening.

The Sunday evening relay from the Town Hall is always of outstanding interest both from a musical and broadcast point of view, as many listeners testify to the excellence of their reception when transmission from this point takes place. Miss Minnie Rayner (Mezzo) is the vocalist on the occasion.

Hardly Good Cricket.

Old Mrs. Skooper was something of a student of insect life. One night she was strolling through the church field, listening to the singing of the crickets, which sang so lustily that they almost drowned the queer sounds of a choir practice that was going on inside the church.

The vicar, who was very proud of his choir, happened also to be strolling in the field, listening to the boys' voices floating over the evening air.

"Good evening to you, Mrs. Skooper! How sweet the music sounds out here, does it not?" quoth he, genially.

"Indeed, it does, Mr. Hooper! And, do you know, it's said they do it by rubbing their hind legs together! Wonderful, isn't it?"

H.E.D.

JANE PLOTZ, PHOTOGRAPHER. 'PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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In and Out the Capetown Studio.

"The Harlequinaders."

This is the first commission, I understand, on which H.M.S. "Lowestoft" has had a fully organised concert party. "The Harlequinaders," twelve strong, owe their name and inception to the enterprise of Mr. Dudley Williams, who tells me he was at Lourenço Marques when the proposal was made to him that he should join the cruise as producer. Their first concert was given at Lagos, in Nigeria, and such was its success that they rigged up a full stage on board and repeated it on Xmas Day. Having walked the plank of opinion, fore and aft, they were encouraged to raise funds for one of their innumerable charities by giving a full dress concert when they put in at the Simonstown base. Since then few of the suburban halls have not had a visit from "The Harlequinaders." As their popularity grew so did their donations to the ships' charity fund. They broadcast on Monday night from the studio by permission of Captain Cloete, R.N.

Their Producer.

Mr. Dudley Williams comes from a long line of theatrical favourites. His uncle was the great old comedian Arthur Williams, who reigned supreme at the "Gaiety" for years. When he was fifty, he reckoned he had played nine hundred different parts. A fine record truly! Fred Emney of "A Sister to Assist 'er" fame was also a Williams.

Arthur Sullivan sponsored young Dudley Williams' first appearance on the stage when he was only nine; an extremely youthful age which required no less than a magistrate's certificate to allow him to appear. "I seem to have done everything except Grand Opera," says Mr. Williams with a cheerful smile. Before coming to South Africa he toured Egypt and the East, and since arriving here he has produced several musical comedies, besides putting in six months at the Durban Studio as Advertising Announcer. This does not seem to have damped his enthusiasm for broadcasting, and he is looking forward as much as we to Monday 21st.

An Enjoyable Little Orchestra.

The orchestral part of the last two Tuesday concerts have been sustained by Fletcher and Cartwright's Orchestra, and for such a small combination they have done remarkably well. The first evening they came to the studio, their leader, Mr. V. Latronico, played a violin solo; a really enjoyable item. After a succession of technique gymnasts, it was a pleasure to hear someone play with such a degree of feeling and sincerity.

This Tuesday they will again bear the bulk of the programme, assisted by Bob Parker and his 'cello and two singers. Norman Lister has selected a number of tried but evergreen favourites, and Stella Moller, whom it is a pleasure to welcome back to things musical again, is also keeping to the safe track of popular numbers

A second talk by Lt.-Col. Roinski on Poland is timed for 9.5. The Colonel tells me we made a grave error by advertising him as Lt.-Col. Roinska. Apparently this is a paradox unheard of in Poland since *a* is a feminine ending and can only apply to his daughter Miss Roinska. He is Col. Roinski.

The Hasdyke Sonata.

Sonatas with the composer at the piano are rare enough to cause comment at the best of times, but when the composer is as well known to Capetown as is Mr. Peter Hasdyke, it is surely something of an occasion. It is several years since this particular work was written, and it was first performed at the old Koffiehuis by the composer and Mr. Jan Luyt, the violinist. It was accorded an enthusiastic reception, and only Mr. Hasdyke's well-known modesty prevented Capetown from hearing it as often as it desired. However, the studio is to have the pleasure of drawing him out of his retirement on Wednesday night at 8.30. Equally pleasurable is the announcement that Mr. Luyt is to interpret his original part. It might interest new listeners to know that Mr. Hasdyke is a professor in the Music Department of the Capetown University.

Mid-Week Artists.

The customary Wednesday vocal recitals will be taken this week by Mrs. McCormick and Mr. H. J. Brownlee, and Mrs. Jan Luyt's Choir will broadcast just before the News Service. Mrs. Luyt is such an expert musician and musical critic herself that this should be a most enjoyable item.

Prof. J. Smeath Thomas, of the Capetown University, will give a talk on "Artificial Silk" at 9.30. This will be his first introduction to broadcasting, but his gift of popularising the most abstruse chemical subject is such that we hope it will not be his last.

Eisteddfod Prize Winners.

The South African Eisteddfod is still waging in town, and it is delightful to see old radio favourites among the medalists; but there are, of course, certain names quite new to us, and, therefore, the relaying of the Prize Winner Concerts on the Thursday and Saturday will be of considerable interest. For obvious reasons it is impossible to print full details of either of these programmes at this early date.

Another Competition. Prizes £15 15s.

The organisation and ingenuity of the last gramophone competition not only aroused much local enthusiasm, but it has pleased the London Directors of the Columbia Company to send a letter of congratulation, and the pleasing rider that they are forwarding the idea to their American representatives for reproduction in the States. Naturally, our Microphone is suffused in modest blushes.

Messrs. T. H. Morris Ltd. have decided to sponsor a competition on the same lines at 9.5 on Wednesday night.

A very comprehensive method of procedure appears in the programme proper as well as a tempting description of the prize to be won. The invitation to enter this competition is extended to all listeners *and* their friends.

GLADYS DICKSON.

The following talk by Mr. M. Openshaw, vice-president of the Pilot Electric Manufacturing Co., of Brooklyn, New York, was broadcast from JB on Wednesday last:—

Ladies and Gentlemen of the Radio audience,—Having recently had the honour of addressing a radio audience in Capetown, I feel all the more gratified in having been asked to address this audience here to-night, and greatly appreciate the courtesy thus extended to me. Coming from a country where radio is as much a part of the average individual's daily life as eating and sleeping—the drinking also is not entirely unknown—I may perhaps be permitted to say that in my humble opinion, and judging from the experiences we have gone through in the United States, radio here, too, will eventually become as much a part of your daily life as it is now with us. It is natural that in the course of my travels through your beautiful country I should hear many adverse remarks as to the state of radio in South Africa, but believe me, ladies and gentlemen, this is but a sign of better things to come, for we, too, had to make a beginning, and even now, advanced as we are in the matter of radio and radio broadcasting, the process of kicking has far from stopped, ours being indeed a nation of chronic kickers, which is perhaps one reason for our great material advancement. As regards radio in particular, I well remember the time, not so far back, when such few stations as we had were purely experimental, serving a few enthusiasts only, and radio sets were most cumbersome things to behold, utterly beyond the power of the average individual to handle. At least, whatever may be said about radio in this country, our experience on the other side has spared you the worst trials of the average radio fan in the United States when radio was yet in its infancy. You are able to buy radio sets that are fairly easy to handle, and can to-day buy components of quality at a pretty moderate price, and no man need to-day be a technical genius to build a set for himself and get results with it. Last, but not least, the broadcasting programme itself, while these may not yet be all you hope and expect, I can assure you from my own personal knowledge that such programmes as you do listen to here in South Africa from your own broadcasting stations are far and away superior to those which the American radio fan had to listen to only six or seven years ago. Since then, of

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course, we have made enormous strides, and there is no gainsaying the fact that in the matter of radio programmes the United States public is by far the best served in the whole world, which is proven by the fact that so many people in other countries build themselves short-wave sets so as to be able to listen in to those programmes in the United States which are broadcast on short waves, the urge to do so being, in my opinion, not so much the desire to boast about the distance it is possible to get, but rather a wish to get a share of the good things that are being sent through the ether from the other side of the water. This is, after all, but natural, and it has this good feature about it, that it helps developing the radio industry and put broadcasting companies in other countries on their mettle by showing them the way to better programmes. Programmes in the United States vary all the way from the crudest jazz to the highest class of operatic music, from the joshing of the re-nosed comedian to the highbrow lecture of the university professor, from the rantings of the soapbox orator to the well-weighed utterances of the President of the United States. There is, in other words, something for everybody, and to-day not a newspaper is published in any corner of the United States which does not carry several columns of daily radio programmes, varying from features provided by the local radio station to the important features provided by the big chain stations, some of whose programmes, where they are broadcast on short waves, some of you may occasionally have listened to. The variety of the programmes, as I have already intimated, is quite amazing, and there is hardly a sphere of human activity which radio does not touch. In the morning, if you feel so inclined, you may do your morning exercises with the help of the radio, for there are quite a number of life insurance companies in the United States who consider it very good business to pay an eminent gymnasium instructor a handsome salary in order to broadcast a series of healthy body exercises, and, ladies and gentlemen, pay the broadcasting company a good stiff sum for the use of their station during the time that these exercises are being broadcast. At 11 o'clock the housewife may listen to some cooking lessons; she may get her menu suggested to her for the day, all for nothing, but paid for, may be, by some enterprising women's club which hopes thereby to gain new members, or, maybe, paid for by a publisher of some cook-book, who thereby hopes, and generally does, sell a far larger quantity of cookery books through giving the public "something for nothing" than he would ordinarily. You see where I'm getting at? These programmes are paid for, not by the broadcasting company, not by the public, except indirectly; they are paid for by individuals or institutions who regard the outlay for the programmes and for the cost of the broadcasting as jolly good advertising, far better advertising than could be done in the papers. The life insurance company which has daily health exercises broadcast, at the end of the exercises has the broadcaster announce that they are willing to send a book, giving these exercises, to all who will write in for them. The result is that daily hundreds, if not thousands, of people write in for these books which help them to follow the exercises more intelligently and with greater benefit to themselves. Well, all these people who thus write in for the book become good prospects for the life insurance company's canvassers, and, having been enjoying the exercises, they are naturally well disposed towards the canvasser from that particular life insurance company. It is an established fact that one great life insurance company in New York, since it began to broadcast its morning exercises, has increased its business a hundredfold, which is quite natural, because it got so many new prospects and it eased the path of its canvassers. And, after all, insurance is not such a bad thing; is it now? But let me see where I am. Oh, yes, it was what happens at 11 o'clock in the morning that I was talking about. Well, at 12 o'clock you may get the opening prices on the Stock Exchange, again paid for, and so announced over the radio, by some firm of stockbrokers who also think it good business to have their name thus brought before the public and become known to a far wider circle than that provided by the readers of one or more newspapers. It's good business to give the public something they want and to get your name before them. At 1 o'clock you will get some music from a well-known restaurant. It is announced that the music is broadcast from such and such a restaurant, a simple and not too expensive a method of making the restaurant in question known to an ever wider circle. And so it goes on throughout the day and throughout every day, weekdays and Sundays, fast days and feast days, and it evidently pays, because otherwise we would long ago have seen the end of broadcasting in America. Broadcasting in America is regarded as a most valuable means of advertising, but only—let me emphasize this—to the degree that it hides the objectionable feature of advertising. The public, if they get a good musical programme, from the makers of, say, ginger ale, don't mind at all being told that this particular programme comes to them through the courtesy of Messrs. So and So, makers of such and such a ginger ale. Not only do they not mind, but they will gladly patronize that particular maker of ginger ale, and it is an established fact that to-day in the United States there is just one kind of ginger ale that is asked for at groceries and in restaurants, and that is the ginger ale of a well-known maker of this beverage who regularly broadcasts an excellent programme of music and entertainment, at a cost certainly much less than it would cost to advertise in newspapers and magazines. But let there be in such announcements the slightest suggestion of vulgar advertising, and the broadcasting company, as well as the sponsor of the programme, will hear about it, and not only hear about it, but feel it in his pocket—a very sensitive part of one's attire, as you may know. You thus have the secret of the progress made in broadcasting in the United States, and the reason why we are such spoilt children in the matter of radio programmes. Here you haven't progressed quite so far yet, but there is no reason in the world why you shouldn't. You have as much brain as people in the United States, your wonderful progress so far proves it; you have, in proportion to the population, as high a percentage of listeners as we have, if not higher. Some day, perhaps soon, some merchants will wake up to the fact that it pays to establish goodwill among an ever-growing number of radio fans; the banking institution will realize that there is no better way of making itself and its facilities known than through the medium of broadcasting; the regents of the University will presently be glad to broadcast some of their courses, and pay for the privilege of doing so, in the certain knowledge that this will increase attendance; the travel bureau will be glad to broadcast descriptive lectures on foreign countries, and thereby enlarge the number of its patrons. There is no end to the usefulness that your broadcasting stations in this country might not be put to. If I have done ever so little to open your minds to the possibilities of radio I shall consider myself well repaid for the time I have spent in front of this microphone. Ladies and gentlemen, I thank you!

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Johnny Hind wears his "Brown Derby" in the film of that name, to be screened at the Grand, Capetown, on May 24th, 25th and 26th.

A film with a short name, "It," comes to the Bijou, Johannesburg, on May 21st.

The Sherina Sisters.

The Sherina Sisters, whose photographs are on another ›age, are difficult people to interview. Being really sisters nd having been brought up together from babyhood, they ave no compunction in all talking together. It is difficult o elicit anything from three people who are all talking at op speed at the same time.

I put my hands over my ears when the bright waterfall f laughter and speech descended upon me.

"No, but really, really," I said, "one of you must peak for all."

"You speak then, Laline," said Betty and Ouida. And o it was that Laline did the talking, gaily interrupted ow and then by a burst of laughter or an encouraging word om one or other of her sisters.

She told me gleefully of the first time they ever layed in a cabaret.

"We were full of excitement at this, to us, new form entertainment, and we danced blithely on to the floor aying our fiddles. Unfortunately, nobody had warned us at cabaret floors, unlike the floors of music hall stages, ere very smooth and shiny and slippery. After taking vo or three dancing steps we all with one accord slipped d fell, to the accompaniment of the plaudits of the baret audience. You can imagine how we felt. The loss dignity! We gathered ourselves up and went through r dances with very timid steps, and as we danced out think we were all crying with vexation."

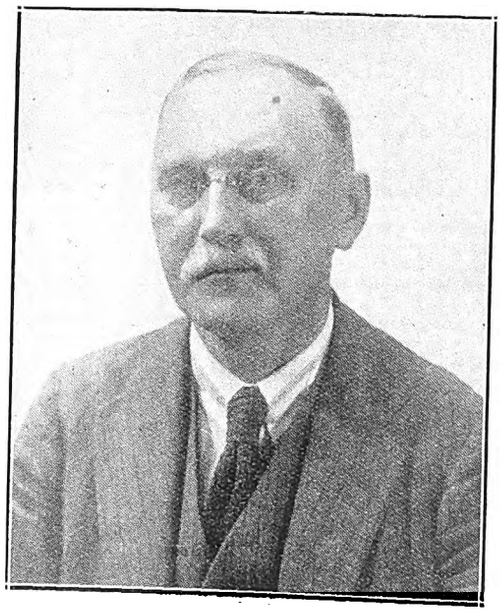
"I wasn't crying," said Ouida.

"Neither was I," said Betty, stoutly. But Laline's ance silenced them.

"I," she said, haughtily, "am doing the talking."

But secretly I felt sure that Laline was doing the talking by herself for the first time, and when they went out of the room the conversation would again become threefold and tipped with laughter.

P.T.



Peter Haasdyk, pianist and composer, is to broadcast his own composition on May 23rd from Capetown Station.

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Don't Forget to look out for the Coney Island Amusement Park.

STAGE, CINEMA & LISTENER-IN

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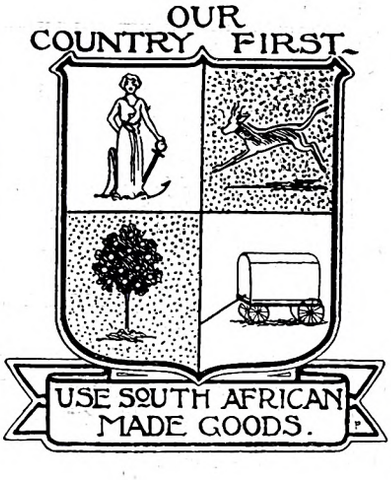

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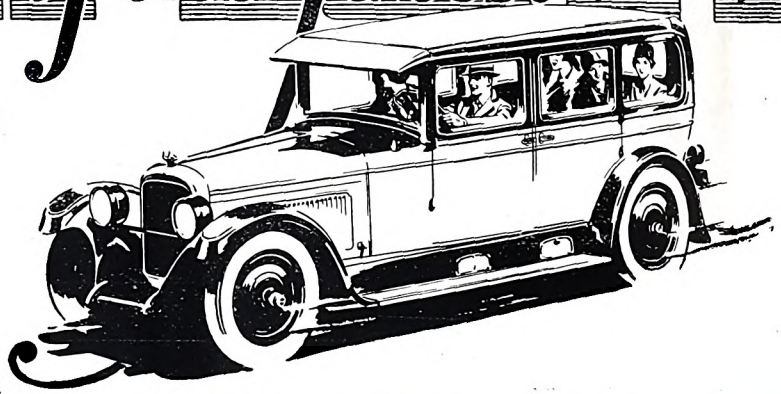

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STAGE, CINEMA and LISTENER-IN

WITH WHICH IS INCORPORATED THE SOUTH AFRICAN PICTORIAL.

VOL. XX. No. 669. WEDNESDAY, MAY 23RD, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Lewis Casson, the husband of Sybil Thorndike, is not only one of the finest producers in England, but is also an exceedingly good actor, and scores a big success nightly in "The Lie."

[*Photo: Jane Plotz.*

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"THE LIE."

Enthusiastic audiences greet every performance of "The Lie" at His Majesty's Theatre, Johannesburg, and each evening Miss Sybil Thorndike comes on to a warm reception. There can be no doubt of the popularity of the play. It is a marvellous career this famous actress has had. St. John Ervine, in an article in *Nash's Magazine*, outlines it thus:—

"Sybil Thorndike did not begin her life with a desire to act. She went to the Guildhall School of Music and became a pianist. An accident ended her career in this direction, and she then resolved to become an actress, attending Ben Greet's Academy of Acting. In June, 1904, Sybil made her first appearance on any stage at Oxford, as 'Phyllis' in a piece called 'My Lord From Town.' Then she went to America with Greet's company and played Shakespeare, and old comedies. In 1908, she joined Miss Horniman's famous repertory theatre, the Gaiety, in Manchester, where her husband, Lewis Casson, was acting as producer. There, with a few breaks, she remained until shortly before the war.

"She afterwards played the lead in many Shakespeare plays at the Old Vic., London, where she remained for the duration of the war, and laid the foundations of her immense popularity.

"Subsequently, she astonished London by remarkably successful performances in 'The Trojan Women,' the 'Medea,' and Mr. Bernard Shaw's 'Candida,' at the Holborn Empire. After this she spent a couple of years playing singular pieces at the Little Theatre, under the title of 'Grand Guignol,' and, although the bulk of these plays were horrible, they enabled Miss Thorndike to extend her range of parts and to make more flexible her already very flexible style.

"From 1914 to 1918 she was playing 'leads' in Shakespeare, and in 1922 the critics were acclaiming her as England's only tragic actress. To-day her position is unassailable. She has given, since 1922, a most memorable sequence of performances. Beatrice Cenci in Shelley's tragedy, 'Elinor Shale,' in Mr. Henry Arthur Jones' play, 'The Lie,' in which her performance caused crowds to stand up and loudly cheer, 'Joan of Arc' in Mr. Shaw's 'Saint Joan,' 'Queen Katherine' in Shakespeare's 'Henry VIII,' and a very magnificent 'Lady Macbeth.' She is moving steadily towards the position of the greatest actress on the English stage. She has unquestionably established her right to be regarded as a great actress. She fought for the stage, and the stage is hers: she can do with it almost what she likes. She has position; she has popularity; there is not a stage hand in any theatre where she has played who does not love her, nor is there any actor or actress who has played with her who does not regard her with deep affection; she has received honour in her own country as well as in others; Manchester, where she played for several years, made her an honorary LL.D. of its University; and her husband, Lewis Casson, is rightly regarded as a distinguished producer."

Colette O'Niel, who plays the part of the "Sister" in "The Lie."

❖ ❖ ❖ ❖

"You are a wonderfully hospitable people," says Miss Thorndike, who is enjoying every minute of her stay in Johannesburg.

On Monday evening, after her *premiere* Mr. Sam Alexander gave a supper party at the Carlton Hotel in honour of Lewis Casson and Miss Thorndike, all her company being invited. Among the other guests were Mr. and Mrs. J. Langley Levy, Mr. and Mrs. Arthur Penley, Sir William Dalrymple, Mr. H. Dalrymple, Mr. Barlow Coulthard, Mr. and Mrs. W. Seals-Wood, Miss Seals-Wood, and Mr. and Mrs. Max Rothkugel. Miss Thorndike thanked Mr. Alexander for his "perfectly marvellous hospitality," and Mr. Casson added a few words of thanks. Mr. J. Langley Levy, in a witty speech, proposed the toast of the host.

On May 30th, Miss Thorndike will be the guest of the Women's Civic Association at the home of the President, Mrs. G. M. Pemberton.

On June 6th, she will be the guest of the Women's Reform Club at St. James', in the afternoon. On the 11th, the Goodwill Club will entertain her to lunch, and on the 12th she and Mr. Casson will be the guests of the Rotary Club.

On May 30th, Miss Thorndike will broadcast from "JB" at 5 o'clock.

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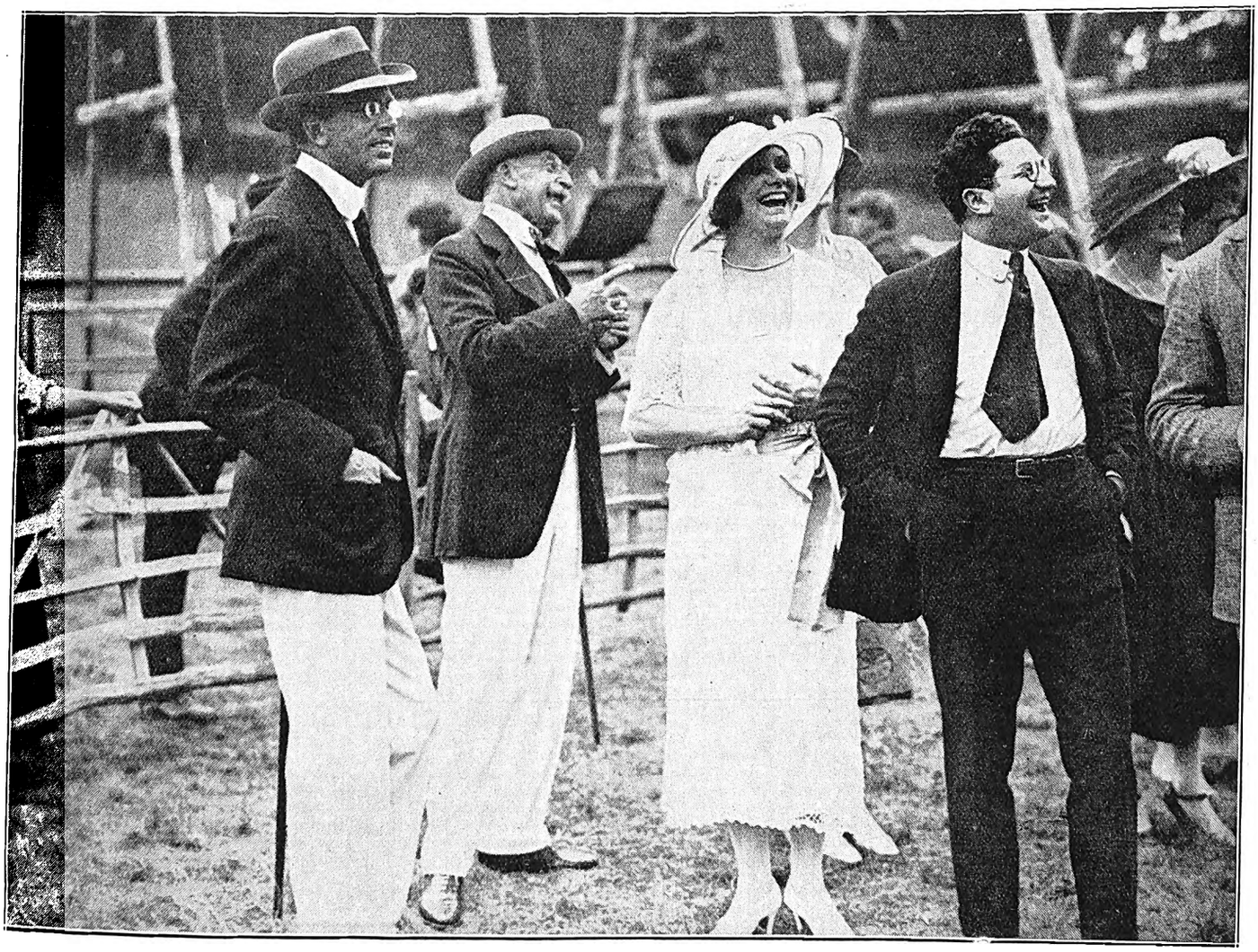

Harry Green, the famous actor, who is appearing at the Opera House, Capetown, has had a most interesting life, and in the course of his travels has met many distinguished people. Here we see him with the Crown Prince of Sweden and the Duke of Connaught.

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LONDON THEATRES.

This week's new plays have not been many, but they have been good. The first was "Bird in Hand," by John Drinkwater, the poet and romantic dramatist, which made its *debut* at the Royalty.

This is a pleasant comedy with a great deal of sane and comfortable humour. "Bird in Hand" is, of course, the name of an inn in Gloucestershire, and the story deals with the innkeeper's daughter, who has been educated above her station, and who, against her father's will, falls in love with the son of a neighbouring squire. There are certain complications, which it is not necessary to mention here, and everything comes out all right in the end and leaves one thoroughly glad that the innkeeper's daughter marries the young squire, and altogether pleased with the comedy surrounding their love affair.

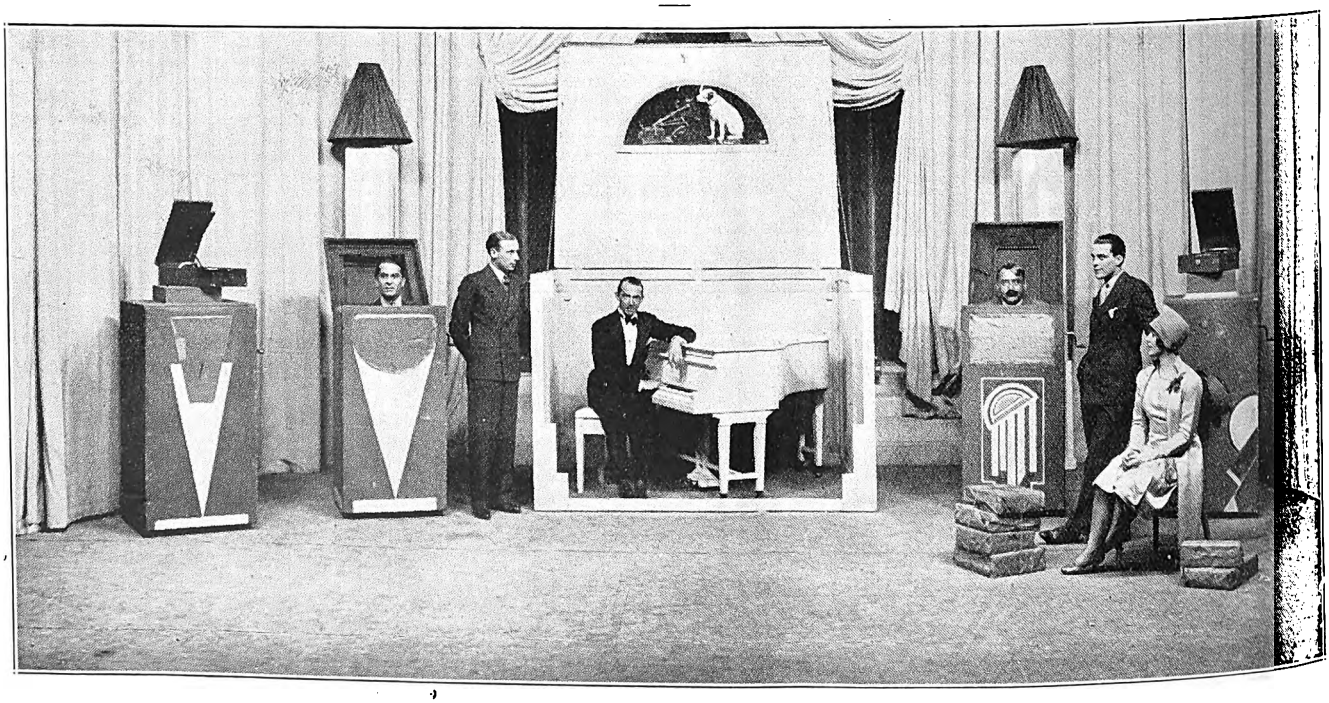
Jill Esmond Moore, daughter of that excellent actress, Eva Moore, and of the late H. V. Esmond, author and actor, has greatly improved as an actress and makes "Joan Greenleaf," the daughter of the innkeeper, a most engaging person. Herbert Lomas was "Thomas Greenleaf," landlord of the inn, and gave an excellent performance of a stern but lovable old man. Altogether a very nice, comfortable play, and one to which anybody might take his young daughter without feeling any qualms. This, I may mention, is something of a rarity in the London theatre of to-day.

Then we had Margaret Kennedy and Basil Dean's new play, "Come With Me." How can I unravel a plot which seems to be no plot at all? Still, I will try. In this rather jazz-like impression of modern life, we begin with a scene in the country house of a certain "Sir William Zaidner." This house is apparently inhabited by a horde of noisy, vague young people who spend their time listening to the gramophone and wandering in and out of the scene for no apparent purpose. The daughter of "Sir William" is sought in marriage by her cousin, but has given her heart to a young inventor, who rose from the ranks to a commission during the war, and whose one aim seems to be to defile the countryside with an even more hideous style of petrol pump than it now possesses. By a certain mischance the husband of the girl manages to kill the cousin by shooting at random. But, since we must have a happy ending, he is acquitted of the charge of murder and we are led to suppose that everything goes on peacefully.

Edna Best gave a fine performance as "Cecily Zaidner." Her work increases in sincerity and beauty, and she can be named truthfully as one of the best of our young actresses. Herbert Marshall, who played opposite her in the part of the inventor, "Ronald," was also excellent. And when you know that the rest of the cast included Mabel Sealby, Ada King, Ian Hunter, Aubrey Mather and Dame May Whitty, you will realise how splendidly acted this new play at the New Theatre is.

Nigel Playfair is to be commended for his excellent work at the Lyric Theatre, Hammersmith. He has within the space of the last ten years dug deeply into the archives of old theatrical history and brought forth many a gem for our delight. There was "The Beggar's Opera," which proved such an enormous success that it has been revived at least four times. It was he who realised that Sheridan's "Duenna" was worthy of being brought from the past. There was the successor to "The Beggar's Opera," called "Polly," and Edith Evans was given at the Lyric Theatre, Hammersmith, her great chance as "Millimant" in "The Way of the World."

This excellent actor and producer has at times returned to the modern era for his inspiration, and a year or two ago he produced a modern romantic musical comedy, called "Midsummer Madness," in whih Marie Tempest, as a wandering player, sang so exquisitely that one knew that the passing years had brought beauty to her voiee rather than taken it away. And there was a modern jumble of musical delights not long ago. Recently, however, Nigel Playfair has returned to his old love, mid-17th century comic opera. "Love in a Village," his most recent production, was written by Isaac Bickerstaffe, who was a popular writer of that time. It is enlivened by the most enchanting music and a romantic and bucolic gaiety pervades the whole piece. Mr. Frederick Ranalow's voice is as beautiful as ever, and Mr. Playfair himself pops on to the stage for a moment in a small part, as if to reassure us that he has not done with acting, although he is so busy with production. It looks as if "Love in a Village" would



George Metaxa, Jack McNaughton, Jack Smith (centre), Billy Bennett, Billy Milton and Greta Fayne in a scene, "The Gramophone Shop," from "Will O' The Whispers," the musical entertainment at the Shaftesbury Theatre.

[*Photo: Stage Photo Co.*

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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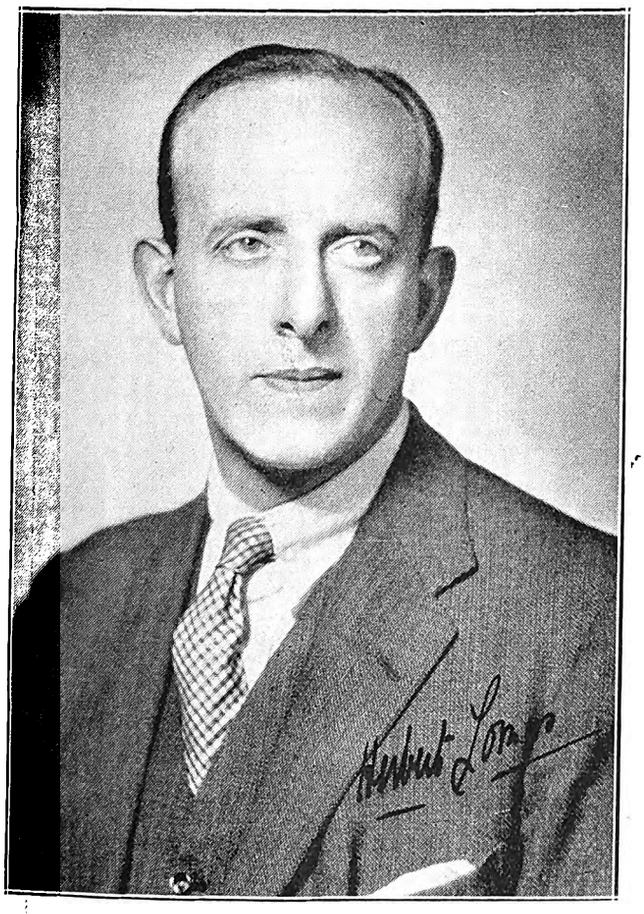
rival "The Beggar's Opera," which had a very long run when it was first produced.

All our expectation is at the moment turned upon the opening of the new theatre, The Piccadilly, this week, of which I have already told you, and of its new production, "Blue Eyes," in which Evelyn Laye and W. H. Berry will play the leading parts. The first night should be a very grand affair, and the theatre is already booked out.

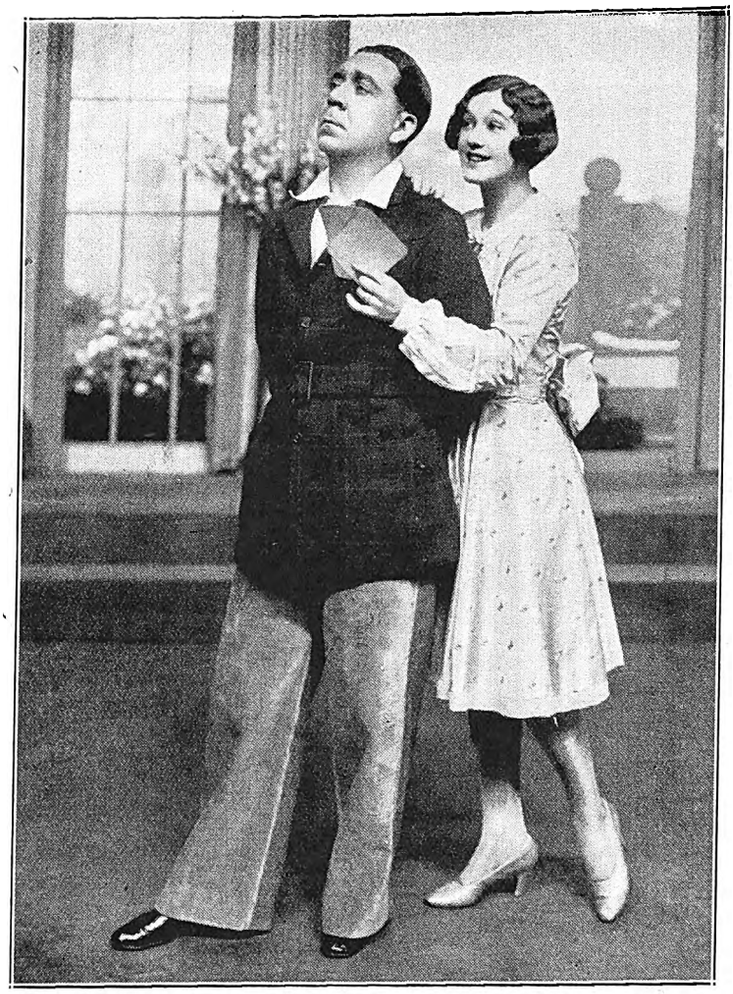
Another show which is promising us great things is "So This is Love," which will be produced to-night at the Winter Garden. This is an all-British musical comedy, in which Stanley Lupino will star. He is also part author of the piece and the husband of Connie Emerald, who also has a leading part. The play has been produced by Leslie Henson, and I heard an amusing story the other day of how, when the piece was on tour, he came in to rehearsal disguised as an American.

He carried eight lighted cigars in his two hands, held one between each finger and smoked them alternately while he gave his commands to the company. He wore a fur coat and an enormous hat and spoke in that extraordinary manner which is entirely peculiar to the American producer, pronouncing his words as though he were gargling them. For instance, he spoke of the John Tiller girls, who form the chorus of "So This is Love," as the "Tyler gurrls."



Herbert Lomas.

This week, of course, has included the birthday of our great Shakespeare, and it has been commemorated by the gazetting of 23rd April as "Shakespeare Day." In recognition of this we were all asked to contribute towards the fund which is being raised for the Sadlers Wells Theatre. There is a scheme afoot to provide North London with a Shakespearean theatre, to be called the Sadlers Wells Theatre, like the Old Vic. Now, at the Old Vic anybody can see an excellently acted Shakespearean play for the exorbitant sum of eightpence. True, this amount does not admit you to the stalls and to a plush bench, but it enables you to step up to the gallery, which is inhabited by the kindliest people in the world, and from which



Herbert Mundin and Vera Bryer, a notable comedian and comedienne in "Lady May," at Daly's Theatre.
[Photo: Stage Photo Co.

eminence you may look down and have a perfect view of the whole stage. The gallery seat actually carries more privileges than the stall seat, for you may eat ham-pies and oranges and drink lemonade out of bottles in the gallery, whereas in the stalls you are more polite and have rolls and coffee instead. Who, still having some remnants of youth, would not prefer the gallery under these circumstances?

A notable first matinee will take place to-morrow, when Madame Tussaud's opens for the first time since the fire. Madame Tussaud's has now become a cinema theatre as well as a place where one may view wax models of anybody from the greatest kings to the greatest criminals. When one gets tired of seeing the wicked face of Crippen or the noble features of King George IV, one may wander away to the cinema and there ponder upon the strange things one has seen.

I heard a lovely story the other day of how a wax model of Ellen Terry was being dressed in one of the dresses which she actually wore in the days of her stage triumphs. The dress proved to be a little bit too tight, but, whereas in real life dress seams would have to be let out under such conditions, at Madame Tussaud's the beautiful pink back of Dame Ellen was just gently sliced and shaved to fit the requirements of the dress. Imagine a dressmaker asking you would you mind her snipping off a bit of your arm or leg! The wax model, however, submitted to this indignity with apparently perfect grace. What anger rushed into her wild wax heart, I had no method of conjecturing.

PAMELA TRAVERS.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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Pola Negri takes the leading part in "Hotel Imperial," coming to the Bijou, Johannesburg, on May 28th

Eddy Bayes.

One sees him first in a dress suit, and hears him singing a song, the notes of which, one imagines, are made by laughter rather than by music. What is it about Eddy Bayes that makes us laugh? What peculiar secret gift has he brought to the stage? These are questions which I cannot answer, for every man has his own secret, and that of Eddy Bayes must not be wrenched from him.

Presently he drifts off the stage, and returns wearing a pigtail and with his eyes slanted up towards his temples, the very replica of a Celestial. He sings a Chinese song about the people from the honey-coloured East who have drifted to the grey dock yards of London—to Limehouse, in fact.

It is an unforgettable picture, this he presents of a Chinaman. By means of a wig and a few pencilled lines, he gives an impression of all the secrecy and quiet force which is so apparent in the mind of the Oriental. Even as one laughs, one marvels at the sincerity of the conception, so that one's laughter contains a hint of praise as well as appreciation.

Everything that Eddy Bayes does has this stamp of sincerity. But perhaps his chief characteristic is his extraordinary, vehement vigour. He seems to have untiring energy, as though somebody had wound up a special kind of clock inside him when he was born, a clock that has not the capacity to run down.

He whirls and twirls, he marches up and down the stage, he convinces us all that we are energetic, vigorous creatures. He puts new life into us and makes us feel that we are strong enough to lift houses or tear up trees.

This, in a comedian, is a remarkable gift, as I am sure you will agree when in June you see Eddy Bayes for yourselves.

Photo of Mrs. E. N. Hillman After Her Hair Grew.

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After Baldness—By Using KOTALKO.

Mrs. E. N. Hillman of Holland Park, writes:—

"Two years ago I found to my dismay that my hair was all falling out. I could find nothing to stop it. At last only one patch of hair remained, about the size of my hand. After some months of hospital treatment I was still without hair.

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A Few Confidences.

By Edith Price.

What made me adopt the stage and entertaining as a profession?

Please don't blame me, put it down to the War, which is already responsible for so much.

At school I was very fond of theatricals, so when I was told that the troops needed entertaining I thought I'd like to "do my bit." I went to Madame Paulsen, who was in charge of the entertainments for the American soldiers, and I did my first "show" at Southampton for the "doughboys."

I remember the lines of my song were something like the following: "Whistle and I'll wait for you. You're the only boys I ever love, love, love; Come and be my little turtle dove, dove, dove," or something equally highbrow.

Anyhow, the pianoforte introduction started and I dashed on full of a novice's confidence to sing my song.

The experience gained during the war prompted me to become a professional entertainer, and I am still even more fond and proud of my profession than when I first started. My first and most important training was in concert party during the summer months, where one has to play all parts and to be always working.

From concert party to revue is only a short step, and it was at the end of December, 1923, that I went to America with Andrè Charlot's 1924 Revue. Before going to the United States, the Revue had toured the provinces and also appeared in London.

I was engaged to understudy Beatrice Lillie, the leading lady, and after our second night in London she was taken ill, and I had to take over her part. It was a terrible ordeal, for I had only had a few hours in which to learn the lines, and, what was more, the Prince of Wales was in one of the boxes that evening with other important people.

I thought I did terribly badly, but they told me I did well.

We then left England for America, arriving there on Christmas Eve, 1924, feeling very homesick, which the season of the year accentuated.

Two of the girls and myself took a suite of rooms at a hotel in Greenwich Village, and after dumping our baggage we strolled around to look at America.

We were partaking of real American food at a restaurant nearby, sweet sugared potatoes, sweet corn and mushrooms, cooked quite differently from the English way. Suddenly a man at a table near to us accused another man of stealing his flask containing synthetic gin, which he had hidden under the tablecloth.

It is the custom out there to hide flasks in this way. Everyone knows it is there, but it is just the fashion.

The altercation developed into a fight—with knives, screams, shouts and uproar—quite a "movie" quarrel. Scared stiff we left hurriedly, got back to the hotel and ordered ice water to steady our nerves.

"So this is America," was our comment, but the next day, in happy contrast, we spent with a delightful American family we had met on the boat coming over, and life seemed normal and nice once more.

The revue was a huge success, and we had a perfectly wonderful tour for eighteen months, visiting all the principal towns and learning quite a lot about America in addition to the language, I guess.

When in New York, Beatrice Lillie was ill again and I had an opportunity to improve on my first performance as her understudy. The critics were awfully kind to me, and the Press notices even now make me blush with pride and pleasure when I read them.

Am I fond of Sport? Yes, very. Particularly of golf and swimming. The prettiest course I was ever on was

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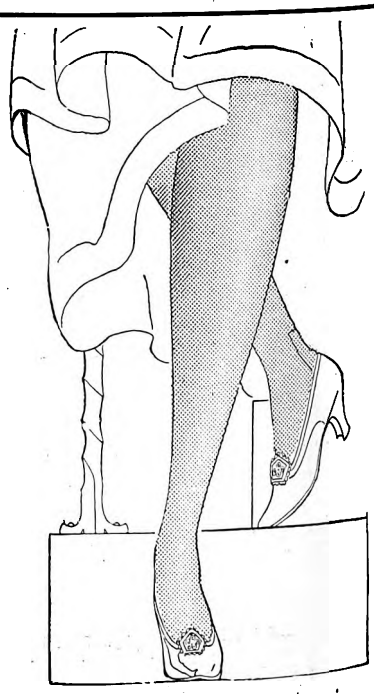

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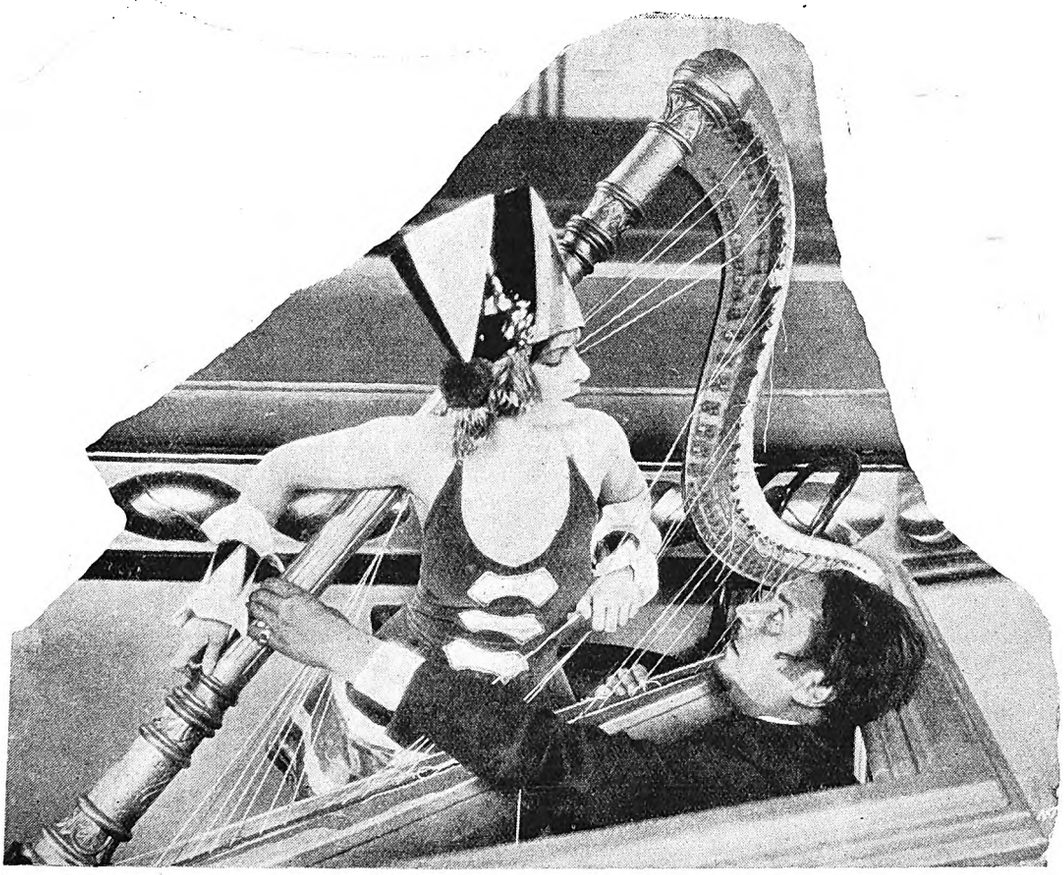

"Kiki" comes to the Alhambra, Capetown, on May 28th.

Shinnecock Golf Course at Southampton, Long Island, New York. The surroundings were so beautiful that they put me right off my golf.

I was right off with my iron, but as I couldn't get a decent lie for the baffie I ploughed along with my iron and plodded after the ball which refused to travel more than a dozen yards at a time.

Naturally, I felt very bad tempered, but I had to laugh when I heard a caddy say to his companion, "It's one of those English girls. I've heard that they play croquet in England, but I haven't seen it played out here before."

An amusing swimming incident that taught me a lesson was when I won second prize at a regatta at Shanklin, Isle of Wight. That is in England, of course.

The winning post was a few yards beyond the Pier. I started off well and was as far ahead that when I reached the Pier I stopped to wave to some friends on shore. Meanwhile one girl who had been slowly creeping up to me made an effort, passed me, and won by one stroke.

I was disappointed, but it served me right, and, as a sequel, I caught a terrible cold, lost my voice and spent all my prize money at the chemists buying drugs and lozenges for my voice and my cold.

I am told that the swimming in Africa is wonderful, the water being beautiful and warm, so I'm looking forward to a "dip."

Somehow, you know, I feel that I shall like South Africa, but what I hope for most, of course, is that South Africa should like me.

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JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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The Sherina Sisters, who have just sailed for South Africa.

Edith Clifford.

Edith Clifford has conquered London and has made a very big hit from the word "go." The papers have given her the most enthusiastic notices, and she is booked for a long tour. Everyone in South Africa will remember her songs, among them "Love Lies," so that the following extract, taken from the mail paper, should be of interest to our readers:—"For some months past a mystery tune has been delighting the West End, all efforts to identify it or trace its origin having been unsuccessful. Orchestras have been playing it, the haunting melody has set many humming it. Even the title was a mystery, and, when inquiries were made, the answer was always the same, the composer was unknown, and the piece was not published. Now the secret is out. Miss Edith Clifford, the American comedienne now playing at the Alhambra, on the day of her arrival here dined at the Kit-Kat Restaurant with Mr. Raymond Langley, the artistic manager of the Columbia Gramophone Company. The orchestra struck up an air, and Miss Clifford raised her eyes in apparent surprise. At her request, inquiry was made of the conductor who published the melody in this country, evoking the

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ALL THE WEIGHT IS WARMTH

F. G. P WY 39

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Here we see some young ladies snapped in the film, "Sweet Daddies," coming to the Grand Bioscope, Capetown, on May 28th.

answer that, although the whole of the West End seemed to know the tune, no one had published it, as the composer could not be found, and it was understood that he was in a New York asylum. Miss Clifford laughed heartily, and promptly solved the mystery of the tune and its composer. The air is 'Love Lies,' and it was composed by her accompanist, Carl Kellard, five years ago in California. The song was actually the beginning of a romance which culminated in Miss Clifford becoming Mrs. Carl Kellard, and as the pair attached a great sentimental value to 'Love Lies' in consequence, they refrained from publishing it. Miss Edith Clifford has sung the song (with Mr. Kellard as accompanist) in America, Africa, and Australia with such success that on two occasions it was taken down note for note and used in vaudeville acts in America, legal action being necessary to protect Mr. and Mrs. Kellard's rights. Then two other composers claimed it as their own, and two more actions were well on their way before copyright was admitted. As a result of this incident the world will hear in a few days the first authentic published versions of the song on records, Miss Edith Clifford having arranged to sing it for the purpose at once."

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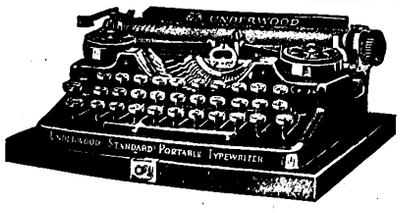

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Since its inception in 1914 Dodge Brothers had specialized exclusively in a four-cylinder product. During thirteen years more than two million units of that product were sold to the world.

It is unnecessary here to comment on the singular merits of that famous Four.

It was honoured on the battle-fields of war, and achieved equal distinction on the highways and byways of peace.

Its long life and complete dependability had become an adage.

Meanwhile, however, times were changing and tastes were changing with them.

While still as important as ever, dependability alone was no longer sufficient.

Greater speed and comfort, more style and luxury were the growing prepossessions of the hour.

Six-cylinder motors were gradually becoming practical at popular prices. Progressive engineering dictated the revision and refinement of existing four-cylinder power-plants.

Two years ago Dodge Brothers appraised its task and embarked upon a programme designed to place it and its Dealer Organization in a position on January 1, 1928, second to none in the industry.

Quietly, with deliberation and dispatch, and without interrupting the regular course of production and service to customers, the new programme went swiftly forward.

The astonishing results of this great achievement are now known to the world.

It is doubtful if industrial annals can cite, over a similar period, an achievement so outstanding.

A smart, swift, low-priced and immensely popular quality Four has replaced its famous predecessor. The Senior Six, outstanding in performance, quality and luxurious appointment, has been created.

Graham Brothers Trucks and Buses (formerly exclusively Fours) have been supplemented by Sixes. Fifty new types have been added, all resulting in the most complete and capable line of work cars known.

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DODGE BROTHERS MOTOR CARS

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Jean Kennedy.

Kennedy and Coppin.

"I have been away from home for eight years!"

Jean Kennedy has asked me to inform South Africa of this fact, and says that South Africa will know what she means.

"Of course they'll know. Why, didn't everybody in South Africa know that joke from Johannesburg to Cape Town?"

It is with great pleasure that I record that Jean Kennedy, with her partner, Coppin, is making a return trip to South Africa. It will be remembered what a great success this duo was about two years ago.

"Bonnie Jean," as she is known in the profession, has probably been named after the Bonnie Jean in the old Scotch ballad, for she hails from Scotland.

("Well, anybody could guess that, couldn't they?" say Jean, who is looking over my shoulder as I write.)

She is one of the cleverest comediennes in a country that abounds in comedy-makers.

"Well, everybody knows that. Tell them something they don't know and get on with it!" says Jean.

"Very well," I told her, "*you* write the article."

With that she became shy and said modestly that her medium was grease paint and not the pen. But her medium embraces, as a matter of fact, a good deal more than mere grease paint. She uses the sharp sword of comedy with excellent effect breaking open with it, as though she were jousting as a knight of old, the flood-gates of our laughter. Just a little toss of the head, a little wave of the hand, and yet these things are done with such incomparable humour that they place Jean Kennedy on a high rung of the artistic ladder.

A word must be said about Coppin, her partner, who does everything that a good partner should do, and provides the most wonderful chances of comedy that Jean Kennedy never fails to take.

P.T.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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Laura La Plante.

Margaret Bannerman, the celebrated English actress, broadcasting a talk from 3L.O., Melbourne.

Inside Information concerning these New Chocolates

These new, delicious centres are a revelation to those who enjoy fine chocolates. Just read one or two of the brief descriptions below—aren't they positively tempting?
But why be content with reading about them—get a half pound box and try them yourself. Like Naples, they are incomparable.

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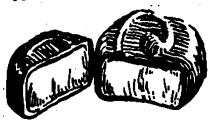

RAISIN CARAMEL "CUP." Fresh preserved Malaga raisins with delicious flavoured creme

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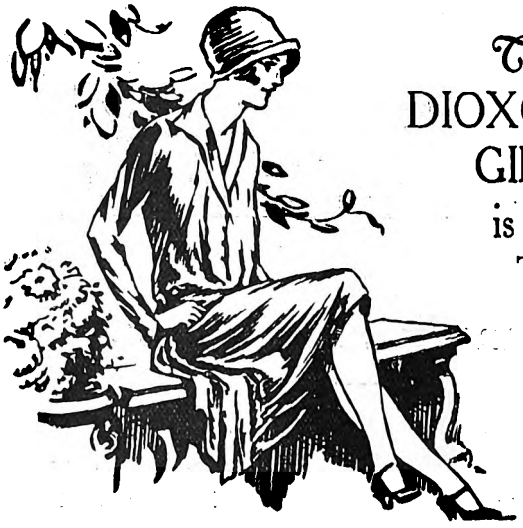

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Monsieur Neer, a very fine dancer, who, with his charming partner, Mademoiselle Delar, will appear shortly in South Africa.

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These pictures of Mr. and Mrs. Lewis Casson (Sybil Thorndike), Mary and Ann, just to hand, show the famous family leaving England for sunny South Africa.

OF YOURSELF BY JANE PLOTZ IS A MOST WELCOME PRESENT.

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LEON M. LION.

By W. R. Titterton.

I have known Leon M. Lion for a good many years now, and we have only just begun to depreciate each other. This is the privilege of old friends.

We first met in the Tivoli bar—the Old Tivoli, when it was a music-hall, and boasted Joe Wilson as a manager: Joe of the immaculate shirt-front and the cheery smile!

But when I speak of the Tivoli bar in connection with Lion, you must understand that the emphasis is on the Tivoli. He was appearing there in a sketch under his own management. He stood me a drink.

I remember that he thanked me for a notice I had written of a part he had just played—not because it praised, but because it appreciated.

Now the remarkable thing is, not that I remember it, but that he remembers it.

In those days he was known mainly as an actor. But he was always experimenting with other functions of the theatre. As you note, he was already at times a manager and producer. Already, I think, a play of his had been produced in the West End.

For the keynote of Lion, which I think I discovered in our first interview, is a keenness for the drama not wedded (or let me say "welded"!) to any branch of the art.

This should not be an extraordinary thing. It is absurd for a man to visualise himself merely as an actor or a producer. It is equally absurd for a man to to visualise himself merely as a dramatist. The dramatist who writes his play in Hampstead, bestows it on his agent, and leaves the rest to God, is not a dramatist at all. He is merely a literary man. The true dramatist attends all the rehearsals, aches to produce the play, and is eager to leap on the stage and act all the characters.

Of course, that type of author can be a frightful nuisance if he doesn't know anything about it. And silly producers who want an easy time have been known to curse in their hearts authors who do know a lot about it—authors like Shaw, and Galsworthy, and Barrie.

But men of the theatre of Lion's stamp are of another mind.

I think that if he got a good idea for a play, it would be a toss up whether he wrote it, produced it, acted in it, did two of the three things, or all of them. He must be doing something in the theatre—something interesting—and getting it over.

Getting it over! Mark that! For although he pleases himself with the plays he puts on, and is unperturbed if one of his pets falls dead before the box-office, I think he would count himself a failure if in the long run his taste and the public's did not run on the same rails.

Leon M. Lion, one of the most able producers and character actors at the present time.

He has faith in himself, and he has faith in the public, and he is a man with very normal tastes.

Thus you find him putting on a cycle of Galsworthy and "Brown Sugar"; "The Right to Strike" and "No. 17"; "Escape" and "Two White Arms"; "Riceyman's Steps" and "The Chinese Puzzle." Here is a notable sense of balance which can measure with equal justice the sedatest realism and the wildest romance!

On analysis, which is difficult, I think I discover that his intellect draws him rather towards realism and his temperament towards romance. He is at his happiest in a play like "Escape," where the manner is sober and the matter is fantastic.

As a playright and an actor, romance has it. He was part author of "The Chinese Puzzle," and he played the leading part of an exquisite mandarin. Equally romantic in another mode was his Cockney in "No. 17."

You may think that his virulent agitator in "The Right to Strike," and his old judge in "Escape," were realistic enough. But I, who am an amateur of romance, detect in those interpretations a certain caressing delight in the fun of the thing which your realist sternly subdues, and which is the essence of romance.

There could not be two actors more unlike than Gerald du Maurier and Leon M. Lion. Their formula is probably the same, their results are radically different. One paints in black and white; the other draws in colour. The one, like Defoe, having disclosed the basis of the character he represents, is content to let the character get on with it. The other, like Dickens, is always asking you to note another delightful oddity of the character, amiable or malign. Each style is entirely right, and each is complementary of the other.

Certainly as a manager, no less than as an actor and a producer, Lion has deserved well of the English theatre. Though he has by no mans ignored the Continent (witness his production of Karel Bramsen's "Tiger Cats" and his revival of "The Three Daughters of Moncieur Dupont"), he has staged a great number of English plays—many of them first plays. "The Right to Strike" was unluckily the last as well as the first play of a man who would have been a very great name in English drama; and it looked a hazardous venture. I do not like "The Fanatics," but it was hailed as a great play, and yet few managers would have taken the risk of staging it. He is by nature an experimenter, and his experiments have a knack of coming off because they are inspired by a restless energy, and his temperament is as normal as the public he caters for.—*Reprinted by special permission of "The Theatre World."*

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African Broadcasting Company, Limited, Johannesburg.

Announcer ... ... Mr. LAGO CLIFFORD.
Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, MAY 28th, 1928.

Time Signal broadcast at **12.0 noon, 5.0 p.m., 7.0 p.m., 8.0 p.m.**

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

5.0 p.m.—5.15 p.m. daily, except Sunday: Women's Session (arranged by **Mrs. C. Rothkugel).**

5.15 p.m. daily, except Wednesday: Children's Hour (arranged by **Uncle Joe).**

5.15 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

6.15 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.45 p.m, daily, except Sunday: Close down.

8.0 p.m., Saturday: General News Service.

8.50 p.m., Tuesday and Wednesday: General News Service.

9.0 p.m., Monday, Thursday, Friday: General News Service.

The General News Service is broadcast by arrangement with the S.A. Press and Reuter's Agency.

MONDAY, MAY 28th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Marinarella" ... ... Fucik.
"JB" Studio Orchestra.

7.10— 2. Songs:
(a) "Caso Mio Ben" ... ... Giordani.
(b) "O, Men from the Fields" ... ... Hughes.
(c) "See where my Love a-maying goes" ... ... Lidgey.
Miss Jean Gluckman.

7.20— 3. Selection: "La Belle Héléne" ... ... Offenbach.
"JB" Studio Orchestra.

7.35— 4. Baritone:
(a) "They Say" ... ... Warwick Evans.
(b) "My Ain Folk" ... ... Lemon.
(c) "Echo" ... ... Lord Henry Somerset.
Mr. John Macfarlane.

7.45— 5. Ballet: "Sicilian Vespers" ... ... Verdi.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Talk on "Foreign Affairs," by **Advocate Morris de Saxe.**

8.25— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Songs:
(a) "Lullaby" ... ... Brahms.
(b) "Four Ducks on a Pond" ... ... Needham.
(c) "The Lilac Tree" ... ... Gartlan.
Miss Jean Gluckman.

8.45—11. Selection: "Lakme" ... ... Delibes.
"JB" Studio Orchestra.

9.0 —12. **General News Service.**

9.5 —13. Songs:
(a) "The Ginchy Road" ... ... Edward.
(b) "The Curfew" ... ... Monk Gould.
Mr. John Macfarlane.

9.15—14. Jazz: **"JB" Studio Orchestra.**

9.25—15. Weekly Sports Talk by **Mr. W. D. Powell:** "A Bowls Review."

9.40— **Miscellaneous Programme.**
10.30—Close down.

TUESDAY, MAY 29th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Three Days" ... ... Lotter.
"JB" Studio Orchestra.

7.10— 2. Contralto:
(a) "My dear Soul" ... ... Sanderson.
(b) "Ships that Pass in the Night" ... ... Stephenson.
(b) "If Winter Comes" ... ... Tennent.
Miss Florence Ellis.

7.20— 3. Selection: "Sullivan Operas" ... ... arr. D. Godfrey.
"JB" Studio Orchestra.

7.35— 4. Tenor:
(a) "I Pitch my Lonely Caravan" ... ... Coates.
(b) "Herding Song" ... ... Lawson.
(c) "To Mary" ... ... M. V. White.
Mr. T. Dunn.

7.45— 5. Jazz: **"JB" Studio Orchestra.**

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Fortnightly Talk on Literature by **Professor M. Drennan, M.A.**

8.25— 9. Suite: "Romantique" ... ... Ketelbey.
"JB" Studio Orchestra.

8.40—10. Contralto:
(a) "My Heart is Weary" ... ... Goring Thomas.
(b) "Bless you" ... ... Novello.
Miss Florence Ellis.

8.50—11. Jazz: **"JB" Studio Orchestra.**

8.55—12. **General News Service.**
RELAYED TO DURBAN:

9.0 —13. Selection: "Hamlet" ... ... Thomas.
"JB" Studio Orchestra.

9.10—14. **Vaudeville Act,** relayed from Orpheum Theatre.

9.25—15. "Great Moments in South African History," No. 5, by **Professor W. E. McMillan.**

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9.40—16. Tenor:
(a) "O, Vision Entrancing" ... ... Goring Thomas.
(b) "Provence" ... ... Carne.
(c) "Until" ... ... Sanderson.
Mr. T. Dunn.
9.50— **Miscellaneous Programme.**
10.30—Close down.

WEDNESDAY, MAY 30th, 1928.
7.0—EVENING PROGRAMME.
7.0 — 1. Overture: "Maritana" ... ... Wallace.
"JB" Studio Orchestra.
7.10— 2. Mezzo:
(a) "Widmung" ... ... Schumann.
(b) "Queen Mary's Song" ... ... Elgar.
(c) "Ich liebe dich" ... ... Grieg.
Mrs. David Mann.
7.20— 3. Piano Solo: "Sous Bois" ... ... Victor Staub.
Miss Margaret Williams.
7.25— 4. Selection: "Three Little Maids" ... ... Rubens.
"JB" Studio Orchestra.
7.35— 5. Bass:
(a) "Spring is Past" ... ... Cyril Scott.
(b) "The Arrow and the Song" ... ... Balfe.
Mr. Leslie Buckingham.
7.45— 6. Jazz: **"JB" Studio Orchestra.**
7.58— 7. **Weather Forecast.**
8.0 — 8. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 9. Afrikaans Recitations by **Mr. I. J. van der Walt.**
8.25—10. Waltz: "Wedding Dance" ... ... Lincke.
"JB" Studio Orchestra.
8.35—11. Mezzo:
(a) "In Summertime on Bredon" ... ... Peel.
(b) "Slow, Horses, Slow" ... ... Mallinson.
(c) "Eriskay Love Lilt" ... ... Fraser and McLeod.
Mrs. David Mann.
8.45—12. Jazz: **"JB" Studio Orchestra.**
8.55—13. **General News Service.**
RELAYED TO DURBAN:
9.0 —14. Bass:
(a) "Nirvana" ... ... Stephen Adams.
(b) "The Gay Highway" ... ... Drummond.
Mr. Leslie Buckingham.
9.10—15. Jazz: **"JB" Studio Orchestra.**
9.15—16. Soprano:
(a) "Valley of Laughter" ... ... Sanderson.
(b) "Pipes of Pan" ... ... Monckton.
(c) "At Dawning" ... ... Cadman.
Miss Ivy Nankervis.
9.25—17. Suite: "Three Mask Dances" ... ... A. Wood.
9.35—18. Soprano:
(a) "Jordan d'amour" ... ... Keel.
(b) "Weep no more" ... ... Quilter.
(c) "Two Bergerettes" ... ... Weckerlin.
Miss Ivy Nankervis.
9.45—19. **Samehtini Trio,** Musical Act, relayed from Empire Theatre.
10.0 — **Miscellaneous Programme.**
10.30—Close down.

THURSDAY, MAY 31st, 1928.
UNION DAY.
7.0—EVENING PROGRAMME.
7.0 — 1. Overture: "Pique Dame" ... ... E. Suppe.
"JB" Studio Orchestra.
7.10— 2. Afrikaans Songs:
(a) "Die Sterretjie" ... ... Hullebroeck.
(b) "Wieglied" ... ... Brahms.
(c) "Moeders Shat" ... ... Wierts.
(d) "Weer am weer" ... ... Pontet.
Mrs. M. Botha.
7.20— 3. Selection: "The Earl and the Girl" ... ... Caryll.
"JB" Studio Orchestra.
7.35— 4. Baritone: **Mr. William Matthews.**
7.45— 5. Suite: "Carnival of the Elements" ... ... Carr.
"JB" Studio Orchestra.
8.0 — 6. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 7. "A Union Day Message" (in English and Afrikaans), by **His Honour the Administrator of the Transvaal.**
8.20— 8. Jazz: **"JB" Studio Orchestra.**
8.35— 9. Afrikaans Songs:
(a) "Waarom" ... ... Bishop.
(b) "O jubel mijn hart" ... ... Kuiler.
(c) "O, Boereplaas" ... ... G.V.N.
Mrs. M. Botha.
8.45—10. Waltz: "Traumideale" ... ... Fucik.
"JB" Studio Orchestra.
8.55—11. **General News Service.**
9.0 —12. Baritone: **Mr. William Matthews.**
9.10—13. Sketch: **"JB" Studio Dramatic Company.**
9.30— **Miscellaneous Programme.**
10.30—Close down.

FRIDAY, JUNE 1st, 1928.
6.45 p.m. Weekly Agricultural Talk: "Research in Crop Plants," by **Mr. M. G. Stahl** (Division of Field and Animal Husbandry).
7.0—EVENING PROGRAMME.
7.0 — 1. Overture: "The Miller and his Men" ... ... Bishop.
"JB" Studio Orchestra.
7.10— 2. Soprano:
(a) "April Morn" ... ... Batten.
(b) "Indian Love Call" ... ... Friml.
(c) "The Market" ... ... Molly Carew.
Miss Phyllis Seligmann.
7.20— 3. Selection: "Dinorah" ... ... Meyerbeer.
"JB" Studio Orchestra.

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7.35— 4. Baritone: **Mr. R. Millard.**
7.45— 5. Jazz: **"JB" Studio Orchestra.**
"JB" Studio Orchestra.
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. Native Impersonations by **Mr. H. Ralston.**
8.20— 9. Suite: "T'Chaka" ... ... Ring.
"JB" Studio Orchestra.
8.30—10. Soprano:
(a) "A Spring Morning" ... ... Carey.
(b) "Will o' the Wisp" ... ... C. G. Spron.
Miss Phyllis Seligmann.
8.40—11. Saxophone Solos:
(a) "Valse Vanite" ... ... Wiedoeft.
(b) "Saxarella" ... ... Wiedoeft.
Mr. George Spencer.
8.45—12. Selection: "Faust" ... ... Gounod.
"JB" Studio Orchestra.
9.0 —13. **General News Service.**
9.5 —14. Baritone: **Mr. R. Millard.**
9.15—15. Native Impersonations by **Mr. H. Ralston.**
9.25— **Miscellaneous Programme.**
10.30—Close down.

SATURDAY, JUNE 2nd, 1928.

3.30 p.m. Relay of speech by **His Honour the Administrator** at the Opening of the New Brakpan Hospital.
7.0—EVENING PROGRAMME.
7.0 —1. Dinner Music by **"JB" Studio Orchestra.**
8.0 —2. **Weather Forecast. General News Service.**
8.10—3. (approx.) **Radio Auction Bridge.**
8.30—4. **Dance Programme,** relayed from Carlton Hotel.
11.45 p.m.—Close down.

N.B.—Between 9.0 and 10.0 p.m. the Programme will be relayed to Durban.

SUNDAY, JUNE 3rd, 1928.

FIRST SESSION.
10.30—11.30 a.m. Relay of Service from **Irene Dutch Reformed Church.**
SECOND SESSION.
3.30 p.m. **Gramophone Recital.**
5.0 p.m.—Close down.
THIRD SESSION.
7.30 p.m. Relay of Service from **Christ Church,** Church of England (Evangelical), Hillbrow.
Opening Hymn: "Father, Again in Jesus' Name we Meet."
Psalm 19.
Lesson: Colossians 3, 1-11.
Second Hymn: "Our Bless'd Redeemer, ere He Breathed."
Sermon: Text: "Save Yourselves from this Crooked Generation." Acts 2, 40. By **Rev. George C. Grubb, M.A.**
Closing Hymn: "Glorious Things of Thee are Spoken."
Benediction.
Organ Voluntaries by **Mr. R. J. D. Browne.**
FOURTH SESSION.
8.45—1. Overture: "Hungarian Lustspiel" ... ... Keler Bela.
"JB" Studio Orchestra.
8.55—2. Contralto:
(a) "In Questa Tomba" ... ... Beethoven.
(b) "Three Fishers" ... ... Hullah.
(c) "O, Divine Redeemer" ... ... Gounod.
Miss Susie Everett.
9.5 —3. Selection: "La Juive" ... ... Halevy.
"JB" Studio Orchestra.
9.20—4. 'Cello Solo: **Mr. E. Levitz.**
9.25—5. Suite: "Nautical Scenes" ... ... Fletcher.
"JB" Studio Orchestra.
9.35—6. Contralto:
(a) "Sunshine and Rain" ... ... Blumenthal.
(b) "Teach me to Pray" ... ... Gwynne Williams.
(c) "Abide with me" ... ... Liddle.
Miss Susie Everett.
9.45—7. Selection: "L'Enfant Prodigue" ... ... Wormser.
"JB" Studio Orchestra.
10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. G. R. MONTFORD.
Studio 'Phone Number, Central 2928.

A "Tuning Note" is transmitted one minute before all Sessions.

MONDAY, MAY 28th, 1928.

12.30 **Lunch Hour Session:—**
Pianoforte: "Compositions by Chaminade."
Elvia Rayner.
Light Music.
1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre Organist, **Mr. Wm. Bohm,** with **Miss Kate Kerdachi,** who will sing:—
(a) "Loves Old Sweet Song" ... ... Molloy.
(b) "Garden of Happiness" ... ... Daniel Wood.
1.45 **Light Music.**
2.0 Close down.
4.0 **Afternoon Session:** The Studio Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Studio Orchestra.**
5.0 **Children's Corner:** The Story of Marigold in London, from "The Magic Lamplighter," told by **Aunt Janet** of the Library. "The Showman," a narrative poem for the piano, played by **Uncle Fred. Aunt Isobel** will describe "Morning in a Caravan," "The Showman's Merry Song" and all the Fun of the Fair.
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Agricultural Talk** (in Afrikaans).
Recital of "Polydor" Records (supplied by Messrs. P. E. Cooke & Co., of West Street).

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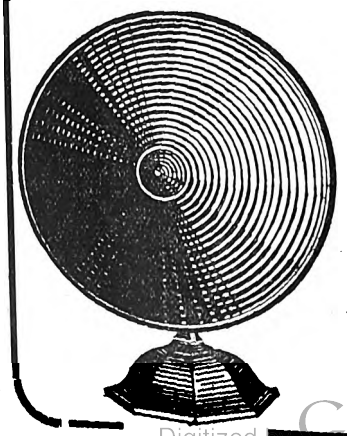

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Soprano:—

(a) "Ave Maria" ... ... Luzzi.

(b) "Happy Summer Song" ... ... Kahn.

(c) "When the Heart is Young" ... ... Dudley Buck.

(d) "Carmena" ... ... Lane Wilson.

Miss Phyllis Barnett.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 Vocal Gems from "Sunny" ... ... Kern.

Light Opera Company.

8.10 **Talk:** "A Yacht Race on Durban Bay." **Mr. H. E. Teifel.**

8.25—A SURPRISE PROGRAMME.

10.0 Close down.

Note.—The **General and Local News** will be broadcast at 8.50 p.m.

TUESDAY, MAY 29th, 1928.

12.30 **Lunch Hour Session:—**

Mezzo Soprano:

(a) "Come, for it's June" ... ... Dorothy Forster.

(b) "I wonder if Love is a Dream," Dorothy Forster.

Miss Nellie Wells.

Contralto:

(a) "My Ships" ... ... Barratt.

(b) "Angus Macdonald" ... ... Roeckel.

Madame Aletta Christensen.

The "Pruchner" Player Piano.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner: Aunt Isobel** will tell you more about "Will O' the Mill" (R. L. Stevenson). Music for the Family. Birthday Greetings and a News Bulletin.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 'Cello:—

(a) "Morceau de Concert" ... ... Popper.

(b) "Andacht" ... ... Popper.

Miss Marjorie Silva.

"Special Request" Gramophone Records.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

ANOTHER SURPRISE.

(Details will be announced later.)

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, MAY 30th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Serenata" ... ... Toselli.

(b) "Beneath thy Window" ... ... Da Capua.

Miss Stella Talbert.

Pianoforte: "Compositions by Mendelssohn."

Elvia Rayner.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:—**

Light Music.

Mezzo:

(a) "Sunshine Town" ... ... W. H. Squire.

(b) "I passed by your Window" ... ... Brahe.

Miss J. W. Turrell.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** Fun and Frolic with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Recital of Brunswick Records** (supplied by Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Baritone:—

(a) "Flower of the Desert" ... ... Hermann Lohr.

(b) "My Lute" ... ... Liddle.

Mr. Jack Grant.

7.31 **Radio Talk:** "Some Notes on Short Wave Reception." **Mr. Arthur Duran.**

7.50 Baritone:—

(a) "I heard you Singing" ... ... Eric Coates.

(b) "The Little Clouds" ... ... Logan.

Mr. Jack Grant.

8.0 **Time Signal.**

THIRTY MINUTES OF OPERA.

"The Death of Don Quixote."

"Don Quixote" ... ... Massenet.

Theodore Chaliapine (Bass) and **Olive Kline** (Soprano).

The end of Quixote's adventures is come. He has fared forth on an encounter with the Knight of the Moon. The Knight overcomes Quixote, and removes him to bondage. In reality, the Knight is but the lover of Mercedes, his serving maid, and is dressed in such guise at the request of his mistress; the prison is only his own room. Don Quixote's spirit is broken. As he lies dying upon a rough pallet, he thinks of the wild dreams that have been more real than life itself to him. Dimly he sees Sancho Panza, and bids him not to weep. Death steals over him. He realises vaguely what has overtaken him. A vision of his dream lady, Dulcinea, comes to him; he hears her singing a song of love. Then the vision fades as suddenly as it came. Something of the truth comes to Don Quixote in that moment. With a heart-broken cry of Ah! Thou art lost to me! he falls back groaning on his pallet and expires.

It is a magnificently contrived scene, musically as well as histrionically, and the last pitiful utterances of Don Quixote as Dulcinea's ravishingly beautiful voice ceases are truly heart-rending.

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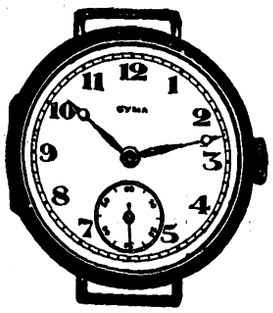

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Is not the tragedy of Don Quixote de la Mancha one of the most pitiable in the world?

Overture: "The Merry Wives of Windsor" ... ... Nicolai.

The New Queen's Hall Orchestra, conducted by **Sir Henry Wood.**

The opera very closely follows the well-known amorous adventures of Sir John Falstaff, the merry activities of Mrs. Ford and Mrs. Page, and the painful encounter with the supposed elves and sprites in the Windsor Forest. Otto Nicolai died in 1849, a few months after the Berlin production.

"Il Est Doux, Il Est Bon" ("He is kind, he is good") ("Herodiade") ... ... Massenet.

Maria Jeritza (Soprano).

This famous aria is sung by Salome herself. The creed of meekness and love preached by the Prophet has reached Salome's heart and moved her deeply. Here she sings of the divine qualities which she knows the Prophet to possess.

"Gli Aranci Olezzano" ("Sweetly the birds in the myrtles are Carolling") ("Cavalleria Rusticana") ... ... Mascagni.

La Scala Chorus, conducted by **Cav Carlo Sabajno.**

8.30 **A Dramatic Sketch:** "Dawn," by **Percival Wilde.** Played by the **A.B.C. Dramatic Company.**

Characters: "The Doctor," Mr. George R. Montford; "The Woman," Miss Isobel Niven; "The Man," Mr. H. Edmund Dawes; a "Child."

Mind Picture: A rough shack, one storey in height. At the rear is the main door, bolted. To the left of the door, a window, through which falling snow can be seen. Another door, at the right, leads into the sleeping room.

A stove against the right wall and a cupboard near it are the principal objects of interest. There are two or three rickety chairs and a deal table covered with a soiled red cloth. A scrap of dilapidated carpet conceals part of the floor. This, and a cheap Chromo on the left wall, are the only attempts at ornamentation.

At the rise of the curtain the woman, "Molly," is discovered sitting at the window. There is very little light outside, and she has a burning kerosene lamp next to her. She is under thirty and shabbily dressed. Suddenly she starts, rises. There is a knock at the door.

The rise and fall of the curtain is denoted by the ringing of a bell.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, MAY 31st, 1928.

Union Day.

11.15 **Morning Concert:** Light Music.

11.45 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

12.15 **Light Music.**

12.30 Close down.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

Selection: "The Pirates of Penzance" ... ... Sullivan.

"La Paloma" ... ... Yradier.

Overture: "Marinarella" ... ... Fucik.

Selection: "A Life on the Ocean" ... ... Binding.

Music from "The Merchant of Venice" ... ... Rosse.

Euphonium: "The Lute Player" ... ... Allitsen.

Mr. F. J. Beswick.

Valse: "Marina" ... ... Waldteufel.

A Spanish Serenade: "El Soludo" ... ... Ancliffe.

4.30 **Children's Corner:** Listen for your favourite Stories, Songs and Tunes. Birthday Greetings and Riddles.

5.15 Close down.

7.15 **Reports** (if any).

7.20 **Agricultural Talk** (in English).

7.30 **Dinner Hour Music:** "Famous Artistes." Recital of "His Master's Voice" Records (supplied by Messrs. Mackay Bros. and McMahon, of West Street, Durban).

8.0 **Time Signal.**

"His Master's Voice" Records (continued).

8.10 **Have you heard these?**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

March: "Coronation" ... ... German.

"American Airs" ... ... Tobani.

Baritone: "The Adjutant" ... ... Sanderson.

Mr. Gerald Burns.

Suite: "Rustic Revels" ... ... Fletcher.

8.50 **General and Local News.**

Piccolo Solo: "The Wren" ... ... Demare.

Mr. J. J. Flanagan.

Overture: "La Sirene" ... ... Auber.

Baritone: "Rolling Down to Rio" ... ... German.

Mr. Gerald Burns.

Selection: "Martha" ... ... Flotow.

Foxtrot: "The Calinda" ... ... Hupfield.

STUDIO.

Soprano:—

(a) "Solveig's Song" ("Peer Gynt") ... ... Grieg.

(b) "Down in the Forest" ... ... Landon Ronald.

Miss Katie Osborne.

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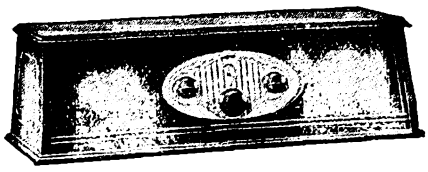

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9.40 Trio: "Spring Song" ... ... Mendelssohn.
The Cherniavsky Trio.
9.45 Mouth Organ: **Mr. A. E. Y. Stanley.**
9.55 **Jazz Item.**
10.0 Close down.

FRIDAY, JUNE 1st, 1928.

12.30 **Lunch Hour Session:—**
The Wireless Orchestra.
Songs by **Mrs. Rupert Ellis Brown.**
2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner:** A Visit from the Radio Fairies.
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Light Music.**
7.13 **Sports Talk,** by **"Natalian."**
7.30 **Dinner Hour Session:** The Studio Orchestra.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.10 **Talk No. 3:** "The Manufacture of Ropes." **Mr. Alexander Johnmann.**

STUDIO PROGRAMME.

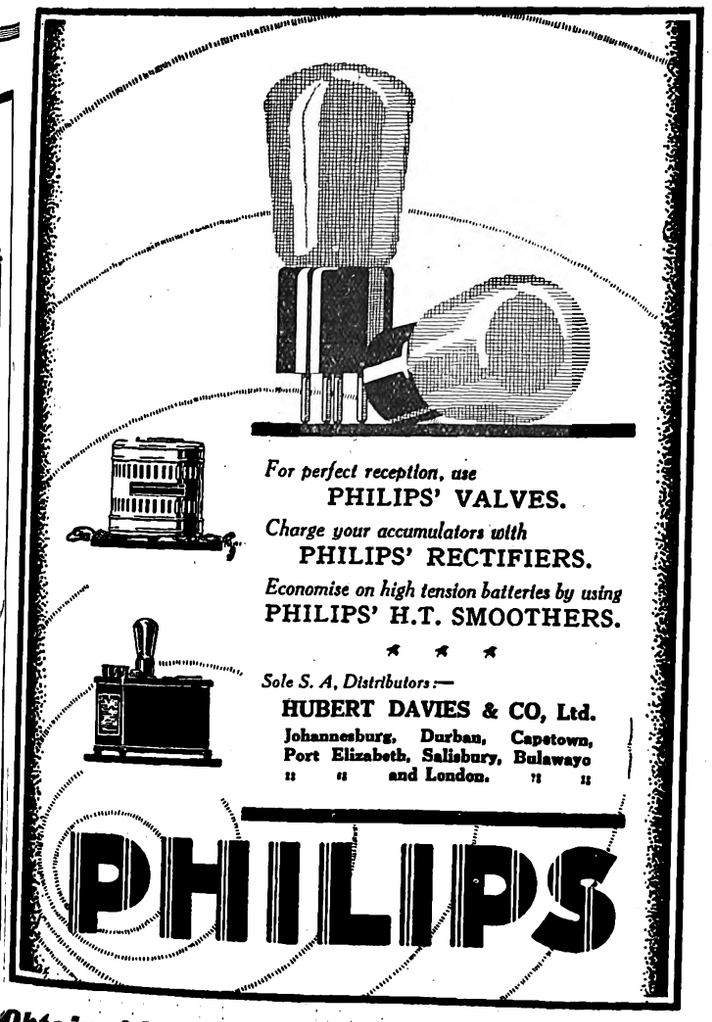
Selection: "Going Up" ... ... Hirsch.
The Studio Orchestra.
8.35 Soprano:—
(a) "Oh come do not Delay" ("Marriage of Figaro") —Mozart.
(b) "Sing Joyous Bird" ... ... Montague Phillips.
Mrs. Minnie Rhead.
8.45 **General and Local News.**
8.55 "Marche Orientale" ... ... Gracey
Serenade: "La Romanesque" ... ... Delont.
9.5 Euphonium: **Mr. F. J. Beswick.**
9.10 Tenor:—
(a) "M'Appari tutt' amor" ("Marta") ... ... Flotow.
(b) "Sigh no more Ladies" ... ... Aitken.
Mr. James Foster.
9.20 Intermezzo: "Love's Serenade" ... ... Moret.
Foxtrot: "Smiles" ... ... Pether.
The Studio Orchestra.
9.30 Organ: "The Song is Ended" ... ... Berlin.
Jesse Crawford.
9.34 Soprano:—
(a) "Love's a Merchant" ... ... Molly Carew.
(b) "From the Land of the Sky-Blue Water" ... Cadman.
(c) "Waltz Song" ("Merrie England") ... ... German.
Mrs. Minnie Rhead.
9.44 Pianoforte:—
(a) "Because" ... ... Ilynsky.
(b) "Melodie" ... ... Moszkowski.
Miss Elvia Rayner.
9.48 Tenor:—
(a) "Mary of Argyle" ... ... Nelson.
(b) "Macushla" ... ... McMurrough.
Mr. James Foster.
9.58 **Jazz Item.**
10.0 Close down.

SATURDAY, JUNE 2nd, 1928.

11.15 **Morning Concert:** The Studio Orchestra:—
March: "The Gladiator" ... ... Sousa.
Selection: "Molloy's Songs" ... ... Baynes.
Valse: "Thoughts" ... ... Alford.
Viola: **Mr. W. B. Carter.**
Piano: **Mr. E. Heap.**
Suite: "A Coon's day Out" ... ... Baynes.
March: "Castles in Spain" ... ... Ancliffe.
Clarinet: **Mr. H. Oney.**
Selection: "Popular Songs" ... ... Stephen Adams.
Foxtrot: "Green Eyes" ... ... Furner.
12.30 Close down.
7.15 **Reports:** Weather Reports, Shipping Intelligence.
7.20 **Dinner Hour Session:** Recital of "Columbia" Records (supplied by Messrs. H. Polliack & Co., of West Street).
8.0 **Time Signal.**
Light Music.
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "Great Big David" ... ... Lotter.
Suite: "The Purple Vine" ... ... Ancliffe.
(a) "The Vintagers."
(b) "The Purple Vine."
(c) "Evening at the Inn."
Tenor: "Thank God for a Garden" ... ... Del Riego.
Mr. Fred Kent.
8.50 **General and Local News and Sporting Results.**
9.0 **Relay from "JB."**
10.0 **Relay from Criterion Theatre.**
10.20 **Arthur Vos and his Orchestra,** relayed from the Marine Hotel, Esplanade.
11.0 Close down.

SUNDAY, JUNE 3rd, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March: "The Loyal Legion" ... ... Sousa.
Overture: "Haydee" ... ... Auber.
Valse: "Irish Whispers" ... ... Ancliffe.
Suite: "Four Ways" ... ... Eric Coates.
(a) "Northwards."
(b) "Southwards."
(c) "Eastwards."
(d) "Westwards."



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Cornet: "In an Old-Fashioned Town" ... ... Squire.
Mr. A. W. Snell.
A Southern Rhapsody: "Virginia" .... Haydn Wood.

4.30 **Children's Corner:** Arranged by **Aunt Isobel.**

5.15 Close down.

6.45 **The Bells of St. Paul's.**

7.0 **Evening Service,** relayed from West Street Baptist Church. Preacher, **Rev. H. A. Oliver.**

8.30 **A Grand Popular Concert,** relayed from the Durban Town Hall:—
Overture: "Prometheus" ... ... Beethoven.
Suite: "Summer Days" ... ... Eric Coates.
(a) "In a country Lane."
(b) "Isla of the Waters."
(c) "At the Dance."
Songs by **Miss Perla Siedle.**
Intermezzo: "Sunset" ... ... Matt.
Selection: "The Blue Mazurka" ... ... Lehar.
Piccolo Solo: "Echoes du Bois" ... ... Demare.
Mr. J. J. Flanagan.
"Prelude" ... ... Rachmaninoff.
Songs by **Miss Perla Siedle.**
Grand March: "Imperial" ... ... Elgar.
The Durban Municipal Orchestra, under the direction of **Mr. T. H. Huddle**

10.0 Close down.

Capetown.

Capetown Programme.

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All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, MAY 28th, 1928.

LUNCH-HOUR SESSION.

Columbia Records:—

12.45 Overture: "Barber of Seville" ... ... Rossini.
B.B.C. Orchestra.
Songs:
(a) "I Hear a Thrush at Eve" ... ... Cadman.
(b) "A Dream" ... ... Bartlett.
William Martin.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
"Four Slavonic Dances" ... ... Dvorak.
London Symphony Orchestra, conducted by Sir Dan Godfrey.
Songs:
(a) "Under the Deodar" (from "Country Girl"), Monckton.
(b) "Coo" (from Country Girl") ... ... Monckton.
Virginia Perry.

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Organ Solos:
(a) "Valse Triste" ... ... Sibelius.
(b) "Finlandia" ... ... Sibelius.
G. T. Pattman.
(a) "Home to our Mountains" (from "Il Trovatore").
(b) "Miserere Scene" (from "Il Trovatore").
Gertrude Johnson, Mary Ogden, Wm. Heseltine and Chorus.
Waltz: "Merry Widow" ... ... Lehar.
Jacques Jacobs' Ensemble.
March: "The Happy Warrior" ... ... Kahl.
Grenadier Guards Band.

1.45 Close down.

AFTERNOON SESSION.

4.30 Songs:
(a) "O, Lovely Night" ... ... Ronald.
(b) "Good-bye" ... ... Tosti.
Eva Turner.
Piano Solos:
(a) "Clair de Lune" ... ... Debussy.
(b) "Toccata in C Sharp Minor" ... ... Debussy.
Percy Grainger.
(a) "Serenade" ... ... Moskowski.
(b) "Moment Musicale" ... ... Schubert.
J. H. Squire Celeste Octet.
Negro Spirituals: (a) "Samson and Dulilie." (b) "Run, Mary, Run." **Edna Thomas.**
Community Singing Record: "Shenandoah." Soloist: **Harold Williams.**

5.0 **Time Signal.**
Short Recital of Wood-Wind Instruments.

5.20 **Teens:** "Admiral Blake, a Hero of the Sea."

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Kissing Time" ... ... Caryll.
"Chanson Russe" ... ... Krein.
Selection: "Count of Luxembourg" ... ... Lehar.
"Moonlit Piazza" ... ... Anclife.
Suite: "Fireflies" ... ... Ewing.
Piano Solo (selected).

7.45 **Weekly Talk to Farmers,** No. 12: "The Value of Chemistry to the Farmer," by **Dr. St. C. O. Sinclair.**

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:—
Piano Solo: "Rondo Alla Turca" ... ... Mozart.
Gil Marchex.
Violin: "The Song of Songs" ... ... Moya.
Sascha Jacobsen.

8.15 **Alhambra Orchestra:—**
Songs:
(a) "Vale" ... ... Russell.
(b) "Rose of my Heart" ... ... Lehr.
Lilla Maden.
Banjo Duets: **Lee and Matthews.**
Piano Solos:
(a) "Fanital" (from "Petite Suite") ... ... Olsen.
(b) "Serenade" (from "Petite Suite") ... ... Olsen.
(c) "Papillions" (from "Petite Suite") ... ... Olsen.
Hilda Schwalbe.
Songs:
(a) "The Lute Player" ... ... Allitsen.
(b) "Life and Death" ... ... Coleridge Taylor.
Jack Farrell.
Violin Solo: "Rondo" ... ... Mozart-Kreisler.
John Spink.

9.0 **News Service** (English).

9.5 Talk: "Music in the Early Days at the Cape," by **C. Graham Botha** (Chief Archivist of the Union).

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9.20 Violin Solos:
(a) "Serenade in A" ... ... Arenski.
(b) "Hungarian Dance in G Minor" ... Brahms-Joachim.
John Spink.

Songs:
(a) "Melisande in the Wood" ... ... Goetz.
(b) "Rose in the Bud" Forster.
Lilla Maden.

Banjo Ducts: **Lee and Matthews.**

Piano Solos:
(a) "Spanish Dance" ... ... Granados.
(b) "Moment Musicale" ... ... Schubert.
(c) "The Spell" ... ... Bridge.
Hilda Schwalbe.

Songs:
(a) "To-morrow" ... ... Keel.
(b) "I Love Thee" ... ... Grieg.
Jack Farrell.

Alhambra Orchestra.

.0.0 **News Service** (Afrikaans).
.0.5 Item, if suitable, relayed from **Tivoli.**
.0.30 Close down.

TUESDAY, MAY 29th, 1928.

LUNCH-HOUR SESSION.

Parlophone Records:—

2.45 Selection: "Madame Butterfly" ... ... Puccini.
Edith Lorand Orchestra.

Songs: (a) "Janette." (b) "Can't you Hear me Say I Love you?" **John O'Grady.**

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Opening Chorus from "Cavalleria Rusticana" ... ... Mascagni.
Chorus and Orchestra of Opera Comique, Paris.

Hawaian Duets:
(a) "La Paloma" ... ... Yradier.
(b) "Mari mari" ... ... ———
Ferera and Paaluki.

Songs:
(a) "The Trout" ... ... Schubert.
(b) "Sweet Melodies" ... ... ———
Lotte Schon.

.15 **Organ Recital by N. R. Ingleby, F.R.C.O.** Relayed from City Hall.
.50 Close down.

AFTERNOON SESSION.

.30 "Poem" ... ... Fibich.
Serenade: "Sons ton Balcon" ... ... Drigo.
Orchestra Mascotte.

Songs:
(a) "Edward" ... ... Loewe.
(b) "Songs of Hybrias the Cretan" ... ... Elliott.
Reginald Whitehead.

(a) Dances from "Iris" ... ... Mascagni.
(b) "Die Rantzan" ... ... Mascagni.
Berlin State Opera House Orchestra.

Songs: (a) "I'm Coming, Virginia." (b) "Nebraska." **Noble Sissle.**

Foxtrot: "Why Should I Feel Lonely?" **The West End Players.**

5.0 **Time Signal.**

Short Story.

5.30 **Teens:** Musical Talk, with illustrations, by **Mr. Joseph Cohen.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—
Valse: "Jasmine" ... ... Kussner.
"A Chanson d'Amour" ... ... Toselli.
"Andante Cantabile" ... ... Tschaikowski.
Fete des Papillions" ... ... Wilcke.
Suite: "Joyous Youth" ... ... Coates.
"Czardas, No. 8" ... ... Michaels.
Valse: "Sympathi" ... ... Mezzacapo.

7.45 **Records:—**
Overture: "Semiramide" ... ... Rossini.
Circola Mandolinistico Band.
Song: "Do you Believe in Fairies?" **Bella Bailie.**
Piano: "Gigue in C Major" ... ... Scarlatti.
Gil Marchex.

8.0 **Time Signal. Weather Forecast. Market Report.**
Organ: "Ballet Egyptien" ... ... Luigini.
Quentin Maclean.

8.15 **Orchestral Programme:—**
Overture: "Orpheus in the Underworld" ... ... Offenbach.
Fletcher and Cartwright's Orchestra.

Songs:
(a) "From the Land of Sky Blue Water" ... Cadman.
(b) "Open thy Blue Eyes" ... ... ———
Connie Moller.

Saxophone Solos:
(a) "Norwegian Cradle Song" ... ... Marie.
(b) "Saxophone Fantasia" ... ... Rosebrook.
Michal McGrath.

Potpourri: "From Stage to Stage" ... ... Fetras.
Fletcher and Cartwright's Orchestra.

Duets: (a) "Snowdrops." (b) "Where my Caravan has Rested." **Connie Moller and A. R. Lander.**

9.0 **News Service** (English).
9.5 Talk: "Poland after the War," by **Lt.-Col. Roinski.**
9.25 Piano Solos: **Edna Stanton.**

Bolero:
(a) "Bonita" ... ... Mezzacapo.
(b) "Melodia" ... ... Azzoni.
Fletcher and Cartwright's Orchestra.

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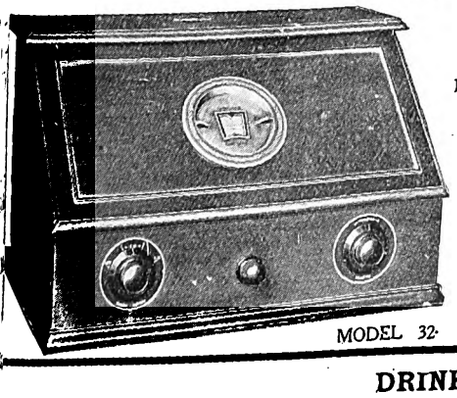
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Songs:
(a) "If I Sailed Away" ... ... ——
Connie Moller.
(b) "Eleanore" ... ... Coleridge Taylor.
A. R. Lander.

Morceaux:
(a) "A Toi" ... ... Czibulka.
(b) "Chanson" ... ... Friml.
Fletcher and Cartwright's Orchestra.

10.0 **News Service** (Afrikaans).

10.5 Songs:
(a) "Machusla" ... ... McMurrough.
(b) "Songs of Araby" ... ... Clay.
A. R. Lander.

Dance Music by Fletcher and Cartwright's Orchestra.

10.30 Close down.

WEDNESDAY, MAY 30th, 1928.

12.45 (a) "Les Sylphes" (from "Damnation of Faust") ... Berlioz.
(b) "Hungarian March" (from "Damnation of Faust"), Berlioz.
Willem Mengelberg and the Concert Gebouw Orchestra.

Piano Solos:
(a) "Study in F Minor" ... ... Chopin.
(b) "Study in C Sharp Minor" ... ... Chopin.
(c) "Caprice in G" ... ... Paderewski.
Leslie England.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Suite: "Summer Days" ... ... Coates.
1. "In a Country Lane." 2. "On the Edge of the Lake."
3. "At the Dance."
Queen's Hall Light Orchestra, conducted by Eric Coates.

Part Songs:
(a) "The Sea hath it's Pearls" ... ... Pinsuti.
(b) "A Secret" ... ... Coward.
(c) "Strike the Lyre" ... ... Cooke.
Sir Henry Coward, conducting the Sheffield Choir.

String Quartettes:
(a) "Berceuse" ... ... Sacken.
(b) "Polka" ... ... Sokolov.
Catterall Quartette.

Songs:
(a) "All Hail, thou Dwelling!" ... ... Gounod.
(b) "Down her Pale Cheeks" ... ... Donizetti.
Charles Hackett.

'Cello Solos: (a) "Nobody knows de Trouble I've seen."
(b) "I will walk with my Love." **W. H. Squire.**
Selection: "Prince Charming." **Palace Theatre Orchestra.**

1.45 Close down.

AFTERNOON SESSION.

4.0 **Special Transmission: "The All Blacks" v. "Western Province Country" Rugby Match described.** Relayed from Newlands.

5.0 **Time Signal.**

5.30 **Children:** Birthdays, Stories and Music.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
"Marche Militaire" ... ... Schubert.
Selection: "Gipsy Love" ... ... Lehar.
Valse: "Delices" ... ... Ganne.
'Cello Solo (selected).
Suite: "Norwegian Scenes" ... ... Grieg.
"Gaelic Song" ... ... Foulds.
Serenade: "Amina" ... ... Lincke.

7.45 **Records:—**
Arias:
(a) "Oh, Come, do not Delay" (from "Figaro") —Mozart.
(b) "You who have Knowledge" (from "Figaro") —Mozart.
Bella Baillie.

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Violin: "Poupeé Valsante" ... ... Poldini.
Sasha Jacobsen.

Orchestra: "Serenade" ... ... Pierne.
Jean Lensen and his Orchestra.

8.0 **Time Signal. Weather Forecast. Market Report.**

Orchestral: "The Flowers we Love" ... ... Cremieux.
Jean Lensen and his Orchestra.

'Cello: "Harlequin and Columbine." **W. H. Squire.**

8.15 Talk: "The Psychology of Married Life," by **Mr. J. E. Taylor** (Senior Lecturer in Psychology, University of Capetown).

8.30 **Song Recital:—**
(a) "The Night Rider" ... ... Treharne.
(b) "The Two Grenadiers" ... ... Schumann.
(c) "Nocturne" ... ... Curran.
(d) "Like Stars Above" ... ... Squire.
Walter Applewhite.

8.45 Sketch: **"On Top of a Bus."**
He ... ... **Gordon Bird.**
She ... ... **Mrs. Gordon Bird.**

9.0 **News Service** (English).

9.5 **Song Recital:—**
(a) "Over the Mountains" ... ... Quilter.
(b) "The Cloths of Heaven" ... ... Dunhill.
(c) "The Night Wind" ... ... Farley.
(d) "Derbyshire Song" ... ... Rowley.
(e) "The Poet's Life" ... ... Elgar.
Lilla Grace.

9.20 **"The Ancestor,"** by J. H. Turner.

Scene 1: Tapestried room in an old Italian palace. A.D. 1928.

Signor Castracane and his guest, Freddie Dale, are chatting together.

The scene changes to a loggia overlooking an Italian garden. From afar comes the strains of an organ and the monks singing in their chapel. Lucretia Borgia is resting on a couch, and her brother, Cesare, stands near. Soon the Duke of Bisceglie enters, and when he goes, Castracane, the Dominican, comes in.

Quartette in F ("Nigger") ... ... Dvorak.
(a) Allegro ma non troppo. (b) Lente. (c) Scherzo. (d) Allegro Finale.
London String Quartette.
(Gramradio Columbia production.)

10.0 **News Service** (Afrikaans).

10.5 Item, if suitable, relayed from **Tivoli.**

10.30 Close down.

THURSDAY, MAY 31st, 1928.
(UNION DAY.)

11.0 **Special Session.** The Proceedings during the Ceremony of Unfurling **"The Flag of the Union"** will be broadcast.

Speakers: **H.E. the Governor-General the Earl of Athlone; Gen. the Hon. J. B. M. Hertzog,** Prime Minister of the Union of South Africa; **Gen. the Rt. Hon. J. C. Smuts.**

12.45 Fantasia: "For King and Country." **Grenadier Guards Band.**

Songs: (a) "The Hundred Pipers." (b) "There's a wee bit Land," **Laidlow Murray.**

1.0 **Time Signal.**

Marches: (a) "La reve passe." (b) "Le Tout Paris." **Garde Republicaine Band.**

Songs: (a) "The Deathless Army." (b) "My Old Shako." **Edgar Coyle.**

AFTERNOON SESSION.

4.30 Song Cycle: "Sea Pictures" ... ... Elgar.
1. "Sea Slumber Song." 2. "In Haven." 3. "Sabbath Morning at Sea." 4. "Where Corals Lie." 5. "The Swimmer."
Muriel Brunskill.

Violin Solo: "Passacaglia" ... ... Nachez.
Albert Sammons.

5.0 **Time Signal.**

Records:
Overture: "Tannhauser" ... ... Wagner.
Bruno Walter, conducting Royal Philarbamonic Orchestra.

5.15 **Children:** Holiday Stories and Music for all.

6.0 Close down.

EVENING SESSION.

Dinner Hour Music by the Studio Trio:—
Valse: "Wood Nymphs" ... ... Coates.
"Demoiselle Chic" ... ... Fletcher.
Selection: "Emerald Isle" ... ... German.
Entracte: "Jours Passes" ... ... Horne.
Selection: "Yeoman of the Guard" ... ... Sullivan.

7.45 A Short Talk by **Mr. G. A. Leyds:** "The Hoisting of the Flag of the Union of South Africa."

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—
(a) "Prelude" (from "Mary Rose") ... ... O'Neill.
(b) "The Call" (from "Mary Rose") ... ... O'Neill.
Court Symphony Orchestra.
(a) "O Paradiso" (from "L'Africaine") ... ... Meyerbeer.
(b) "Celeste Aria" ... ... Verdi.
John O'Sullivan.

8.15 **Classical Concert:—**
Dances from "Prince Igor" ... ... Borodin.
Concerto for Bassoon and Orchestra ... ... Mozart.
Soloist: **Archie Camden.**
Symphonic Poem: "With the Wild Geese" ... ... Harty.
Halle Orchestra, conducted by Sir Hamilton Harty.

9.0 **News Service** (English).

9.10 Four Biblican Songs ... ... Dvorak.
1. "Clouds and Darkness are Round Him."
2. "Lord, Thou art my Refuge and my Shield."
3. "Hear my Prayer, O Lord, my God."
4. "God is my Shepherd."
Dame Clara Butt.

Symphony: "Fantastique" ... ... Berlioz.
London Symphony Orchestra, conducted by Weingartner.

10.0 **News Service** (Afrikaans).

10.5 Relay from **Waldorf.** Musical Director: **Isidore Fisher.**
Foxtrot: "Every Little While."
Foxtrot: "Sing me to Sleep with a Twilight Song."
Waltz: "Sweet Suzanne."
Intermezzo: "Close to your Heart."
Novelty: "Westward Bound."
(All numbers with Novel Effects.)

10.30 Close down.

FRIDAY, JUNE 1st, 1928.
LUNCH-HOUR SESSION.
(Columbia Records.)

12.45 Overture: "Ruy Blas" ... ... Mendelssohn.
B.B.C. Orchestra.
"Quanto et bela" (from "Elisie d'Amore") ... ... Donizetti.
"Una furtiva lagrima" (from "Elisie d'Amore"), Donizetti.
Cecil Sherwood.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Piano Solo: "Medley of Old Songs." **Tony Lowry.**
"Talking to the Moon."
"Billy Boy."
Layton and Johnstone.

Waltz: "Blue Danube" ... ... Strauss.
Johann Strauss and Symphony Orchestra.

Violin Solos:—
(a) "Romance" ... ... Wieniawski.
(b) "Legende Naive."
Yovanovitch Bratza.

Songs:—
(a) "Sea Fever" ... ... Ireland.
"Steppin' down along the Road" ... ... Wilson.
Edgar Coyle.

"Minuet" ... ... Droegmans.
"T'Amo" ... ... Silesu.
Jean Lensen and his Orchestra.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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Part Songs:—
(a) "A May Morning" ... ... Denza.
(b) "Rosebuds" ... ... Geibel.
Wm. Turner's Ladies Prize Choir.
Selection: "The Thistle" ... ... Arranged Myddleton.
Grenadier Guard's Band.

AFTERNOON SESSION.

4.30 "Quartet in F Major" ... ... Beethoven.
Lener String Quartet.
5.0 **Time Signal.**
Afternoon Topics: Radio Matters.
Teens: "The empty seat at the Round Table."
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Fantasie: "In a Persian Garden" ... ... Lehmann.
Valse: "Mondaine" ... ... Bose.
Selection: "Pirates of Penzance" ... ... Sullivan.
Entracte: "The Little Widow" ... ... Oliver.
Piano Solo: Selected.
"Valse Triste" ... ... Sibelius.
7.45 **Talk:** Survey of Week's Sports, by **Mr. A. Shacksnovis.**
Record: Selection, "Clowns in Clover." **Piccadilly Revels Band.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.5 **Records:—**
Duets:—
(a) "My own Pierrette."
(b) "The Keys of Heaven."
Labbette and Eisdoll.
Selection: "Tom Jones" ... ... German.
Grenadier Guards' Band.
Duets:—
(a) "So Tired."
(b) "Miss Annabelle Lee."
Layton and Johnstone.

DANCE PROGRAMME.

8.30 Foxtrots from "This Year of Grace":—
(a) "A Room with a View."
(b) "Dance little Lady."
(c) "Try to learn to Love."
(d) "I'm mad about You."
Al Starita and Piccadilly Dance Band.
Waltzes:—
(a) "Austrian Swallows."
(b) "Artists' Life."
Johann Strauss and Symphony Orchestra.
Polka Francaise:—
(a) "The Spirit of Fire."
(b) "The Singer's Joy."
Johann Strauss and Symphony Orchestra.
9.0 **News Service** (English).

SHORT CONCERT PROGRAMME.

9.5 Song: "For you Alone." **Rex Palmer.**
Piano:—
(a) "Duetto" ... ... Mendelssohn.
(b) "Minuet in G Major" ... ... Paderewski.
William Murdoch.
Violin:—
(a) "Slavonic Dance in C Minor" ... ... Dvorak.
(b) "Largo" ... ... Veracini.
Szigeti.

DANCE PROGRAMME.

9.30 Foxtrots from "Will o' the Whispers":—
(a) "The Man I Love."
(b) "Headin' for Harlem."
(c) "Dolly Dimples."
Waltzes:—
(a) "Just like Darby and Joan."
(b) "Worryin'."
(c) "Sweet Suzanne."
Ray Starita and Band.
Foxtrots:—
(a) "Mary."
(b) "You went away too Far."
(c) "Pins and Needles."
Piccadilly Revels Band.
10.0 **News Service** (Afrikaans).
10.5 "Red Hot" Jazz:—
(a) "Five Pennies."
(b) "Feelin' no Pain."
Charleston Chasers.
Blues:—
(a) "Moon of Japan."
(b) "We won't go home till Morning."
Foxtrots:—
(a) "Ev'ry little While."
(b) "Sugar."
(c) "I'll be Lonely."
Debroy Somers Band.
Foxtrots:—
(a) "Is everybody happy Now?"
(b) "Keep sweeping the Cobwebs."
Ted Lewis Band.
10.30 **Request Numbers,** 'Phone 5888.
11.0 Close down.

SATURDAY, JUNE 2nd, 1928.

LUNCH-HOUR SESSION.

(Columbia Records.)

12.45 Overture: "Bohemian Girl" ... ... Balfe.
B.B.C. Orchestra.
"Cool River" ... ... Layton.
"Water Boy" ... ... Arranged Robinson.
Turner Layton.
1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Selection: "Mignon" ... ... Thomas.
Queen's Hall Light Orchestra.
Violin Solos:—
(a) "Le Printemps" ... ... Milhand.
(b) "Slavonic Dance in E Minor" ... ... Dvorak.
Joseph Szigeti.
Part Songs:—
(a) "We Praise thee O Lord" ... ... Tschaikowsky.
(b) "Platoff's Song" ... ... Traditional.
The Don Cossack Choir.
Piano Duets:—
(a) "Impromptu" ... ... Schubert.
(b) "Turkish March" ... ... Beethoven.
Dorothy Folkard and Muriel Warne.
"Then I'll be Happy."
"If my Sweetie comes back to Me."
Buddy Lee and The Gilt Edged Four.
"Tears" (from "Co-optimists"). **Gilbert Childs.**
Foxtrot: "The whole Town's Talking."
Jay Whidden and his New Midnight Follies Band.
1.45 Close down.

AFTERNOON SESSION.

3.45 **Special Session:** The "All Blacks" v. "Western Province Town." Rugby Match described, relayed from Newlands.
5.30 **Children:** Birthdays and Music.
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Gold and Silver" ... ... Lehar.
Intermezzo: "A Toi" ... ... Elliot.
Suite: "Two Hungarian Dances" ... ... Brahms.
Selection: "Belle of New York" ... ... Kerker.
Entracte: "Uncle Ficte" ... ... Lincke.
Valse: "Les Jaloux" ... ... Ganne.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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7.45 **Records:—**

Songs:—

(a) "She came to the Village Church" ... ... Somerville.

(b) "O let the solid Ground."

(c) "Birds in the High Hall Garden."

Roy Henderson.

'Cello:—

(a) "Melodie in E" ... ... Rachmaninoff.

(b) "Plaisir d'Amour" ... ... Martin.

W. H. Squire.

8.0 **Time Signal. Weather Forecast. Market Report.**

Speech: "Cohen and the House Boat."

(a) "Cohen 'phones for it."

(b) "On the Boat."

Joe Hayman.

8.15 **Grand Opening Concert by the Capetown Orchestra.** Conductor, **W. J. Pickerill:—**

Overture: "Semiramide" ... ... Rossini.

(a) "Doux Propos." (Solo Violin, **A. Gibbs**) ... Fevrier.

(b) "Minuet in E Flat" (Solo Flute, **J. R. Lamb**), Bizet.

(c) "Farandole."

Song: **Eileen Wayt.**

Descriptive Fantasia: "In a Clock Store" ... ... C. J. Orth.

(Solo Percussion, **I. Chosack.**)

"Theme and Six Diversions" ... ... German.

9.0 (approx.) **News Service** (English).

Tone Poem: "Finlandia" ... ... Sibelius.

(a) "Colonial Song" ... ... Grainger.

(b) "Molly on the Shore" ... ... Grainger.

Song: **Eileen Wayt.**

(a) Intermezzo: "The Brocaded Petticoat," Eustace Phillan.

(b) "Serenade" (by request) ... ... Tosselli.

(c) "In the Moonlight" ... ... Barker.

"Dreams of Love" ... ... Liszt.

Valse: "Espana" ... ... Waldteufel.

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Relay of Cleghorn's Cafè Orchestra.** Leader, **Percy Rees:—**

Foxtrot: "Close to your Heart."

Overture: "Raymond."

Tango: "Mondnacht in Rio de Janeiro."

Foxtrot: "The Man I Love."

10.30 Close down.

SUNDAY, JUNE 3rd, 1928.

EVENING SESSION.

7.0 **Time Signal.**

Divine Service will be relayed from the **St. Andrew's Presbyterian Church,** Somerset Road.

8.30 **Orchestral Programme by the Capetown Orchestra.** Conductor, **W. J. Pickerill:—**

Supplication: "A Sacred Supplication"
—Arranged and orchestrated by Sydney Baynes.

"By Babylon's Wave" ... ... Gounod.

"The Better Land" ... ... Cowen.

"Lead Kindly Light" ... ... Sullivan.

"Hear my Prayer" ... ... Mendelssohn.

"Abide with Me" ... ... Liddle.

Suite: "Sleeping Beauty" ... ... Tschaikowski.

(a) "The Two Cats."

(b) "Valse."

"Andante con moto," from "The Unfinished Symphony"
—Schubert.

A Southern Rhapsody: "Virginia" ... ... Wood.

Overture: "Rienzi" ... ... Wagner.

Intermezzo: "Abandonce" ... ... Franceschi.

Valse des Fleurs: "Naila" ... ... Delibes.

Ballet Music: "Le Cid" ... ... Massenet.

9.0 Close down.

J.B. Studio Notes.

Sponsored Programmes.

An innovation in our usual programme routine is being tried on Tuesday, the 22nd May, when a special programme, featuring Mr. Bok's arrival in the Transvaal, will form part of our evening's entertainment.

The matter will be dealt with next week, when we shall have heard the first of these special "hour" interludes.

Jay Bee Eistedfodd.

This has proved a great success, and it is hoped to make an annual feature of it. It has brought out some very excellent juvenile talent in every section, and the visit of Miss Sybil Thorndike on Tuesday to present the prizes is a very fitting finish to a very happy week.

Empire Day Programme.

We remind all listeners-in not to miss our special programme on Thursday this week, which has been specially arranged by the Sons of England, the Caledonian Society, the Transvaal Irish Association and the Witwatersrand Cambrian Society.

Afternoon Sessions.

Will all "JB" enthusiasts, especially the ladies, kindly note that in future the afternoon session will start at 5 p.m. with a ladies' talk till 5.15. After which the usual children's hour will follow, and then at 6.15 the market reports. This alteration will stand till our new power station is complete.

For the week commencing May 27, "JB" has arranged and splendidly varied sequence of programmes; amongst the speakers, Advocate Morris de Saxe, Prof. McMillan, Prof. Drennan and Mr. Powell will be heard, and on Thursday, Union Day, His Honour the Administrator of the Transvaal (Mr. Hofmeyr) will broadcast a Union Day message from Pretoria.

The singers for the week will include Miss Jean Gluckman, Miss Florence Ellis, Mrs. David Mann, Miss Ivy Nankervis, Mrs. Botha and Miss Phyllis Seligman, Messrs. I. McFarlane, T. Dunn, Leslie Buckingham and William Matthews. Mr. I. J. van der Walt will entertain with some Afrikaans recitations on Wednesday, and on Friday Mr. Ralston will give us some more of his clever native impersonations.

What with the relays from various theatres, orchestral items and a sketch by the "JB" Dramatic Co., an excellent week of entertainment is promised.

Uncle Joe's Letter.

My Dear Boys and Girls,

I am afraid this must be a very short letter indeed.

You cannot imagine what a lot of work our great Eisteddfod entails. I had hoped to have it all cut and dried, and all winners to announce on Saturday so that to-morrow we could get right on with the prize giving. Instead of which there were so many entries that it has been impossible to get through. And all to-day we have been busy judging semi-finals, so that to-morrow we can complete the finals. There has been some wonderful talent displayed in every section, and I am delighted at the way all of you have taken such a great interest in the various competitions, and the splendid quiet behaviour in the Studio—considering the big crowds we had every day.

I expect it will only be natural that some of you will feel disappointed at not getting a prize—well better luck next time—this one has proved so successful that I think I may safely prognosticate (what do you think of that word—its a good one—a real mouthful—wants some mastication). Anyhow, it is as much as to say I can guess we shall have an annual Eisteddfod.

Next week we shall announce all the winners—and, perhaps, have a photo of them, and we will also tell you about Miss Sybil Thorndike's visit, and her little daughters, and the party we are having on Tuesday.

By the by, what do you think of our May Court photo—it's great, isn't it. Copies are now for sale in the Studio.

Don't forget if you want any badges also, just send a note and the nimble shilling with a penny stamp, and you will be the proud recipient of one of our circle badges.

Now I must add up more marks of the judging and see about portioning out the prizes.

I'll tell you all about it next week. Goodnight all, I'm very sleepy and tired, and do you know poor George and Mary, my two pet hairs, are going quite grey and there isn't a curl in either of them. Cheerio.

Tons of love from

UNCLE JOE.

JANE PLOTZ FOR ARTISTIC PORTRAITS.

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Items from the Durban Studio.

Surprise Week.

Verily, this is a week of surprises! A big surprise on Monday evening, and another on Tuesday evening.

During the remainder of the week listen for: on

Wednesday.

The "Thirty Minutes of Opera," and the intensely dramatic sketch, "Dawn."

Thursday.

Special holiday music by the Durban Orchestra and Mr. Gerald Burns (baritone), Miss Katie Osborne (soprano), Mr. A. E. V. Stanley (mouth organ).

Friday.

An interesting Studio programme with Mrs. Minnie Rhead (soprano), Mr. James Foster (tenor), and Miss Elvia Rayner (piano) as the artists. Mrs. Rhead has but lately arrived in this country from Ireland, where she has broadcast consistently from the Belfast Station.

Saturday.

Mr. Fred Kent (tenor) at the Summer Palace.

Sunday.

Madame Perla Gibson (mezzo), who is singing at the Town Hall in conjunction with the Durban Municipal Orchestra.

A Vision of Judgment.

Josiah Henry Wilkins had a nifty baby grand,
On which he syncopated with a tune in either hand.
And as he pounded on the keys one afternoon,
He hit upon the measure for a fascinating tune:
A raggy bit of ragtime which he happened to compose,
That put a magic turkey-trotting tickle in the toes!
It sold a million copies in the stores and on the street,
And when the people heard it they went crazy in the feet;
The merchant turkey-trotted as he made his way to work,
And found his secretary turkey-trotting with the clerk.
The waiter turkey-trotted as he entered with a tray,
The copper on the corner turkey-trotted night and day;
The barber turkey-trotted as he started in to shave.
A funeral procession turkey-trotted to the grave;
The firemen turkey-trotted as they hastened to a fire.
The parson turkey-trotted while his turkey-trotting choir
Sang syncopated versions of Josiah Wilkin's rag.
And ushers turkey-trotted while the sexton did a drag;
No mortal could resist it when he heard that raggy air.
And everybody turkey-trotted madly everywhere!
At last they seized Josiah, and his face grew very pale,
As they turkey-trotted with him to the warden of the jail.

H.E.D.

In and Out the Capetown Studio.

All Blacks Broadcast.

It is a well-known saying that South Africa only breeds politicians and rugby players. If she could be persuaded to extend her procreative faculties to include the genus Listener, we would be assured a highly successful week, because both these types of *homo sapiens* are to be broadcast this week. In fact, it will be something of a Rugger Festival for those enthusiasts who, being unable to attend at Newlands, will hear the two first All Black matches described from the ground—on Wednesday against Western Province Country, and on Saturday against Western Province Town.

Not for years has the rugby season had such a momentous beginning, and it is good to know that broadcasting is to take a hand in it. The microphone will bring the scene to you, the roar of the crowd, the run of the play. Everybody loves a good rugby game, although—overseas more than here, of course—there are those who consider that in the history of football it is something of an upstart. Julius Caesar may have brought "Soccer" to Britain with him from Rome, but that takes little from the popularity of the game which William Webb Ellis, the rugby boy, invented little more than a century ago, when, "showing a fine disregard of the rules of the game," he first picked up the ball and ran with it, so giving the world a new joy, "Rugger."

It is still free from the professionalism which has become part and parcel of most other sports; perhaps it has not room for it. A man's playing years in rugby are short compared with other games. Rarely is he at the zenith of his form for more than seven or eight years at the most.

A perpetual interest for the rugger crowds are the young players, recruited annually from the most promising of the youngsters. The schoolboy listening eagerly to every word and cheer from your loudspeaker on Wednesday and Saturday may be an international a few years hence. Why not? Radio in its time has fired many a fine enthusiasm; few better than a love for the game which has produced such sportsmen as will assemble at Newlands this week.

The Flag Ceremony.

After the anxious days of the Flag Bill, it is with genuine pleasure that we look forward to broadcasting the dignified ceremony which has been arranged to take place in front of the House of Assembly at 11 a.m. on Union Day. Negotiations are afoot to make this a simultaneous broadcast to J.B. and Durban. A scheme which will allow every citizen in the Union to participate in a historical function, the significance of which only posterity can judge. But there is no reason to think it will condemn the ideals of those who sought to bring about an amicable agreement between the two great races of this country.

The world's greatest dramatist advised the actor "to hold the mirror up to nature;" had he been alive to-day he would be telling us to hold radio up to history. That is what we shall be doing on Thursday morning.

H.E. The Governor-General to Broadcast.

Not since we had the privilege of broadcasting His Excellency from the Rotary Club have our listeners had the pleasure of hearing the Governor-General on the air. His speech at the Flag Ceremony will be eagerly anticipated all over the country.

The other distinguished speakers will be Gen. the Hon. J. B. M. Hertzog, Prime Minister of the Union, and Gen. the Rt. Hon. J. C. Smuts.

Mr. C. Graham Botha.

For his talk on Monday evening, the Chief Archivist has chosen the unusual and interesting subject of "Music at the Cape in the early days." Not only has he got together an intriguing array of facts, but an old music book of the period, from which Miss Stanton will help him illustrate the fancies of those old time musicians.

The rest of the programme will be on the usual Studio solo-item lines with John Spink contributing his always enjoyable violin solos, and Lee and Matthews their jolly banjo duets.

Lilla Maden is a new singer to whom we look forward, and Jack Farrell is the other vocalist.

Hilda Schwalbe, who has just had the honour of capturing the silver medal in the Open Championship at the South African Eisteddfod, is playing a delightful group of piano pieces.

Tuesday Evening.

This looks a compact little programme and includes duets by Connie Moller and A. R. Lauder, who has also been pulling off honours at the Eisteddfod. This is Miss Moller's first broadcast.

Edna Stanton will play two items from her large and interesting repertoire, and Lt.-Col. Roinski will give his second talk on Poland at 9.5.

After this evening we bid adieu to Fletcher and Cartwright's Orchestra, which has given us a series of most enjoyable little programmes during the absence of the Capetown Orchestra. We shall, of course, still have the pleasure of relaying from their customary haunt.

"The Psychology of Married Life."

Mr. Taylor tells me this is really rather an amusing subject. If you saw the comedy, "The First Year," you will probably agree with him, before tuning in at 8.30 on Wednesday night. Mr. Taylor's particular study is psychology, in which he holds a senior lectureship at the Capetown University.

Lilla Grace and Walter Applewhite are both giving a short recital of songs that evening, and the famous "Nigger" Quartet, by Dvorak, is also to be given.

Two short sketches of contrasting character complete the items from the Studio.

"History of the Flag."

This appropriate talk will be broadcast on Thursday evening by Mr. G. A. Leyds, whose knowledge of and family connections with South Africa make his broadcast one of peculiar interest.

A programme of classical music will be given from the Studio as usual.

Return of the Orchestra.

We welcome the Orchestra back from their holiday on the Saturday evening with an especially fine programme which they are giving at the City Hall. They will also play at the Pier on the Sunday night.

GLADYS DICKSON.

JANE PLOTZ, PHOTOGRAPHER. 'PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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Next Week's Calls.

Provisional Tour List Week Commencing, May 28th, 1928.

Tivoli, Capetown.—(Opening Wednesday, May 30th) Haig and Escoe, Gintaro and Assistant, Rene and Brian Croft, A. C. Astor, Kathleen Lafla, Toots and Partner, Fight Picture.

Empire, Johannesburg.—Olga Zita, Tribollo and Smiles, Fields and Rossini, Peel and Curtis, Sylvestre and Assistant, Ann Suter, Hart, Pender and O'Neill, Samehtini Trio.

Orpheum, Johannesburg.—Skeets Martin, Joel Meyerson and Sybil Graham.

Grand, Pretoria.—Conn Kenna and Pilot, Drake and and Fraser.

Criterion, Benoni.—Larry Kemble, Les Omero.

Criterion, Durban.—Muriel George and Ernest Butcher, Beryl Beresford, Astor and Astoria.

Apollo, Germiston.—Alf. Thomas.

Empire, Brakpan.—(Friday and Saturday, June 1st and 2nd) Vine and Carr.

Palace, Salisbury.—Rich and Adair, McLaughlin Sisters, Marie Lawton.

His Majesty's Theatre, Johannesburg.—Sybil Thorndike and Co.

Standard Theatre, Johannesburg.—Carter the Great and Co.

Opera House, Capetown.—Harry Green and Co.

Town Hall, Kingwilliamstown.—(May 30th and 31st) Phyllis Neilson-Terry and Co.

Opera House, Port Elizabeth.—(June 2nd) Phyllis Neilson-Terry and Co.

Opera House, Pretoria.—"Queen High."

MODERN PHOTOGRAPHY IS ARTISTIC—JANE PLOTZ, PHOTOGRAPHER.

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On With The Dance.

As was only to be expected, South African ballroom dancing enthusiasts are thrilled to the marrow over the news contained in the Press last week to the effect that for the first time in the history of ballroom dancing in this country an all-South Africa Ballroom Dancing Championship was to be organised and carried out on lines hitherto unknown in this part of the world.

The Polliaks-Columbia Ballroom Dancing Championships mark the opening of a new era in ballroom dancing in South Africa, and should give the pastime such an impetus as it has not had for a very long time. Ballroom dancing, which for long has been languishing, should now once again take its place as our premier form of indoor amusement. It needed something pretty big and unusual to stir it up and to arouse public interest and enthusiasm once again, and in the South African Ballroom Dancing Championship it has found just the stimulent it needed.

I was very glad to hear from Mr. Morry M. Blake, the well-known dancer who is organising the championship on behalf of Messrs. Polliaks, that a feature of the judging will be a demand for style rather than a large variety of steps. In this the South African Championships will be following along the lines of the big London championships, in which style—that is to say deportment, poise and grace of movement—has always counted considerably more with the judges than any number of showy or elaborate steps.

In the past I have often deplored the lack of ballroom dancing competitions in South Africa, for I have felt that in our failure to indulge in the competition "habit," we have lost one of the most powerful factors towards the improvement, not only of the popularity of ballroom dancing, but towards the improvement of the standard of execution as well. Competitions have been proved time and again overseas to have a very definite effect on the popularity and on the standard of ballroom dancing, and even in South Africa the few and isolated competitions we have had have always tended towards an improvement in both these directions.

Now in the Polliaks-Columbia Championships we have a competition spread over the whole of South Africa. It is a contest that every town in the Union will be interested in, and any dancer who feels that he or she has a chance of carrying off the coveted prize and becoming the champion ballroom dancer of South Africa, will have the opportunity of entering. I feel that the interest that a contest such as this will raise all-over the country will have tremendous effect on the future of dancing in South Africa, and I consider that every dancer who has the interests of ballroom dancing—whether as a pastime or as an art—at heart, should give these championships the fullest support. It is the chance we have all been waiting for.

In England the Columbia Dancing Championships are recognised as being one of the most important contests organised each year, and it is my hope that the same success may attend the efforts to hold Columbia Championships here. This is the more so in view of the fact that the organisers have announced their intention of giving any profits they may receive to charity. Competitors, I understand, are to be charged no entrance fee for taking part either in the preliminary, provincial or final contests, but there will, of course, be a charge made for admission to the dances at which the competitions are held, and in view of the fact that preliminary contests are to be held all over the country, it is likely that there will be quite a large sum to be handed over to some deserving cause at the end of the championships.

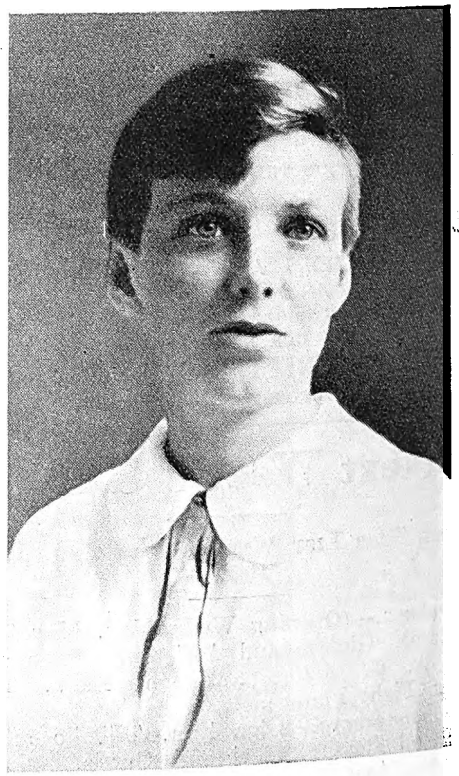
The method by which the judging of the various contests is to be carried out strikes me as singularly fair and well arranged. In the case of the preliminary contests, Mr. Blake and his partner, Miss Ena Hazeldean, assisted by a locally selected committee, will act as judges, while for the final championship contest a specially elected committee, under the chairmanship of Mr. Blake, will select the couple who are to be proclaimed champion ballroom dancers of South Africa.

The committee in this case will consist of three local professional dancing couples (each having one vote) and three non-professional members prominently associated with some allied art. The three professional couples will be selected from among the local professional teachers, who will be asked to chose their own representatives on the committee.

It is a bright thought on the part of the organisers to offer, in addition to the £500 worth of prizes for the competitors, a special money prize to the teachers responsible for the training of the winning couple, and this should do much to insure a high standard of proficiency among the contestants.

Altogether, as I can see it, the championships are to be well organised, and arranged to suit the convenience of both teachers and dancers, and every praise is due to the organisers for their carefully laid plans on behalf of the dancers—and dancing—of South Africa.

THE BALLROOM SHEIK.



Lilla Grace, who is giving a short recital at the Capetown Studio on May 30th.

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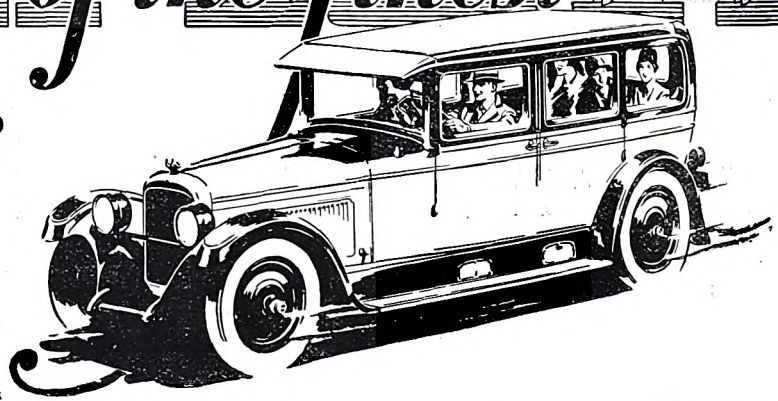

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STAGE, CINEMA *and* LISTENER-IN

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VOL. XX. No. 670. WEDNESDAY, MAY 30TH, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Ann Casson, as "Dick" in "The Lie," is a charming little "boy," whom everyone loves immediately.

[Photo: Jane Plotz.

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The Sybil Thorndike Season.

"Perhaps one of the most interesting experiences I ever had," said William Fazan, the stout butler in "The Lie," was when, after the war, in company with Miss Lena Ashwell, the famous English star, I arranged a series of entertainments for the men who were still in France. My days were long and busy. In the morning I would proceed to build the theatre; this means that I fixed up old army tents or procured the right to use an ancient barn. This needed a great deal of work, as usually the tents were in disrepair, and the barns even more so. In the afternoon I would take my company in an ambulance, since this was our only means of conveyance, to my theatre. We would act there at night, and go on to a new place in our ambulance, where I would proceed next morning to build another theatre.

I remember once, when we rolled up in our extraordinary vehicle, the Sergeant-Major came out to greet the ambulance with the remark, 'Lor', lumme; a car full of wounded! But the armistice has been signed! 'Ow did it 'appen?' He saw 'ow it 'appened when a lively crowd of quite healthy people jumped out of the ambulance and greeted him noisily."

Mr. Fazan is a very well-known actor. He has appeared in many of the Thorndike-Casson productions, and was recently with them in "Judith of Israel."

The members of Miss Thorndike's company, who are producing "The Lie," seen at the stage door. Left to right: Carlton Hobbs, Mary Casson, William Fazan, Sheila McGregor, Ann Casson, Ronald Kerr, Lewis Casson, Sybil Thorndike, Winifred Oughton, Claud Graham and Colette O'Neil. Several members of the company will only appear in the next play, "The Silver Cord." [Photo: Rand Daily Mail.

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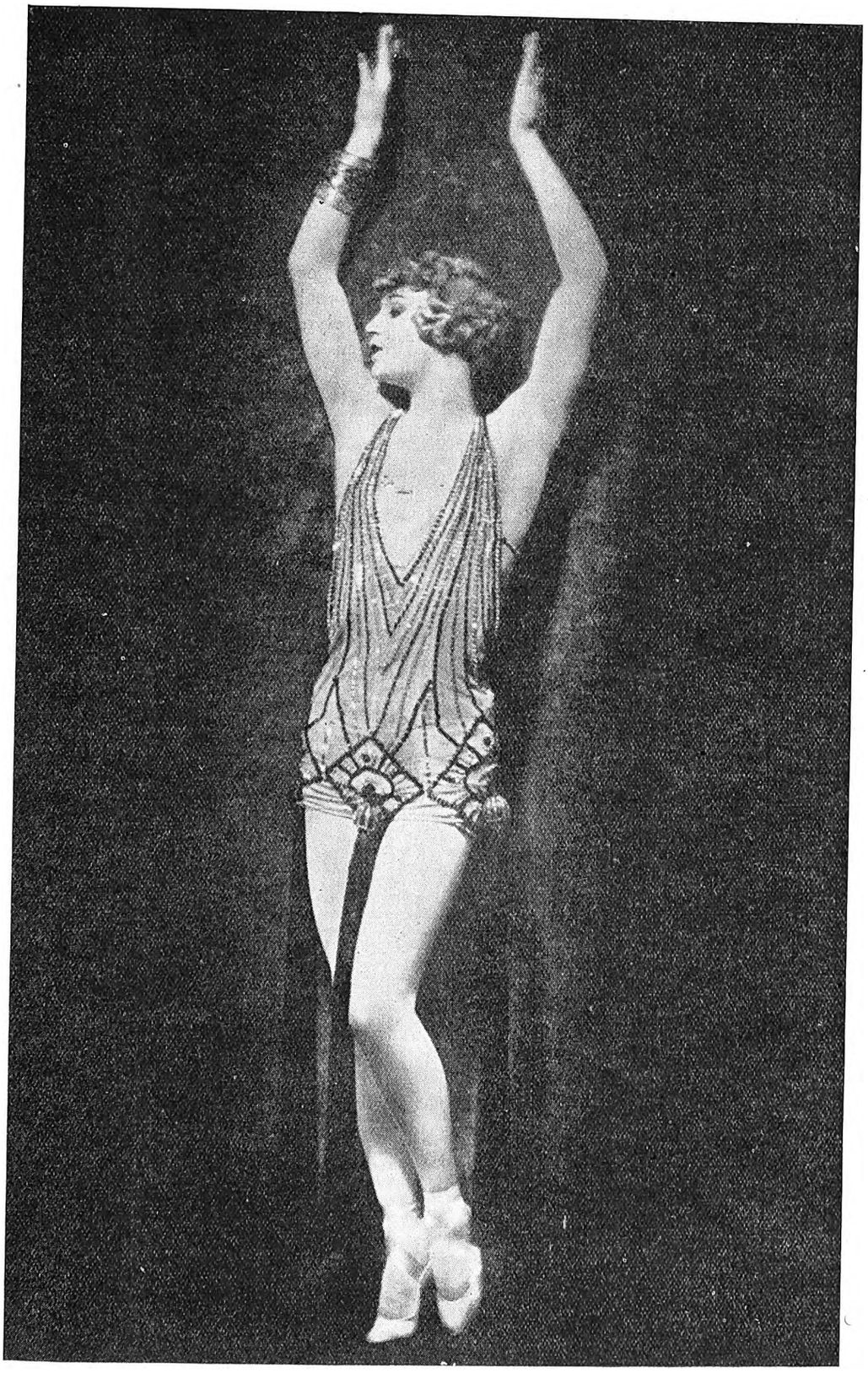

Barbette is coming to South Africa primarily to show us how the slack wire can be danced upon by acrobatic magicians as easily as other mere mortals dance upon a cabaret floor; to show us how magicians perform strange and most breath-catching acts upon the trapeze, and to demonstrate what may be done by a fearless and experienced acrobat upon a pair of hanging rings.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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LONDON THEATRES.

I must tell you, first of all, this week about the opening of our new theatre, The Piccadilly. Like the youngest of the family, the latest theatre or cinema is always the most popular and, therefore, The Piccadilly was booked out for the first night and for several succeeding nights before the first production of "Blue Eyes."

Everybody is flocking to see the delicate pastel colourings that go to make up the charm of The Piccadilly and the new method of lighting. This is not, however, the only draw; "Blue Eyes" itself is a very excellent show, and on the first night it had a great enough success to ensure it a very long run.

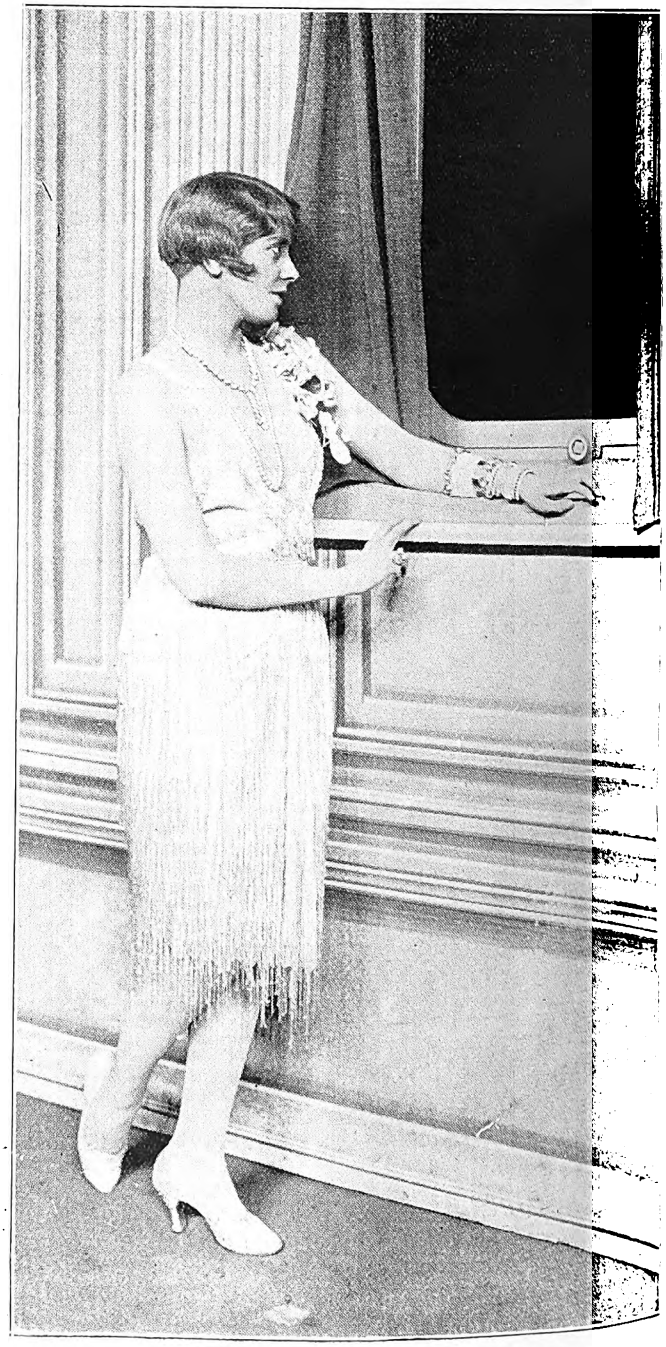
The Piccadilly is a small theatre of the boudoir type rather than the palatial. Therefore, it can only accommodate a few of London's theatre-goers at a time.

"Blue Eyes" is a sort of modern version of the old romantic musical comedy. There is, of course, a lovely lady called "Nancy," who is the idol of Covent Garden, as "Sweet Nell" was the idol of Old Drury. As she was posting to London to look for her brother, who was in the service of the young Pretender (mention of whose name gives you the period of the piece), she had several adventures. She met and gave assistance to an unhappy prince, made an enemy of the wicked Duke of Cumberland, fell in love with a Dragoon, and eventually, through a series of circumstances, was compelled to impersonate her brother and put on the satin breeches and silk stockings and the powdered wig that were the main sartorial effects of the gallants at that time.

Illustrious persons were seen in "Nancy's" house in London, and the parties included, amongst others, "Doctor Johnson," the famous "Garrick" and "Colly Cibber," another actor of that period. Really, one saw so many famous figures impersonated that we might have been at Madame Tussaud's. Altogether, it was a very fascinating and gay affair, and, of course, since we were all to go home smiling and not weeping, it all ended happily. The music, by Jerome Kern, was very tuneful and the book is, for once, a real story.

Evelyn Laye was, as usual, a sparkling piece of human Dresden china, blonde, dainty, full of grace and charm.

Zena Dare.



Jean Bourdelle, a beautiful blonde, is playing in "Gentlemen Prefer Blondes," at the Prince of Wales' Theatre, London. [Photo: Stage Photo Co.

A PHOTOGRAPH OF YOURSELF BY JANE PLOTZ IS A MOST WELCOME PRESENT.

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he comedy was in the hands of W. H. Berry, who has ten played comedian to Evelyn Laye's heroine. There so much to be said for the charm and grace of the cos-mes and scenery that I will not begin to say it for fear I ould go on for ever. The important thing is, not so much at "Blue Eyes" is a success, as that The Piccadilly has en lucky enough in securing a good christening play.

"The Second Man" has been withdrawn from the ayhouse, and Zena Dare, who will be seen in South Africa wards the end of the year, is pondering about the part she ll play next. She had a marked success in this recent ay and was an excellent foil for Noel Coward. Her clear, licate beauty, as well as her fine acting, made us glad at she had decided to return to the London stage. Her ading man, when she goes to South Africa to play in The High Road;" "Aren't We All," "The Trial of Mary ugan," etc., will be Martin Lewis, whose photograph you e on the next page, and who acted with her recently in The Last of Mrs. Cheney."

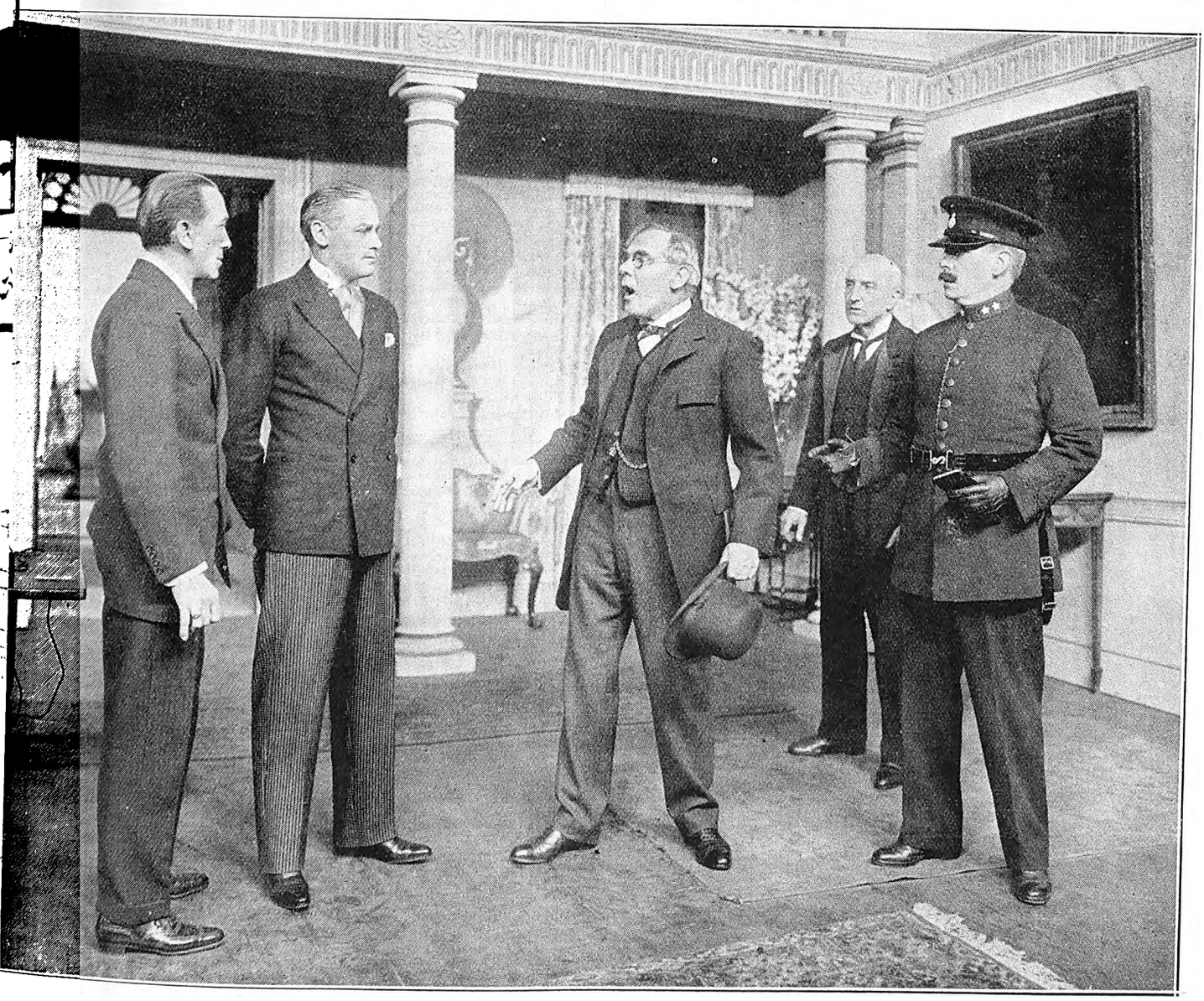
The new Margaret Kennedy-Basil Dean play, "Come ith Me," which I described in detail last week, has had any cuts made in the dialogue, thus shortening its running ne to the extent of twenty-five minutes. This has sulted in a great improvement and shows the good sense the authors. Most authors have such a passion for their ays that they look upon them as flesh and blood children, d regard the cutting of a single line as tragically as a other would regard the lopping off of her child's leg.

"Come With Me" began rather badly, as far as audiences were concerned, but now it has become a great success and is playing nightly to full houses.

We are to have yet another crook play, called "Alibi." It has been dramatised by Michael Morton from the novel by that very successful writer of mystery stories, Agatha Christie. You will remember that it was this lady who suddenly, and for no accountable reason, lost her memory last year and disappeared, apparently, from the face of the world for several days, till someone discovered her, losing more memory every day, at Harrogate.

Sir Gerald du Maurier will produce the play, and the leading parts will be taken by Charles Laughton—the young actor who has recently leapt into fame, and looks as though he were going to remain on the top of the theatrical tree eating golden apples until the end of his days—Lady Tree and J. H. Roberts.

The day after this production, which is designed to thrill us to the marrow—though with these constantly recurring crook plays our marrows become increasingly difficult to thrill—we are promised a revival of Grand Guignol at the Little Theatre, which, when these horrific potted dramas thrilled London some years ago, was where, it will be remembered, Sybil Thorndike first became known to the London public as an actress. George Bealby, who was one of the original Grand Guignol members, is to be included in the company, which will also have Olga Lindo and Ion Swinley in leading parts.



l scene from "S.O.S.," at the St. James' Theatre, in which Gerald du Maurier and Herbert Marshall play important parts.
[Photo: Stage Photo Co.

JANE PLOTZ'S STUDIOS IN THRUPP'S BUILDINGS, PRITCHARD STREET.

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Br-r-r-r-r-r-r-r! Can't you feel the agonies of anticipation we are going through? Already we are beginning to fortify ourselves with the courage necessary to the witnessing of these plays.

As a sort of antidote to all these plays of crime and horror, we are to have very early in May a play called "The Barker," which deals with circus life. It will, indeed, be very pleasant to witness the simple antics of the clown and listen to his funny jokes after having one's blood in a constantly curdled state for so long.

The word "Barker," by the way, does not mean a person who has the canine capacity of barking, but is the American word for the beautifully arrayed gentleman who standss outside cinemas or circuses and talks in such an engaging and appealing manner of the beauties and splendours one will see inside that one simply cannot help buying a ticket immediately. The money seems to fly out of one's purse of its own volition.

Last night came the latest Shakespearean play in modern dress. This was one eminently suited to the vagaries of the fashions of to-day. It was "The Taming of the Shrew," at the Court Theatre, in which Eileen Beldon played "Katharina," and Scott Sunderland, that excellent actor, "Petruchio.' "Katharina" ramped and pranced about the stage in short skirts and was not, as she usually is, hampered by the heavy brocaded train which tradition once demanded all Katharines should wear. As for her spouse, "Petruchio," who is so excellent at lion—or rather woman—taming, he appeared in a grey flannel suit and felt hat.

You will remember that "The Fanatics" of Miles Malleson had a very long run. He has now written a new play, which is shortly to be produced, called "Four People."

Billy Bennett and Jack Smith in "Will o' the Whispers," the musical entertainment at the Shaftesbury Theatre, London.

[*Photo: Stage Photo Co.*

Martin Lewis, who is coming to South Africa as leading man to Zena Dare.

I have read the play and, although the story is not as good as the story of "The Fanatics," it is still a good deal better than that of many plays at present running in London.

One of the most interesting points of this production will be the inclusion of Percy Marmont in the cast. Now, Percy Marmont must be well known to you through the American films as a very fine and subtle screen actor. In spite of the fact, however, that he has used America as the country for exploiting his art, he is an Englishman, and was well known on the English stage before he went westwards. It will be pleasant and interesting to see what effect the screen methods will have upon his stage acting.

The opera season has started and every night Long Acre is positively jammed with long rivers of taxis and private cars of every description. Huge Rolls Royce cars jostle Baby Austins in the friendliest manner and eventually set down their respective cargo of tiara-ed ladies, and ladies less gorgeously gowned, at the same door.

The season started off very successfully with "Das Rheingold," and last night "Armide" was produced and gave an English tenor the chance of a triumph. This was Walter Widdop—a name which sounds as though it should belong rather to a comedian than to a tenor. Still, that did not matter when one heard him sing. Gluck's songs were admirably and subtly interpreted, and it is very pleasant to hear such a generous and withal true voice. He is an opera singer of whom we have every reason to be proud. Madame Frida Leider was a dominating and splendid "Armide," and the big house cheered the singers to the echo at the end of the performance.

JANE PLOTZ, PHOTOGRAPHER. 'PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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Ellis Drake, who, with Jack Fraser, opens at the Criterion, Benoni, on June 4th, 5th and 6th.

Toots and partner, who are to arrive among us shortly.

Carter the Great is attracting crowded houses at the Standard Theatre, Johannesburg.

MODERN PHOTOGRAPHY IS ARTISTIC—JANE PLOTZ, PHOTOGRAPHER.

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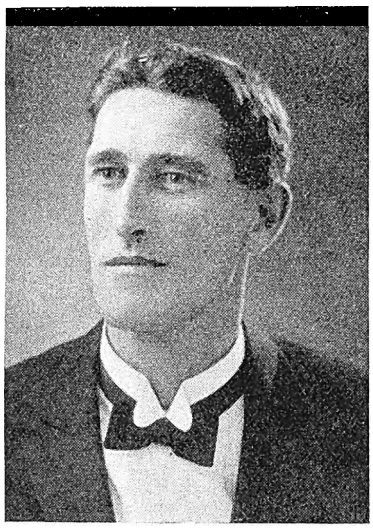


Dave Williams (" Andor ").

Kitty Orenstein (" Ilona ").

Lena Mancy (" Jolan ").

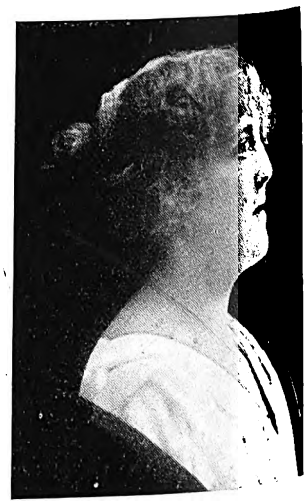
Tom Carrick (" Kajetan ").

Peggy Ross (" Zorika ").

Rene de Leeuw (" Lady Babby ").

William Matthews (" Jozsi ").

Elsa Pickard (" Marischka ").



Amy Coleridge (" Julesa ").

Johannesburg amateurs will be seen in " Gipsy Love," at the Standard Theatre, Johannesburg, on June 4th. A very fine production is promised, that will well repay a visit.

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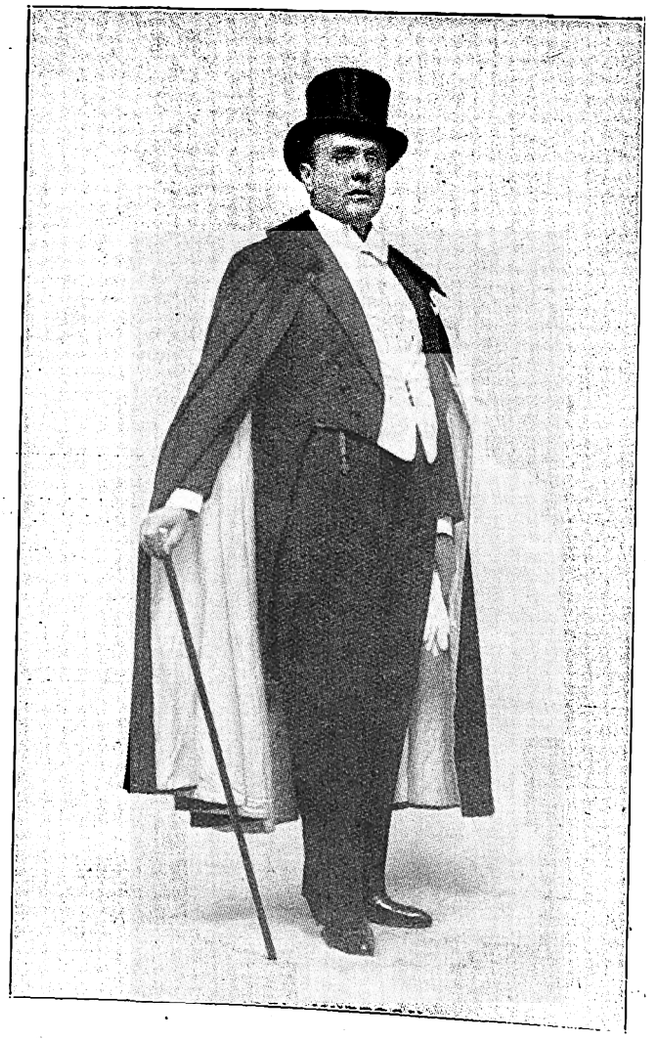

Joel Myerson sings with Sybil Graham, at the Criterion, Benoni, on June 4th, 5th and 6th.

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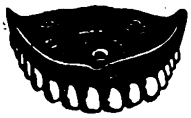

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CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

Eddy Bayes.

The days of tragedy are over. Gone is the time when all of us would go to the theatre to "have a good cry." We do not want our deeper emotions ploughed indiscriminately any longer. We are learning to take life much more easily and to set our paths in pleasant places. After all, who wants to go about weeping?

So, with the death of tragedy, or, at any rate, its dying throes, comedy has come into its own. Not that comedy was not always a very potent force, from the days when the Athenians watched the plays of Aristophanes to the present day when the Athenians visit music halls. Still, it has always been held that tragedy was the greater of the twin arts of the theatre, and it seemed to be part and parcel of the human nature to like to "have a good cry." Now, however, we want to have a good laugh.

Eddy Bayes.

Laughter, they say, makes one fat. Well, I advise all those who are verging upon adiposity to keep away from the theatres of South Africa when Eddy Bayes visits them. For he is surely a very bad tonic for people who want to remain slim. It has been said that "an apple a day keeps the Doctor away," and it has also been said, "go to see Eddy Bayes and you'll laugh for always." The first is a good axiom for people who want to be slim, but, for goodness sake, you people who want to turn yourselves into sylphs, don't follow the second.

On the other hand, if there are any of you—and I am sure there are thousands—who can laugh without fearing any ill results, then *do* go and see him. He is one of the cleverest comedians who ever ran down a gangway to South African shores.

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Ann Suter Talks.

When Ann Suter stepped out of the train after her journey from the coast, she looked, in her black velvet coat edged with chinchilla and small black hat, as fresh and gay as if she had just taken a half-hour's journey.

"I'm beginning to enjoy myself immensely," she said. "It's a lovely country, and I'm going to like it as well as I liked Australia."

In "down under," *en passant*, our Ann had marvellous receptions and played six weeks in one theatre in Sydney, and six weeks in Melbourne in one theatre, besides all the rest of the tour.

"Do tell the girls that I love clothes," says Ann, "and I've got some of the very newest ones. There's one that is lemon, made with a very tight boned corsage, square neck and a large flower with long petals on one shoulder, its colour being peach with a yellow centre. The skirt is *very* long, made of four huge panels veiled in fine black lace. Then another is of pink tulle with a bouffant skirt and plain bodice, and it has a pink velvet sash with long ends and white gardenias on the skirt. I wear crystal necklaces and bracelets with it. And I always wear thread silk stockings. Here's a tip for you—they never wrinkle.

"My lucky stones? Pearls—isn't that nice?—because I love them so. I've got the sweetest mascot, a crimson pup called 'Dinky.' *He's* the reason I like newspaper people so, because a newspaper man in Manchester gave him to me, and he certainly *has* brought me luck."

Ann speaks with the faintest trace of American accent, very musically.

"Oh! and my brother; *he'd* interest the girls. Here he is," and the little lady took a small jewel-edged photo out of her bag. "He's nineteen and a great big, tall fellow; he's won seven medals for athletics, and, well—he's just perfect . . . ."

The Empire.

There could not possibly be a better programme than the one with which the Johnanesburg Empire re-opened its doors to vaudeville, and usual late comers are warned to amend their ways, else they will miss much that is amusing and clever.

Olga Zita, who has an amazing number of costumes, plays numberless instruments with a masterly touch, ending with a grand finale on a post horn, perhaps her best item.

Hart, Pender and O'Neil, who follow, put on a dancing act that is the "something different" all managers look for. The lady is a dancer of considerable grace and a fine "high kicker," the "boy" step dances well and is no mean acrobat, and the tall, thin "tip-toe" expert is alone well worth seeing.

Peel and Curtis, old friends back with new songs and patter, came on to a rousing reception. When they went off finally, they received even greater applause—proof enough of the quality of the act. "In America" and "Dum Dum" are sure to be whistled all round town.

The Samehtini trio ended the first half, and certainly Samehtini can have no grouse against Johannesburg audiences, for they nearly lifted the roof with applause at his 'cello numbers. He is supported by Betty Bowen, a pretty soprano, and Lloyd Thomas, a pianist with a fine touch.

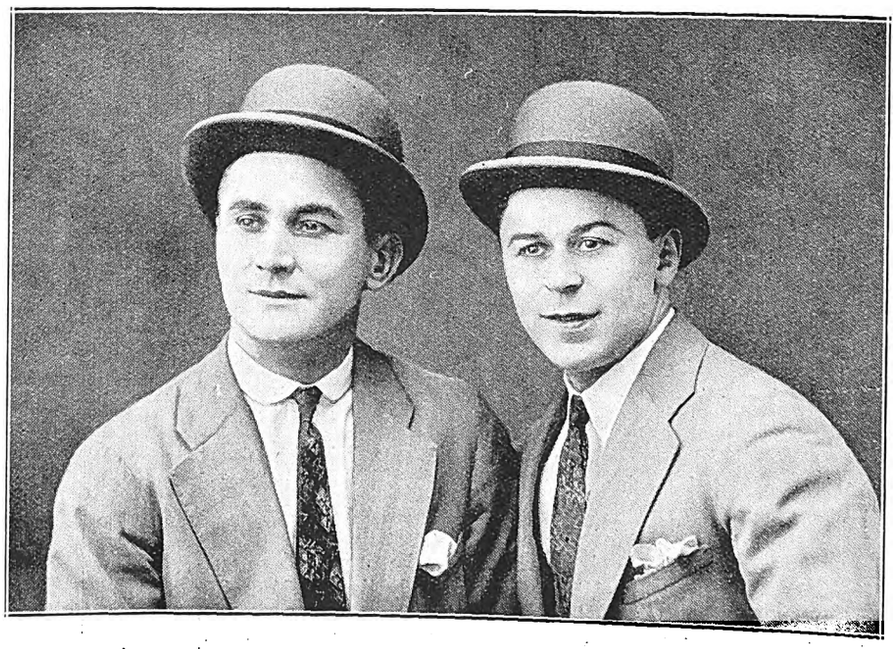
After the interval came Sylvestre, who brought forth sunshades, and yet more sunshades, from all kind of unexpected places.

Then Ann Suter . . . . What can one write of her? That she came, was seen (and heard), and conquered? That is true enough. Ann, the girl with the mop of hair, the roguish eyes and the amazing anatomy. Ann, quick-silver personified, reminded one of the antics of the small child admonished by his mother to "be careful or the wind will blow and you'll be stick like that." Her songs, "Nell," "Onions," "Minnehaha," and,—well, the whole eight or nine she sang—will soon become classics. The much-abused theatrical term, "a riot," became true with regard to our Ann before the evening was over.

It takes a good act to follow a star, especially after such a successful first appearance, but the manager found it in Tommy Fields, a tall, fair-haired youth with an "angel child" expression, and Nino Rossini and his piano. They received a tremendous reception.

Last, but not least, Tribollo and Smiles, in an acrobatic act that was really worth waiting for.

C.R.



Tribollo and Smiles, two extraordinarily clever acrobats, who send Empire audiences away smiling happily after a first-class evening's entertainment.

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On With The Dance.

Anyone who dances much in South Africa must have been struck by the apparent disfavour with which the waltz is regarded—by the bands, if not by the dancers. Visitors from overseas are often surprised by the neglect of this dance, which in London and in the leading provincial dance places is greatly in demand by dancers.

In South Africa, however, the waltz is neglected by nearly all the bands, and waltz enthusiasts have to consider themselves lucky if they get two, or even one waltz number during an evening's dancing.

I have often wondered why the dance bands should display this antipathy towards one of the most pleasant, graceful and rhythmic dances, and the other day I asked a member of a well-known Johannesburg dance band the reason for their apparent boycott of the waltz.

"We are not too keen on playing many waltzes," he told me, "because they seem to have the effect of dampening the spirits of the dancers. Foxtrots, especially if of the 'hot' variety, tend to enliven the dancers and make them gay and cheerful, but when a waltz is played, they at once become quiet and dull, and this remains after the waltz is finished and we have gone on to some other dance."

Bebe Daniels looks very fascinating in "A Kiss in a Taxi," which comes to the Orpheum, Johannesburg, on June 4th.

This seemed to me to be rather a curious explanation. To my mind, the waltz is anything but dull or depressing; in fact, the beauty of the dance and its rich rhythmic qualities are, in my opinion, extremely exhilarating.

When I put this point of view to my friend, the dance musician, he at once, and to my surprise, agreed with me.

"The waltz," he said, "is one of the most delightful of all dances to perform, and should be thoroughly enjoyed by all who dance it.

"But," he went on, "the trouble in South Africa is that so few people do dance the waltz, even when waltz music is played for them. They certainly move around in time with the music, but that is not waltzing.

"Very few people in South Africa seem to realise that there is a definite waltz movement," he continued, "and the result is that they merely repeat their foxtrot steps to waltz rhythm. Now, foxtrot steps are excellent when danced to foxtrot music, but when performed to a waltz tune, they are merely dull. Unconsciously, the dancer who waltzes in this manner becomes bored and uninterested, and, as the band's job is to keep everyone enjoying themselves as much as possible, we fight rather shy of the waltz."

I am not sure that there is not a good deal of truth in my friend's diagnosis of the complaint from which the waltz is suffering in South Africa. Certainly, not one couple in a hundred actually perform the waltz movement when they dance to a waltz tune, and I have found from experiment that to foxtrot to waltz rhythm is one of the dullest things under the sun.

Dancers who find the waltz boring should learn how to dance the modern waltz in its proper form, and I am sure that they would soon agree that it is one of the most fascinating of modern dances. The movement is simple and quickly acquired, and well repays the small amount of trouble spent in learning it.

The fact that the modern waltz is to be one of the competition dances in the Polliaks-Columbia Ballroom Dancing Championships of South Africa should do much to popularise this delightful dance, for competitors will, of course, have to perform the real modern waltz movement if they wish to succeed, and I am sure that a large number of dancers will, for the first time, learn to dance the waltz properly, and this will lead to a revival in its popularity and will force the bands to play it with considerably more frequency than they do at present. Let us hope that this will be so, for there are few dances that can compare, either in grace or enjoyment, with the waltz.

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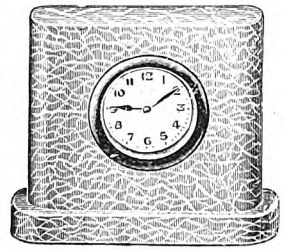

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Syd Roy's Lyricals.

As I sat in my stall seat at the Alhambra, I was unutterably bored—they were presenting for once a most undistinguished programme. It seemed to me that I had seen all the acrobats before or, at any rate, all their feats, and I had certainly heard the songs and patter not once, but many times.

I must have sighed deeply and was giving vent to my feelings, for a stranger who sat in the next seat said to me:

"Bored?"

"Horribly," I said.

"Never mind," he said, comfortingly, "there is something good coming next. You just wait and see." And he turned towards the stage with an eager, expectant look.

The curtain went up on a flowery scene and displayed seven people—seven young, pleasant-looking people, who seemed as if they were themselves on tip-toes with expectation. Music sounded. And each one of the seven contributed some strain of symphony to that sound. Feet began tapping the floor of the stage, and answering feet tapped the floor of the auditorium. There was a rustle and stir in the audience, as though it were keeping time with the music.

My neighbour who had spoken to me did a positive little dance with his two feet as he sat there straining forward, watching Syd Roy's Lyricals. It did not take me a minute to realise that his prediction had been right. Syd Roy's Lyricals were "something good." They were more than that, they were excellent.

I found my boredom disappearing swiftly and giving place to enthusiasm. I found my own feet tapping out the tune gaily.

And then the last, but certainly not the least member, of the Lyricals danced on. This was Beryl Evetts, the only girl in the company, who dances as though dancing were her very life. Talk of *joie-de-vivre*—if one must use French phrases—Beryl Evetts has an enormous fund of it. Perhaps she has considerably more than her share, but who would grudge it to her? This dark-eyed, dark-haired fluttering, twirling creature never stopped moving for an instant. Does she dance in her sleep, I wonder, as the seven princesses in the fairy tale danced in their sleep and could never understand why there were holes in their silver slippers the next morning? I think she does.

After having seen Syd Roy's Lyricals, I can realise how it is that they have become the Prince of Wales' favourite music hall act. He has been to see them perform, not once, but countless times, and each time apparently his enthusiasm grows greater. To have pleased the Prince, who is certainly a connoiseur in the matter of theatrical entertainment, is a great achievement, and one feels, so excellent, so tuneful, so full of gaiety and youth is the act of Syd Roy's Lyricals, that if there were a dozen Prince of Wales, every one of them would choose this act as his favourite.

Syd Roy's Lyricals will be seen in South Africa early in September.

Edith Price.

Vivacious Edith Price, who had only just returned from America before she set out for South Africa, will appear in an act which for artistry has hardly an equal anywhere.

Naturally, she is still very full of the richness and glitter of America.

"While in New York," she said, "I attended some wonderful parties, and met many noted people, and also many popular film stars. One of these parties was held in the most beautiful home I have ever seen—that of an American multi-millionaire, which is built at the top of one of the largest square buildings in the heart of New York. All the rooms are furnished and decorated in old English style (Americans are very keen on getting antiques and beautiful tapestries, etc., though I am afraid that not all their acquisitions are genuine). In the main hall is a lovely fountain; hidden away near by an orchestra plays; and just outside, on the surrounding terrace, is a miniature California, with oranges actually growing, and one can look down into the heart of New York."

"When I returned to England I was telling my young cousin of some of my experiences, and she was very keen to hear if I had met many film stars. I informed her that I had, and that, while in New York, I had danced with several, including Rudolph Valentino and Thomas Meighan. She said, 'Oh, Edith! How perfectly adorable for you, ... Wasn't that the biggest thrill of all?' That thoroughly amused me.

Reg. Fenton and Peggy Davis will come to South Africa to play in "Hit the Deck."

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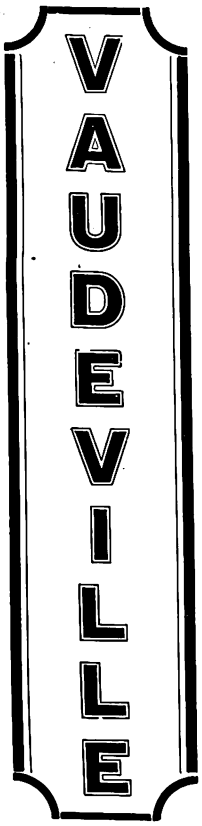
Two cheery souls are Muriel George and Ernest Butcher. They appear at the Rinko, Maritzburg, on June 4th.



Jean Kennedy and Syd Coppin are sailing on the waters towards us.

The Flying Potters will be

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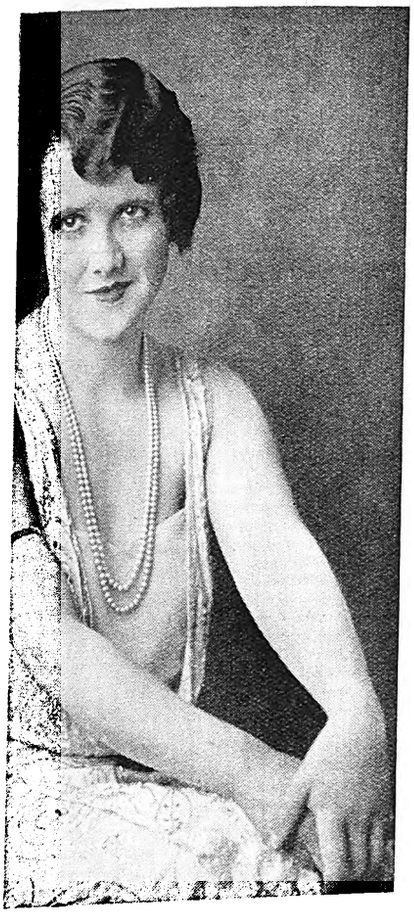

demure, opens at the Capetown oli on June 6th.

Tommy Fields and Nina Rossini are at the Johannesburg Empire and have scored a tremendous success.

ion, Durban, on June 4th.

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"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, JUNE 4th, 1928.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily except Sunday: Shipping Intelligence.

5.0 p.m. daily except Sunday: Women's Talk (arranged by **Mrs. C. Rothkugel.**

5.15 p.m. daily, except Wednesday: Children's Hour (arranged by **Uncle Joe).**

5.15 p.m. Wednesday. Teens' Hour (arranged by **Uncle Joe).**

6.15 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.30 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture), in English and Afrikaans.

6.45 p.m. daily, except Friday and Sunday: Close down.

6.45 p.m., Friday: Weekly Agricultural Talk (arranged by the Department of Agriculture).

12 noon, 5.0 p.m., 7.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

MONDAY, JUNE 4th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Maid of Artois" ... ... M. Balfe.
"JB" Studio Orchestra.

7.10— 2. Mandoline Duets:
(a) "Herbstlied" ... ... Mendelssohn.
(b) "Moment Musical" ... ... Schubert-Kreisler.
Messrs. L. and D. Alter.

Mandoline Solo: "Czardas" ... ... Monti.
Mr. L. Alter.

7.20— 3. Selection: "The Merry Widow" ... ... Lehar.
"JB" Studio Orchestra.

7.35— 4. Songs:
(a) "The Veteran's Song" ... ... Stephen Adams.
(b) "Mate o' Mine" ... ... Elliott.
(c) "I heard you go by" ... ... Daniel Wood.
Mr. Ivan M. Separ.

7.45— 5. Suite: "Orientale" ... ... A. Landry.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Talk: "St. Helena," by **Mr. Eric Rosenthal.**

8.25— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Mandoline Solos:
(a) "Melody in F" ... ... Rubinstein.
(b) "Hungarian Dance" ... ... Brahms.
Mr. L. Alter.

8.45—11. Selection: "L'Africaine" ... ... Meyerbeer.
"JB" Studio Orchestra.

9.0 —12. **General News Service.**

9.5 —13. Songs:
(a) "I did not know" ... ... Trotere.
(b) "Salaam" ... ... A. M. Lang.
Mr. Ivan M. Separ.

9.15—14. Jazz: **"JB" Studio Orchestra.**

9.25—15. Weekly Sports Talk: "Baseball," by **Mr. W. D. Powell.**

9.40— **Miscellaneous Programme.**

10.30—Close down.

TUESDAY, JUNE 5th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Patrie" ... ... Bizet.
"JB" Studio Orchestra.

7.10— 2. Soprano:
(a) "Down Here" ... ... Brahe.
(b) "Until" ... ... Sanderson.
Miss Eileen Allsopp.

7.20— 3. Selection: "Duchess of Dantzic" ... ... Caryll.
"JB" Studio Orchestra.

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7.35— 4. Harp Solos:
(a) "The Last Rose of Summer" ... ... Thibault.
(b) "Gavotte" ... ... Benjamin Godard.
(c) "Tarantelle" ... ... Jane Vieu.
Miss Kathleen Alister.

7.45— 5. Ballet: "Ascanis" ... ... Saint Saens.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. "Character Impersonation of a Cape Coloured Boy," by **Will Clem.**

8.20— 9. Jazz: **"JB" Studio Orchestra.**
"JB" Studio Orchestra.

8.35—10. Soprano:
(a) "Vinto e L'Amor" ... ... Handel.
(b) "Rose in the Bud" ... ... Dorothy Forster.
(c) "I Passed by your Window" ... ... Brahe.
Miss Eileen Allsopp.

8.45—11. Waltz: "A Toi" ... ... Waldteufel.
"JB" Studio Orchestra.

8.55—12. **General News Service.**
RELAYED TO DURBAN:

9.0 —13. Jazz: **"JB" Studio Orchestra.**

9.10—14. **Olga Zita,** Musical Entertainer, relayed from Orpheum Theatre.

9.25—15. Harp:
(a) "La Danse des Fées" ... ... Parish Alvers.
(b) "Si Oiseau J'Etais" ... ... Henselt.
Miss Kathleen Alister.

9.35—16. "Character Impersonations of Cape Coloured Men in Speech and Song," by **Will Clem.**

9.45— **Miscellaneous Programme.**
10.30—Close down.

WEDNESDAY, JUNE 6th, 1928.
7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Joy and Sorrow" ... ... Snoek.
"JB" Studio Orchestra.

7.10— 2. Soprano:
(a) "Danny Boy" ... ... Weatherley.
(b) "The Lass with the Delicate Air" ... ... Arne.
(c) "When Daisies Pied" ... ... Shakespeare-Arne.
Miss Rae Lavine.

7.20— 3. Selection: "La Favorita" ... ... Donizetti.
"JB" Studio Orchestra.

7.35— 4. Baritone:
(a) "The Port of Many Ships" ... ... Masefield.
(b) "Trade Winds" ... ... Masefield.
(c) "Three Jolly Sailormen" ... ... ———
Mr. D. Maitland Beagrie.

7.45— 5. Suite: "Petite Suite Moderne" ... ... Rosse.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. "Marietjie." 'n Sympatieke Verhaal, vertel deur skrywer, **Mnr. B. Northling Swemmer, M.I.S.A.**

8.25— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Soprano:
(a) "Deh vienni non tardar" (by request) ... Mozart.
(b) "Ave Maria" ... ... Schubert.
(c) "Rosebud on the Hillside" ... ... Schubert.
Miss Rae Lavine.

8.45—11. Selection: "The Girl Friend" ... ... Rodgers.
"JB" Studio Orchestra.

8.55—12. **General News Service.**
RELAYED TO DURBAN:

9.0 —13. Baritone:
(a) "Glorious Devon" ... ... E. German.
(b) "The Roll of Wide, Open Sea."
(c) "Maiden of Morven" (from "Songs of the North")
Mr. D. Maitland Beagrie.

9.10—14. Jazz: **"JB" Studio Orchestra.**

9.20—15. **Ann Suter,** Comedienne, relayed from Empire Theatre.

9.35—16. "America and the League of Nations" by **Dr. E. H. Brookes.**

9.50— **Miscellaneous Programme.**
10.30—Close down.

THURSDAY, JUNE 7th, 1928.
7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Vanity Fair" ... ... Fletcher.
"JB" Studio Orchestra.

7.10— 2. Soprano:
(a) "As I went a-roaming" ... ... Brahe.
(b) "The Second Minuet" ... ... Besly.
(c) "The String of Pearls" ... ... Phillips.
Miss D. K. Chapman.

7.20— 3. Selection: "La Boheme" ... ... Puccini.
"JB" Studio Orchestra.

7.35— 4. Songs:
(a) "The Song of the Waggoner" ... Breville Smith.
(b) "An Eriskay Love Lilt" ... ... Kennedy Fraser.
(c) "To a Miniature" ... ... Coates.
Mr. P. M. Roos.

7.45— 5. Jazz: **"JB" Studio Orchestra.**

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Weekly Wireless Talk by **Mr. W. Hilarius.**

8.25— 9. Suite: "Peer Gynt" ... ... Grieg.
"JB" Studio Orchestra.

8.35—10. Soprano:
(a) "If you were in my Garden" ... ... Benyon.
(b) "Good Night, my Little Daffodil" ... ... Gilford.
(c) "When the one you love loves you" ... ... Baer.
Miss D. K. Chapman.

8.45—11. Jazz: **"JB" Studio Orchestra.**

9.0 —12. **General News Service.**

9.5 —13. Songs:
(a) "Lowland Sea" ... ... Branscombe.
(b) "Brian of Glenaar" ... ... Graham.
Mr. P. M. Roos.

9.15—14. Sketch: **"JB" Studio Dramatic Company.**

9.35—15. **Miscellaneous Programme.**
10.30—Close down.

FRIDAY, JUNE 8th, 1928.

6.45 p.m. Weekly Agricultural Talk (arranged by the Department of Agriculture): "What is a Good Orange?" by **Dr. B. Hahne** (Acting Chief Horticulturist).

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Opera Bouffe" ... ... Finck.
"JB" Studio Orchestra.

7.10— 2. Mezzo:
(a) "Break o' Day" ... ... Sanderson.
(b) "Lullaby" ... ... Keel.
(c) "The Songs my Mother Sang" ... ... Grimshaw.
Miss Charlotte Jack.

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7.20— 3. Selection: "Thérése" ... ... Massenet.
"JB" Studio Orchestra.

7.35— 4. Bass:
(a) "Song of Hybrias the Cretan" ... ... Elliott.
(b) "Stonecracker John" ... ... Coates.
Mr. A. W. Hutchings.

7.45— 5. Jazz: **"JB" Studio Orchestra.**

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Talk No. 1 on "Character Analysis," by **Mr. Arnold Smith.**

8.25— 9. Waltz: "Unrequited Love" ... ... Lincke.
"JB" Studio Orchestra.

8.35— 10. Mezzo:
(a) "I Go my Way Singing" ... ... Breville Smith.
(b) "If I Built a World for you" ... ... Lehmann.
(c) "Meadowsweet" ... ... Brahe.
Miss Charlotte Jack.

8.45—11. Suite: "Orientale" ... ... Popy.
"JB" Studio Orchestra.

9.0 —12. **General News Service.**

9.5 —13. Jazz: **"JB" Studio Orchestra.**

9.20—14. Bass:
(a) "The Windmill" ... ... Nelson.
(b) (Will be announced).
Mr. A. W. Hutchings.

9.30—15. Trumpet Solo: "Non e' ver" ... ... Mattei.
Mr. T. Jones.

9.35—16. **Empire Theatre Orchestra,** relayed from Empire Theatre.

9.40— **Miscellaneous Programme.**

10.30—Close down.

SATURDAY, JUNE 9th, 1928.

5.55 p.m. **Local Football Results.**

7.0—EVENING PROGRAMME.

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7.0 —1. Dinner Music by **"JB" Studio Orchestra.**

8.0 —2. **Weather Forecast.**

3. **General News Service.**

4. **Radio Auction Bridge.**

8.30—5. **Dance Programme,** relayed from Carlton Hotel.

11.45 p.m.—Close down.

N.B.—Between 9.0 and 10.0 p.m. the Programme will be relayed to Durban.

SUNDAY, JUNE 10th, 1928.

FIRST SESSION.

3.30 p.m. **Gramophone Recital.**

5.0 p.m.—Close down.

SECOND SESSION.

7.30 p.m. Relay of Service from **Salvation Army Hall.**

THIRD SESSION.

EVENING PROGRAMME.

8.45—1. Overture: "Zampa" ... ... Herold.
"JB" Studio Orchestra.

8.55—2. Soprano:
(a) "From Mighty Kings" ("Judas Maccabaeus") —Handel.
(b) "Oh, for the Wings of a Dove" ... ... Mendelssohn.
Miss Peggy Cook.

9.5 —3. Selection: "La Traviata" ... ... Verdi.
"JB" Studio Orchestra.

9.20—4. Violin Solo: "Rondo in G" ... ... Mozart.
Mr. J. Schulman.

9.25—5. Waltz: "Chantilly" ... ... Waldteufel.
"JB" Studio Orchestra.

9.35—6. Soprano:
(a) "Le Terle du Brezil" ... ... David.
(b) "The Palanquin Bearers" ... ... Martin Shaw.
(c) "The Rivulet" ... ... Martin Shaw.
Miss Peggy Cook.

9.45—7. Suite: "Ballet Russe" ... ... Luigini.
"JB" Studio Orchestra.

10.0 p.m.—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.
Studio 'Phone Number, Central 2928.

A Tuning Note is transmitted one minute before all Sessions.

MONDAY, JUNE 4th, 1928.

12.30 **Lunch Hour Session:—**
Pianoforte: Four Tone Poems: "In Arcady" ... Lescant.
Elvia Rayner.
Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner: Aunt Janet,** of the Library, will tell you about a pair of blue shoes, a story of old Capetown. Piano Soli by **Uncle Fred.** A Chat with **Aunt Isobel.** A News Bulletin and lots of Fun and Frolic.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in Afrikaans).
Recital of "Polydor" Records (supplied by Messrs. P. I. Cooke & Co., of West Street).

7.30 **Dinner Hour Session:** The Wireless Orchestra:—
Overture: "Mirella" ... ... Gounod.
Suite: "Woodland Pictures" ... ... Fletcher.
Descriptive: "A Hunt in the Black Forest" ... Voelker.

FLEET FOOT SHOES Wear Better!

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 Male Voices: "Nola" ... ... Arndt.

The Revellers.

8.10 **Talk,** No. 3, on "Hygiene," by **Dr. G. H. Gunn,** Assistant Medical Officer of Health.

A LIGHT PROGRAMME.

8.25 Selection: "The Quaker Girl" ... ... Monckton.

The Wireless Orchestra.

8.35 Soprano and Tenor Duet:—

(a) "Home to our Mountains" ("Trovatore") ... Verdi.

(b) "A Little Bungalow" ("Cocoanuts") ... ... Berlin.

Mr. and Mrs. Ripley Evans.

8.45 **General and Local News.**

8.55 March: "Lorraine" ... ... Ganne.

Valse: "Ma Vie" ... ... Lumbaye.

The Wireless Orchestra.

9.5 Violin: **Mr. Stirling M. Robins.**

9.10 Soprano:—

(a) "If I should lose You" ... ... Stowell.

(b) "Why do I always Remember" ... ... Bories.

Mrs. Ripley Evans.

9.20 Selection: "Kissing Time" ... ... Caryll.

The Wireless Orchestra.

9.30 Banjo: **Mr. R. O. Upton.**

9.40 Tenor: "It's never too late to Love" ... ... Horatio Nicholls.

Mr. Ripley Evans.

9.45 Pianoforte: "Humoresque" ... ... Howell.

Miss Elvia Rayner.

9.50 Banjo: **Mr. R. O. Upton.**

9.58 Foxtrot: "The Monkey Doodle-doo" ... ... Berlin.

Busse's Buzzards.

10.0 Close down.

TUESDAY, JUNE 5th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Love's Garden of Roses" ... ... Haydn Wood.

(b) "One morning very Early" ... ... Sanderson.

Miss Ellen Cason.

Mezzo Soprano:

(a) "A Brown Bird Singing" ... ... Haydn Wood.

(b) "The Greatest Wish in the World" ... Del Riego.

Mrs. Allenby-Warren.

The "Pruchner" Player Piano.

Light Music, including some gems from Gilbert and Sullivan.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner: Mischief Corner. Aunt Isobel** will tell you about the folk who run round this corner after wicked rascals have been playing tricks on them.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 Violin:—

(a) "Saltarella" ... ... Guido Papini.

(b) "Serenata" ... ... Toselli.

Miss Jean Gardner.

"Special Request" Gramophone Records.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 Carillon: "Fantasia on Popular Songs," No. 2 .. Loughborough.

W. E. Jordan (Borough Carillonneur).

8.10 Mezzo:—

(a) "The Enchantress" ... ... Hatton.

(b) "Life in a Caravan" ... ... Del Riego.

Miss Madge Strang.

8.20 **A Tragic Farce: "A Tabloid,"** by **Arthur Eckersley.** Played by the **A.B.C. Dramatic Company.**

Characters: "Sherwood" (a dramatist), Mr. Hugh Lezard; "Knight" (his friend), Mr. Herbert E. Dawes; "Thorndike" (an old actor), Mr. George R. Montford.

Mind Picture: "Sherwood's" Chambers. Handsomely furnished room. Door to hall, L. of back, with outer door seen beyond it. Table C. littered with writing materials. Reading lamp on it. Easy chair R. of table, other chair L. of it. Sideboard C. of back, bearing decanter, syphons and glasses.

Time: Close on midnight.

As curtain rises, enter "Sherwood," a handsome man of about 40, followed by "Knight," slightly younger. Both are in evening dress, with overcoats and opera hats. "Sherwood" turns on the light.

The rise and fall of the curtain is denoted by the ringing of a bell.

8.40 Violin:—

(a) "Intermezzo" ("Cavalleria Rusticana"), Mascagni.

(b) "Poem" ... ... Fibich-Kubelik.

Miss Jean Gardner.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, JUNE 6th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Come Sweet Morning" ... ... A.L.

(b) "John" ... ... Hermann Lohr.

Miss Jean Fulton.

Pianoforte:

(a) "Impromptu" ... ... Schubert.

(b) "Weber's Last Waltz."

Miss Elvia Rayner.

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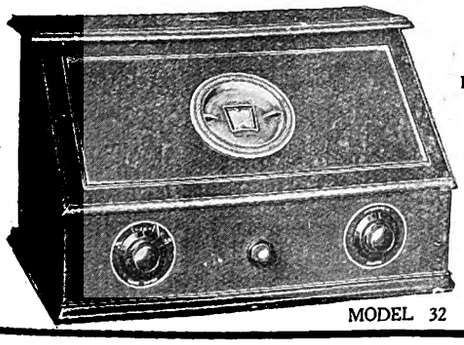

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Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "New Hall of Fame Series," specially selected Brunswick Records (supplied by Messrs. Brunswick (S.A.), Ltd., of 434, West Street, Durban).

7.31 **Literary Causerie,** by **"Bookworm."**

8.0 **Time Signal.**

Soprano: "Annie Laurie" ... ... Arranged Bourdon.

Hulda Lasanska.

Cinema Organ: "By the Blue Hawaiian Waters" ... Ketelbey.

Reginald Foort.

8.10 **A Little Humour.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

March: "Boccaccio" ... ... Suppe.
Valse: "Dear Erin" ... ... Dobson.
Overture: "Dame Valentine" ... ... Suppe.
Tenor: "Girl of my Dreams" ... ... Lennox.

Mr. Richard Wakefield.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, JUNE 7th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:
(a) "Thanks be to God" ... ... Dickson.
(b) "Valley of Laughter" ... ... Sanderson.

Mrs. K. Griffiths.

Tenor:
(a) "Dear Faded Rose" ... ... Trotere.
(b) "An Emblem" ... ... Thomson.

Mr. Kenneth Strachan.

Light Music.

The "Pruchner" Player Piano.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:—**

Light Music.

Soprano:
(a) "The Green Hills of Somerset" ... ... Coates.
(b) "If I Built a World for You" ... ... Green.

Mrs. E. M. Butler.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** "Tigger," another Christopher Robin Story, told by **Aunt Janet** of the Library. **Uncle Fred** at the Piano and a Chat with **Aunt Isobel.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in English).

7.15 **Dinner Hour Session:** "Famous Artistes." Recital of "His Master's Voice" Records (supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**

Mezzo:—
(a) "Praise" ... ... Haydn Wood.
(b) "A Little Longer" ... ... Dandridge.
(c) "Thoughts have Wings" ... ... Liza Lehmann.

Miss Jessie Stewart.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion, Marine Parade.

CAMEO CLASSICS.

Overture: "The Carnival of Venice" ... ... Thomas.
"Valse Lyrique" ... ... Sibelius.
"Japanese Suite" ... ... Holst.
(a) "Song of the Fisherman."
(b) "Dance of the Marionette—Interlude."
(c) "Under the Cherry Tree."
(d) "Dance of the Wolves."
(a) "Hymn to the Sun" ... ... Rimsky-Korsakov.
(b) "Dance of the Tumblers" ... ... Rimsky-Korsakov.

9.5 (approx.) **General and Local News.**

Mezzo: "Slave Song" ... ... Del Riego.

Miss Jessie Stewart.

"Adagio and Allegro Vivace" ("Symphony No. 1"), Schubert.
"Andante" ("Symphony No. 4—The Tragic") ... Schubert.
Symphonic Fantasique: "Life of an Artist" ... ... Berlioz.
(a) "Un Ball."
(b) "Marche—au Supplice."
(a) "Dances of the Apprentices" ... ... Wagner.
(b) "Procession of the Grail" ... ... Wagner.

Under the Direction of **Mr. T. H. Huddle.**

10.0 Close down.

FRIDAY, JUNE 8th, 1928.

12.30 **Lunch Hour Session:** The Studio Orchestra:—

March: "Folies Bergere" ... ... Lincke.
Selection: "Nursery Rhymes" ... ... Byng.
Violin: **Mr. S. Mikosz.**
Gavotte: "Secrets" ... ... Ancliffe.
Horn: **Mr. E. E. Waterman.**
Valse: "In Lilac Time" ... ... Schubert.
Suite: "Lady Dragon Fly" ... ... Finck.
Piccolo: **Mr. C. Horne.**
Foxtrot: "Moonbeams" ... ... Brink.
Selection: "Gems of England" ... ... Basquit.
Morceau: "Simple Aveu" ... ... Thomas.
March: "The White Tzar" ... ... Lotter.

2.0 Close down.

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4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner:** An Afternoon with the Uncles.
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Light Music.**
7.13 **Sports Talk,** by **"Natalian."**
7.30 **Dinner Hour Session:** The Studio Orchestra:—
March: "The Elite" ... ... Bidgood.
Suite: "La Mascarade" ... ... Lacome.
Valse: "Salome" ... ... Joyce.
Viola: **Mr. W. B. Carter.**
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 Waltz: "Loved One" ... ... Henry.
The Troubadours.
8.10 **Talk,** No. 3: "Famous Watering Places and Spas." English Watering Places concluded. **Mr. C. R. Warriner.**
STUDIO PROGRAMME.
8.25 Selection: "Stop Flirting" ... ... Day.
The Studio Orchestra.
8.35 Contralto:—
(a) "The Glory of the Sea" ... ... Sanderson.
(b) "Caller Herrin" ... ... Gow.
Miss Jessie Allan.
8.45 **General and Local News.**
8.55 Valse: "Espana" ... ... Waldteufel.
"A Children's Overture" ... ... Quilter.
The Studio Orchestra.
9.5 Violin: **Mr. Stanislan Mikosz.**
9.10 Baritone:—
(a) "Don Juan's Serenade" ... ... Tschaikowsky.
(b) "To You" ... ... Oley Speaks.
(c) "Sombre Woods" ... ... Lully.
Mr. Vernon Tunmer.
9.20 Selection: "The Bing Boys are Here" ... ... Ayer.
The Studio Orchestra.
9.30 "When Day is Done" ... ... De Sylva.
Paul Whiteman and his Concert Orchestra.
9.35 Contralto:—
(a) "Hindoo Song" ... ... Bemberg.
(b) "Jessie's Dream" ... ... Blockley.
Miss Jessie Allan.
9.45 Pianoforte: "Night in May" ... ... Palmgren.
Miss Elvia Rayner.
9.48 Baritone:—
(a) "Shepherd see they Horse's Foaming Mane," Korbay.
(b) "Barbara Allen" ... ... Quilter.
(c) "Less than the Dust" ("Indian Love Lyrics") —Woodforde-Finden.
Mr. Vernon Tunmer.
9.58 "Serenade d'Antrefois" ... ... Silvestri.
Neapolitan Trio.
10.0 Close down.

SATURDAY, JUNE 9th, 1928.

11.15 **Morning Concert:** The Wireless Orchestra:—
March: "Coronation" ... ... Eilenberg.
Overture: "Land of the Mountain and the Flood" —MacGunn.
Selection: "Girofle-Girofla" ... ... Lecocq.
Valse: "Die Rosenkavalier" ... ... Strauss.
Suite: "As You Like It" ... ... German.
"Bellet d'Aiseau" ... ... Sullivan-Brooke.
Intermezzo: "Gallentry" ... ... Ketelbey.
Selection: "The Boy" ... ... Monckton.
12.30 Close down.
7.15 **Reports:** Weather Reports, Shipping Intelligence.
7.20 **Dinner Hour Session:** Recital of Columbia Records (supplied by Messrs. H. Polliack & Co., of West Street).
8.0 **Time Signal.**
"Must it be always So" ... ... Hillan.
Mr. Flotsam and Mr. Jetsam.
"Roam on My Little Gypsy Sweetheart" (by request) —Wheeler.
The Knickerbockers.
"Sometimes I'm Happy" ... ... Youmans.
Ivy Tresmand and Stanley Holloway.
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "The Liberators" ... ... Ancliffe.
Overture: "La Domino Noir" ... ... Antir.
Selection: "Plantation and Canadian Songs" ... Retford.
Baritone: "Mountain Lovers" ... ... Squire.
Mr. Val Wright.
8.50 **General and Local News and Sporting Results.**
9.0 **Relay from "JB."**
10.0 **Relay from Criterion Theatre,** Esplanade.
10.20 **Famous Dance Orchestras:** Groups of three dance numbers will be transmitted, interspersed with vocal and instrumental items. Note.—If you have any request dance items, please 'phone the Studio during the morning.
11.0 Close down.

SUNDAY, JUNE 10th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March: "Distant Greeting" ... ... Doring.
Overture: "Athalie" ... ... Mendelssohn.
Selection: "Nadeshda" ... ... Thomas.
Euphonium: "O Day most Glorious" ... ... Rossini.
Mr. F. J. Beswick.
Valse: "Sur le Plags" ... ... Waldteufel.
"Norwegian Scenes" ... ... Matt.
A Phantasy: "The Three Bears" ... ... Eric Coates.
4.30 **Children's Corner:** Corner conducted by **Aunt Isobel.**
5.15 Close down.

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6.15 **Lecture:** "The Kingdom of Heaven is at Hand," to be delivered by **Mr. G. R. Phillips** (International Bible Students' Association).

6.45 **The Bells of St. Paul's.**

7.0 **Evening Service,** relayed from **St. Paul's Church.**

Order of Service (as in Prayer Book).

Voluntary: "Jesu, joy of man's Desiring" ... ... Bach.

Hymn 412, Psalm 148.

Anthem: "The Son of God goes forth to War" —Sullivan.

Hymn 228 before Sermon.

Sermon: **The Vicar.**

Hymn 431 after Sermon.

Concluding Voluntary: "Grand Offertoire" ... Batiste.

Organist: **Mr. W. Deane, F.R.C.O., F.T.C.L.**

At the close of the Service **Mr. Deane** will Broadcast a Short Organ Recital.

8.30 **A Grand Popular Concert,** relayed from the Durban Town Hall:

Grand March: "The Spirit of Pageantry" ... ... Fletcher.

"Judex" ("Mors et Vita") ... ... Gounod.

"Americana" ... ... Thurban.

(a) "March." (b) "Serenade." (c) "Sketch."

Songs by **Keppoch Macdonald** (Baritone).

Valse: "La Patineuse" ... ... Waldteufel.

"Concerto in C Major," for Piano and Orchestra (First Movement) ... ... Mozart.

Miss Ruby Gevisser.

Selection: "Cin Mars" ... ... Gounod.

Songs by **Keppoch Macdonald.**

Overture: "Orphee aux Enfers" ... ... Offenbach.

The Durban Municipal Orchestra, under the direction of **Mr. T. H. Huddle.**

10.0 Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, JUNE 4th, 1928.

LUNCH-HOUR SESSION.

12.45 Overture: "Zampa" ... ... Herold.

Coldstream Guards Band.

Songs:

(a) "Bright is the Ring of Words" ... ... Williams.

(b) "The Roadside Fire" ... ... Williams.

Stuart Robertson.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Vocal Gems: "The Cocoanuts" ... ... Berlin.

Light Opera Company.

(a) "Serenade d'Autrefois" ... ... Silvestir.

(b) "Toma a Sorriento" ... ... de Curtis.

Neopolitan Trio.

Organ Solos:

(a) "By the Blue Hawaiian Waters" ... ... Ketelbey.

(b) "Leave me Alone" ... ... Dvorak.

(c) "Songs my Mother Taught me" ... ... Dvorak.

Reginald Frost.

Humorous Items:

(a) "Well! Well! Well!"

(b) "Just a Couple of Good Guys Gone Wrong."

Harry Jans and Harold Whalen.

Songs:

(a) "Dream in the Twilight" ... ... Strauss.

(b) "Cicilia" ... ... ———

Florence Avstral.

Piano Solo: "Ballade No. 3" ... ... Chopin.

Moiseivitch.

Selection: "Trial by Jury" ... ... Sullivan.

Coldstream Guards Band.

1.45 Close down.

AFTERNOON SESSION.

4.30 "Trio in B Flat, Op. 99" ... ... Schubert.

Cortot, Thibaud and Casals.

5.0 **Time Signal.**

Short Recital of Vocal Duets.

Children: Uncle Bonzo will tell the story of "The Queen's Nougat," by Norman Hunter. Music.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Marriage Market" ... ... Jacobi.

"Tender Appeal" ... ... Byford.

Suite: "Stars of the Desert" ... ... Finden.

Fantasie: "L'Enfant Prodigue" ... ... Wormser.

Piano Solo (selected).

"Marche Russe" ... ... Ganne.

7.45 **Weekly Talk to Farmers:** "The Treatment of Orchards and Vineyards for Argentine Ants," by **Dr. C. K. Braine,** of the Stellenbosch-Elsenburg College of Agriculture.

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

Songs:

(a) "Life is a Beautiful Garden" ... ... Lehar.

(b) "Shine, Bright Moon" ... ... Lehar.

Elizabeth Peetry.

Piano Solo: "Alouette" ... ... Glinka

8.15 **Alhambra Orchestra.**

Songs:

(a) "A Request" ... ... Amy Woodforde-Finden.

(b) "If I might come to you" ... ... W.H. Squire.

Joey Marais.

Piano Solos:

(a) "Sonata Op. 31" (1st mov.) ... ... Beethoven.

(b) "Etude F Minor" ... ... Chopin.

Stella Myers.

Entertainer: **Rupert Roderiques.**

Violin Solos:

(a) "Minuet" ... ... Haydn-Friedberg.

(b) "Viennese Waltz" ... ... Gaertna-Kreisler.

Arnold Lorie.

Song Medley, with Ukulele accompaniment: **Mrs. Alan Stewart and Harold Melck.**

Alhambra Orchestra.

9.0 **News Service** (English).

9.5 Talk: "The Story of the Microbes," by **Mr. John Wain, M.A.P.H.A.**

Songs:

(a) "Annie Laurie" ... ... arr. Lehmann.

(b) "Carmena" ... ... H. Lane Wilson.

Joey Marais.

Holidays.

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Entertainer: **Rupert Roderiques.**

Alhambra Orchestra.

Song Medley, with Ukulele accompaniment: **Mrs. Alan Stewart and Marold Melck.**

Violin Solos:

(a) "Berceuse" ... ... Faure.

(b) "Spanish Serenade" ... ... Chaminade.

Arnold Lorie.

10.0 **News Service** (Afrikaans).

10.5 Item, if suitable, relayed from **Tivoli.**

10.30 Close down.

TUESDAY, JUNE 5th, 1928.

LUNCH-HOUR SESSION.

2.45 Overture: "Rienzi" ... ... Wagner.

Royal Philharmonic Orchestra.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Songs:

(a) "Serenata" ("Don Pasquale")... ... ... Donizetti.

(b) "Sogno Soave" ("Don Pasquale") ... ... Donizetti.

Cecil Sherwood.

Selection: "The Shamrock" ... ... arr. Myddleton.

Grenadier Guards Band.

1.15 Organ Recital by **N. R. Ingleby, F.R.C.O.** Relayed from City Hall.

1.50 Close down.

AFTERNOON SESSION.

4.30 Selection: "The Girl Friend." **The Kit-Cat Band.**

Sea Chanties: (a) "Blow the Man Down." (b) "The Merchant Ship." (c) "Tom's Gone to Hilo." (d) "What shall we do with a Drunken Sailor?" **The League of Arts Choir.**

Violin Solos:

(a) "Sandades do Brazil" ... ... Milhaud.

(b) "Minuet" ... ... Beethoven.

Joseph Szigeti.

Duets:

(a) "O Mimi tu piu" ... ... Puccini.

(b) "Solemn in quarta ora" ... ... Verdi.

Wm. Martin and Marcel Rollrigo.

Overture: "The Bohemian Girl" ... ... Balfe.

The B.B.C. Wireless Orchestra.

5.0 **Time Signal.**

Afternoon Topics: "The Lure of the Trail."

Teens: "The Wonderful Story of Queen Esther." Music.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Dans le Nuit" ... ... Scoma.

"Told at Twilight" ... ... Huerter.

"A Watteau Picture" ... ... Sturdy.

Selection: "Quaker Girl" ... ... Monckton.

Suite: "St. Agnes Eve" ... ... Taylor.

Valse: "Doctrinen" ... ... Strauss.

7.45 **Records:—**

"Hungarian March" ... ... Berlioz.

Concertgebouw Orchestra.

Piano Solos:

(a) "Sleepers Awake" ... ... Bach.

(b) "Prelude in C Sharp Minor" ... Rachmaninov.

Wm. Murdoch.

Part Song: "Vocal Waltz" ... ... Vogel.

Kedroff Quartette.

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

(a) "Madre Pretosa Vergine." (b) "La Vergine degli Angela." **Arangi-Lombardi and La Scala Chorus.**

(a) "Dedication" ... ... Schumann.

(b) "Mai" ... ... Hahn.

Jean Lensen and his Orchestra.

8.15 **Orchestral Programme by the Capetown Orchestra.** Conductor: **W. J. Pickerill:—**

March: "Hands Across the Sea" ... ... Sousa.

Waltz: "Gold and Silver" ... ... Lehar.

Intermezzo from "The Girl in the Taxi" ... ... Guilbert.

The Orchestra.

Songs:

(a) "Beloved Swan" ... ... Wagner.

(b) "Ah, Moon of my Delight" (from "In a Persian Garden."

Eric Slack.

Cornet Solo: **George Dimmack.**

Songs:

(a) "Lotus Lily" ... ... Woodforde-Finden.

(b) "Lament" ... ... Lambert.

Mrs. De Kock.

Selection: "Rose Marie" ... ... Friml.

9.0 **News Service** (English).

9.5 Historical Talk by **Sir George Cory.**

9.20 Suite: "Rustic Revels" ... ... Fletcher.

Strings: "Les Vendredis" ... ... Glazounov.

The Orchestra.

Afrikaans Liedjie: "Suid Afrika" ... ... Lambrechts-Vos.

Mrs. De Kock.

Violin Solos: **Alfred Gibbs.**

10.0 **News Service** (Afrikaans).

10.5 Songs: **Eric Slack.**

(a) "Berceuse" ... ... Jarnefeldt.

(b) "Praeludium" ... ... Jarnefeldt.

Selection: "The Country Girl" ... ... Monckton.

The Orchestra.

10.30 Close down.

WEDNESDAY, JUNE 6th, 1928.

LUNCH-HOUR SESSION.

12.45 "Till Eulenspiegel" ... ... Strauss.

Brunds Royal Conservatoire Orchestra.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Piano Solos:

(a) "Duetto" ... ... Mendelssohn.

(b) "Minuet in G Major" ... ... ——

Wm. Murdoch.

Songs:

(a) "O Come, do not Delay" ... ... Mozart.

(b) "You who have Knowledge" ... ... ——

Bella Baillie.

Violin Solos:

(a) "Poupee Valsante" ... ... Poldini.

(b) "The Song of Songs" ... ... Moya.

Sadcha Jacobsen.

Plantation Medley: **Layton and Johnstone.**

'Cello Solos:

(a) "Melodie in E" ... ... Rachmaninoff.

(b) "Plaisir d'Amour" ... ... Martini.

W. H. Squire.

"Ride of the Valkyries" ... ... Wagner

New Queen's Hall Orchestra.

1.45 Close down.

AFTERNOON SESSION.

4.30 "Song of the Rhine Daughters" (from "Gotterdammerang") —Wagner.

New Queen's Hall Orchestra.

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Songs: (a) "She Came to the Village Church." (b) "O, let the Solid Ground." (c) "Birds in the High Hall Gardens." **Roy Henderson.**

Songs: (a) "Under the Deodar." (b) "Coo." **Virginia Perry.**

5.0 **Time Signal.**

Afternoon Topics: Radio Matters. Birthday Greetings.

5.30 **Teens: Mrs. Given-Wilson** will broadcast one of her delightful Animal Talks.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Puppchen" ... ... Ancliffe.
"Czardas" ... ... Michaels.
Suite: "In Days of Old" ... ... Ball.
Selection: "My Lady Frayle" ... ... Finck.
'Cello Solo (selected).
"A Children's Suite" ... ... Ansell.

7.45 **Records:—**

Violin Solos: (a) "Birth of the Blues." (b) "Because I Love you." **Teddy Bryan.**

Songs: (a) "Among the Willows." (b) "Do you Believe in Fairies?" **Bella Baillie.**

Piano Solo: "Caprice" ... ... Paderewski.
Leff Pouishnoff.

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

Symphonic Poem: "Danse Macabre" ... ... St. Saens.
Queen's Hall Orchestra.

(a) "What was the Matter with Rachmaninov?" (b) "Song of Love." **Flotsam and Jetsam.**

8.15 **Recital Programme:—:—**

Song Recital:

From "When we were Very Young" ...Fraser Simson.
(a) "Missing." (b) "Politeness." (c) "Market Square."

From "Now we are Six" ... ... Fraser Simson.
(a) "Down by the Pond." (b) "Sneezles." (c) "Cradle Song."
Frank Reid.

8.30 Talk on "News Illustration," by **Neville Clayton.**

8.45 Recital of Russian Songs:
(a) "Nay, tho' my Heart should Break" ... Tschaikowsky.
(b) "List to me, Rosebud" ... ... Korbay.
(c) "The Dreary Steppe" ... ... Grechaninov.
(d) "Song of Midsummer" ... ... Sigurd Lie.
Margaret Roux.

9.0 **News Service** (English).

9.5 Organ Recital: **A. P. Abbott.**

9.30 Relay of **Fletcher and Cartwright's Orchestra.** Leader: **V. Latronico:—**

Overture: "Romantique" ... ... Kela Bela.
"Two Spanish Dances" ... ... Moskowski.
Serenade: "La Paloma" ... ... Yradier.
Chanson: "Salut d'Amour" ... ... Elgar.
Tango: "Moonlight in Rio de Janiero" ... ... Wertheimer.

10.0 **News Service** (Afrikaans).

10.5 Item, if suitable, relayed from **Tivoli.**

10.30 Close down.

THURSDAY, JUNE 7th, 1928.

LUNCH-HOUR SESSION.

12.45 Overture: "Carneval Romaine" ... ... Berlioz.

Songs:—
(a) "Chorus Gentlemen."
(b) "Off to Philadelphia."
Percy Heming.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

"Two Bavarian Dances" ... ... Elgar.
London Symphony Orchestra.

Violin Solos:—
(a) "Andantino" ... ... Lemare.
(b) "Humouresque" ... ... Tschaikowsky.
Kreisler.

1.15 **Organ Recital,** by **Alban Hamer, F.R.C.O.,** relayed from **St. George's Cathedral.**

1.50 Close down.

AFTERNOON SESSION.

4.30 Vocal Gems from "Lady Luck."
Vocal Gems from "Rose Marie."
Vocal Gems from "Desert Song."
Vocal Gems from "The Vagabond King."

5.0 **Time Signal.**

Short Story: Two Little Stories by **Aunty Lex:** (a) "The Little Cloud's Day." (b) "The Clever Dog." (Sudinese Folk Song.)

Music.

6.0 Close down.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Venus on Earth" ... ... Lincke.
"On the Volga" ... ... Krein.
Suite: "Petite Suite de Concert" ... ... Taylor
"Czardas Waria" ... ... Michaels.
Valse: "Blue Danube" ... ... Strauss.

7.45 **Records:—**

Songs:—
(a) "Phyllida" ... ... Fisher.
(b) "Phyllis has such charming Graces" —Arranged Wilson.
Walter Glynne.

'Cello Solos:—
(a) "An Evening Song."
(b) "Apres un Reve" ... ... Faure.
Squire.

8.0 **Time Signal. Weather Forecast. Market Report.**

Songs:—
(a) "Glorious Devon" ... ... German.
(b) "Father O'Flynn" ... ... Stanford.
Robert Radford.

"Spanish Dances" (Nos. 2 and 5) ... ... Morzkowski.
Royal Air Force Band.

8.15 **Classical Concert by the Capetown Orchestra,** relayed from the City Hall. Conductor, **W. J. Pickerill:—**

"Symphony No. 5" ... ... Tschaikowsky.

9.0 (approx.) **News Service** (English).

"Ballade in A Minor" ... ... Coleridge-Taylor.
"Gymnopedies" ... ... Erik-Satee.
Overture: "Carneval" ... ... Dvorak.

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Relay of Waldorf Café Orchestra.** Musical Director, **Isidore Fisher:—**

Foxtrot: "Tea Leaves."
Foxtrot: "I told them all about You."
Waltz: "The Song is Ended."
One Step: "In America."
Blues: "Broken Hearted."

10.30 Close down.

FRIDAY, JUNE 8th, 1928.

LUNCH-HOUR SESSION.

12.45 "Ballet Egyptien" ... ... Luigini.
New Light Symphony Orchestra.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Symphonic Poem: "Finlandia" ... ... Sibelius.

Songs:—
(a) "Dear Heart what might have Been" ... ... Spencer.
(b) "Mammy's little kinky headed Boy" ... Trinkhaus.
The Silver Masked Tenor.

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Violin Solos:—
(a) "Air from Concerto in A Minor" ... ... Goldmark.
(b) "Slavonic Dance in E Minor" ... ... Dvorak.
Erica Morini.

Songs:—
(a) "Annie Laurie."
(b) "Aloha Oe."
Halda Laskanska.

Organ Solos:—
(a) "Villanella" ... ... Ireland.
(b) "Nocturne in D" ... ... Custard.
Reginald Goss Custard.

"Nola" ... ... Ardnt.
"Souvenirs" ... ... Nicholls.
The Revellers.

"When Day is Done" ... ... De Sylva.
Paul Whiteman and his Concert Orchestra.

1.45 Close down.

AFTERNOON SESSION.

4.30 Selection: "Iolanthe" ... ... Sullivan.
Coldstream Guard's Band.

Songs:—
(a) "So, Sir Page" ... ... Mozart.
(b) "Sirs, your Toast" ... ... Bizet.
John Brownlee.

Violin Solos:—
(a) "Letter of Love" ... ... Cui.
(b) "At Evening" ... ... Kramer.
Mischa Elman.

"Marche Slave" ... ... Tschaikowsky.
Philadelphia Symphony Orchestra.

5.0 **Time Signal.**
Afternoon Topics: Thoughts of Margot Asquith.
Teens: From "Mighty Men," by Eleanor Farjeon, "The Friend of Achilles."

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Hymenie" ... ... Wesley.
"Souvenir de Valentino" ... ... Wood.
Piano Solo: Selected.
Selection: "Tina" ... ... Rubens.
Suite: "In Arcady" ... ... Nevin.
"Darby and Joan" ... ... Foulds.
"Marche Lorraine" ... ... Ganne.

7.45 **Survey of Week's Sports,** by **Mr. A. Shacksnovis.**
Records.

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:—
Waltz: "Estudiantina" ... ... Waldteufel.
International Concert Orchestra.

Songs:—
(a) "The Lute Player."
(b) "The Floral Dance."
Peter Dawson.

Saxophone Solos:—
(a) "Chaconne" ... ... Durand.
(b) "Berceuse de Jocelyn" ... ... Godard.
H. Jacobs.

Piano Solos:—
(a) "Russian Lullaby."
(b) "Ain't she Sweet."
Frank Banta.

DANCE PROGRAMME.

8.30 Foxtrots:—
"Beedle-um-bo."
"Broken Hearted."
"Bless her little Heart."
The Sylvians.

Waltzes:—
"I'll think of You."
"Lonely nights in Hawaii."
Savoy Orpheans.

Tangos:—
"Orgullosa."
"Chiginlina."
Julio de Caro and his Orchestra.

Foxtrots:—
"Ting-a-ling the bells 'll Ring."
"A Little Bungalow."
"Lucky Boy."
Roger Wolfe Kahn and his Orchestra.

9.0 **News Service** (English).

SHORT CONCERT PROGRAMME.

9.5 Selection: "Carmen" ... ... Bizet.
B.B.C. Wireless Orchestra.

"Magic of the Moon," from "Yvonne."
Rita Underwood.

"Couleur der Rose," from "Yvonne."
Ivy Tresmand and Arthur Pusey.

Violin Solos:—
(a) "Minuet."
(b) "Chant Hindou."
Bernard Reillie.

Songs:—
(a) "The Company Sergeant-Major."
(b) "When the Sergeant-Major's on Parade."
Harold Williams.

Selection: "Rigoletto" ... ... Verdi.
Grenadier Guards' Band.

DANCE MUSIC.

9.30 Foxtrots:—
"Four Walls."
"Polly."
"Baltimore."
Fred Rich and his Orchestra.

Waltzes:—
"Sweet Suzanne."
"Just like Darby and Joan."
Ray Starita and his Orchestra.

Slow Foxtrots:—
"I'll say to You."
"Little boy Blues."
Debroy Somers Band.

Foxtrots:—
"Misunderstood."
"She don't Wanna."
"I'm Jealous."
The Kit-Cat Band.

10.0 **News Service** (Afrikaans).
10.5 Request Dance Numbers will be played until
11.0 Close down.

Please 'Phone Your Requests Early.

SATURDAY, JUNE 9th, 1928.

LUNCH-HOUR SESSION.

12.45 Overture: "Hansel and Gretel" ... ... Humperdinck.
"A Little Bungalow."
"Together we Two."
Vaughan de Leath and Ed. Smalle.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Selection: "La Boutique Fantasque" ... ... Rossini.
R.A.H. Orchestra.

Songs:—
(a) "Santa Lucia."
(b) "O Sole Mio."
Emilio de Gogorza.

Piano Solos:—
(a) "Sonata in C Sharp Minor" ... ... Beethoven.
(b) "Minuet" ... ... Paderewski.
Ignace Paderewski.

"Shadow Song," from "Dinorah" ... ... Meyerbeer.
Amelita Galli-Curci.

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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"Less than the Dust" ... ... Finden.

"Kashmiri Love Song" ... ... Finden.

De Groot and the Piccadilly Orchestra.

Xylophone Solos:—

(a) "Mighty Like a Rose."

(b) "Al Fresco."

Sam Hermann.

Selection: "La Fille de Madame Argot" ... ... Lecocq.

Coldstream Guards' Band.

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** The Family entertain themselves in the Studio.

6.0 Close down.

EVENING SESSION.

Dinner Hour Music by the Studio Trio:—

Valse: "Moon Shadows" ... ... Waltox.

"The Cossack's Wedding" ... ... Krein.

Selection: "La Poupee" ... ... Audran.

Suite: "Ballet Music Faust" ... ... Gounod.

Valse: "Thousand and One Nights" ... ... Strauss.

Entracte: "The Valley of Poppies" ... ... Ancliffe.

7.45 **Records:—**

Songs:—

(a) "Dearest I love the Morning."

(b) "The Brightest Day."

Sydney Coltham.

"Private Orthesis." **Coldstream Guards' Band.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

Part Songs:—

(a) "Indian Dawn."

(b) "Lindy Lady."

The Gresham Singers.

"Doughie the Baker."

"I Love a Lassie." **Sir Harry Lauder.**

8.15 **Popular Concert by the Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.** Details will be announced.

9.0 (approx.) **News Service** (English).

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Relay of Cleghorn's Café Orchestra.** Leader, **Percy Rees:—**

Foxtrot: "We ain't got nothin' to Lose."

Overture: "Martha" ... ... Flotow.

Tango: "Come."

Novelty: "Dainty Miss."

10.30 Close down.

SUNDAY, JUNE 10th, 1928.

AFTERNOON SESSION.

Die Dienst sal uitgesaai word vanuit die **Groot Kerk,** Adderley Straat. Prediker: **Ds. J. P. van Heerden, B.A.** Orgelist: **Mnr. N. R. Ingleby, F.R.C.O.**

Orde van Dienst:—

Votum en Afkondigingen.

Gezang door de gemeente.

Lezen van Gods Woord.

Gezang door de Gemeente.

Gebed.

Koorzang.

Predikatie.

Gebed.

Koorzang (collecte).

Gezang door de Gemeente.

Zegen.

8.30 **Musical Programme by the Capetown Orchestra.** Conductor: **W. J. Pickerill.** (Details will be announced.)

10.0 Close down.

J.B. Studio Notes.

The week finishing to-day has indeed been as, one might say, a record week. A red letter day was the visit of Miss Thorndike, her husband and her two little daughters, to give away over sixty prizes which were awarded to the successful competitors who entered for Uncle Joe's children's eisteddfod, which proved a big success. The Studio was packed to capacity and a very enjoyable hour was spent.

Sponsored Programmes.

The first of these "Mystery Programmes" took place on Tuesday evening and at once made a phenomenal "hit." The sponsor, "Mr. Bok," revealed his identity later in a polished little speech, and from the tone of the many congratulatory messages we feel confident that programmes on a similar line will be equally appreciated, so look out and listen in to our next one.

Chess.

A suggestion has been put before us that we should occasionally alternate our bridge games with one of chess. If we felt that there were enough listeners-in who would take an interest in these games, we should be pleased to do so. So kindly, chess lovers, drop us a line, and if the numbers justify the innovation we can at least but try it.

Empire Day.

The programme rendered on this day was eminently popular and although a lengthy one was, from many letters received, very much appreciated.

New Brakpan Hospital.

On Saturday, the 2nd June, this new hospital will be opened by His Honour the Administrator, and his speech will be broadcast at 3.30 p.m.

Change of Offices.

Will the public kindly note that our offices have been removed from 215, Bree Street, to the first floor of the Orpheum Theatre Buildings. The Show Room and the Studio still, of course, remain in the same place.

The All Blacks Tour.

Arrangements have been made that the results of these matches will be broadcast at once—twice during each evening—and one of the Johannesburg matches will be relayed in the same way as the fights are broadcast.

Union Day.

The arrangements for this day are as follows: The flag ceremony which takes place at Capetown at 11 a.m. will be relayed direct to JB, and will be broadcast and relayed simultaneously to Durban. The speakers at the ceremony will be H. E. the Governor-General, the Prime Minister and Gen. the Rt. Hon. J. C. Smuts.

The programmes for the week commencing June 4th, are as full of plums as the proverbial Horner Pie. Such singers as Mesdames E. Allsopp, Rae Lavine, D. Chapman, Charlotte Jack and Peggy Cook, and Messrs. Ivan Separ, Will Clem (Cape coloured impersonator), Maitland Beagrie, P. F. Roos and A. W. Hutchings will be heard. Mr. L. Alter will play the Mandoline. Among the talkers you will notice Messrs. Powell, Swemmer, Dr. Brookes, W. Hilarius, Arnold Smith.

What with various relays from the theatres, a sketch by the JB Dramatic Co. and the invaluable JB orchestra, a week of excellent entertainment is assured.

Uncle Joe's Letter.

Hullo, hullo, hullo, all you clever boys and girls,

I don't know how to thank you all for the splendid support and the wonderful way you all helped to make our little Eisteddfod such a success. What a wonderful gathering we had on Tuesday afternoon. I never thought the Studio could hold so many children and grown-ups, too. I think you made a great success, and Uncle Joe would love if he could only do this every year. Anyhow, we shall see. Only we must take more time over it, my word, it was a rush.

I wonder how the "Movie" of you all entering the Studio came out, you will all be able to recognise yourselves when you next see the S.A. Mirror on the screen.

Don't you think Miss Sybil Thorndike was just delightful the way she spoke to you all and I'm sure she enjoyed herself very much. I'm going to let you all into the secret, you remember the moment when we invested her with the badge of our own circle, she said it was one of the proudest moments of her life to be a member of so clever and sweet a circle of children, and I'm sure she meant it and Mary and Ann, her two little girls, weren't they nice, and wasn't it a nice thought of Mary to give us all those photos signed by her own hand. Just imagine signing 500 postcards, it sounds like writing lines for

A CHARMING GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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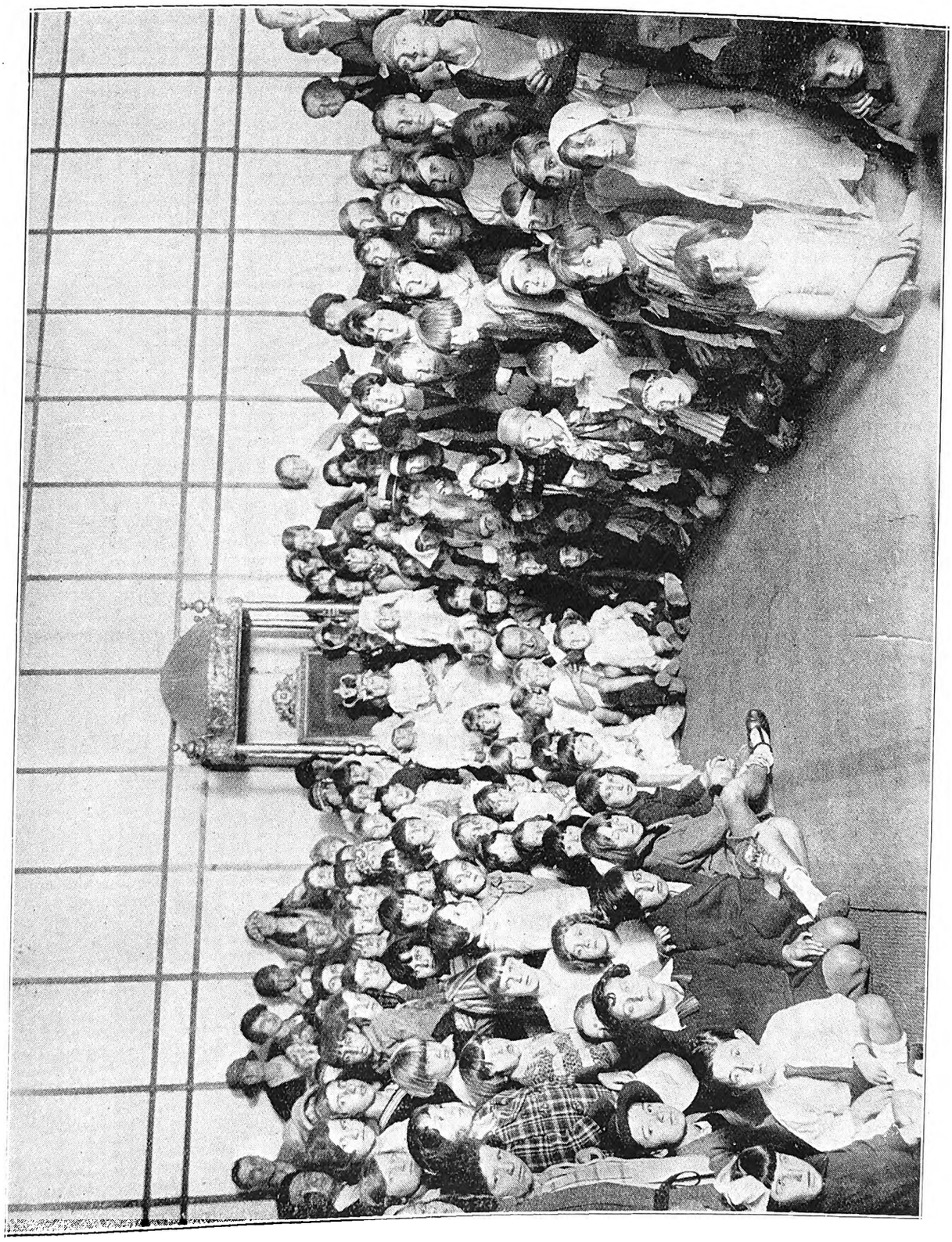

The May Queen holds her court in the "JB" Studio. The Children's Hour is one of the most popular of the whole day.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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an imposition at school. (By the bye, don't forget Uncle Joe has still a few left so drop him a note and one will be posted to you.)

I think some of the prize winners very thoroughly deserved their success. (If Mr. Printer can find room I hope he will print the full list.)

I don't know at all what to do for our next production or as our Yankee cousins would say "stunt." I had thought of forming a special Symphony String Brass Orchestral Band, under our able bandmaster Bonzo, but then as soon as we make a success in the Studio the big managements will at once want to engage us for the theatres, and if we do Grand Opera, I really thought we might produce that beautiful work in which the youngest of all Prima Donna made such a success, "Le Oiseau Noir-Adieu" (which is French for "By bye Blackbird"), but I'm sure they'd offer Princess Iris such a fabulous salary that we should loose her services and the same with others. However, if you have any suggestions just write me a line and we will see what can be done.

And now just a little hint, if you want to come to Uncle Joe's birthday party let him know as soon as possible so that he can know whether to get one or two boxes of chocolates, or we may go short. I have already ordered one dozen lemonades to be kept on ice, but somehow I don't think it will be quite enough, that's why I want to know who is coming. The day is Wednesday, the 6th of June, and I am lighting 78 candles, so now you know my age, or as they say on our programmes, approximately—can be changed at the discretion of the management.

By the way, I nearly forgot to thank "Mr. Thorndike" for his nice words on Tuesday. As an old actor ("not so old please Uncle Joe!")—oh, dear, he heard that over the wire—I did not mean it that way, "Mr. Thorndike," but we all thank you Mr. Lewis Casson.

Cheerio all my little nephews and nieces. Don't forget Friday the first of June is prize day.

Tons of love from your old B. H. (Ivy Banks guessed it) and her name is a good clue to the riddle.

UNCLE JOE.

Items from the Durban Studio.

Forthcoming Interesting Relay.

As I pen these few notes excitement in Durban reigns supreme. The occasion is the arrival at the Point of the All Blacks, those mighty stalwarts of the famous game of rugby. Listeners will be pleased to know that arrangements have been concluded to relay the entire proceedings from Kingsmead of the first test match, which is to take place on June 30th. A running commentary of the great game itself is to be kept up, and the proceedings before and after will include much that will prove of interest to our radio friends.

Newspapers in both New Zealand and Australia have been circularised in the hope that someone may be lucky enough to pick up our transmission.

Here's how, Springboks.

Programme.

Owing to Dr. Gunn's indisposition last fortnight he was unable to broadcast his usual talk on "Hygiene." We have accordingly carried forward his talk to Monday evening. A light programme includes Mr. and Mrs. Ripley Evans, who will combine in some delightful duets, and Mr. R. O. Upton (banjo), whose succesive performances earn for him an ever increasing popularity.

A singer we have not heard for some months is Miss Madge Strang (mezzo). She will broadcast on Tuesday evening with Miss Jean Gardner (violin).

Don't miss the sketch!

On Wednesday evening, Mr. Richard Wakefield (tenor) is singing at the Summer Palace. "Cameo Classics." Sounds rather intriguing, doesn't it? It will be, too. Mr. Huddle has chosen a programme of "first performances" for the occasion, and this will be relayed from the Pavilion. During the evening, Miss Jessie Stewart (mezzo) will broadcast from the Studio.

In his talk on Friday evening, Mr. C. R. Warriner will conclude his remarks on English Watering Places. In his subsequent talks he will deal with some of the more famous Continental Resorts.

Two very popular broadcasting artists are Miss Jessie Allan (contralto) and Mr. Vernon Tunmer (baritone). They will both assist in Friday evening's entertainment.

At the Summer Palace on Saturday evening is Mr. Val Wright (baritone).

Sunday evening again brings us an interesting relay from the Town Hall with Mr. Keppoch Macdonald (baritone) as the vocalist.

A feature on the programme is the appearance of Miss Ruby Geviser as solo pianist in the first movement of Mozart's Pianoforte Concerto in C Major.

Great Thoughts by the Great Masters.

"It is much easier to play a composition quickly than slowly; for you can, unobserved, slur over and omit certain passages. Again, in the rapidity of execution you can, with impunity, change the right and left hand; but is that good style?"—MOZART.

"I regard music not only as an art whose object it is to please the ear, but as one of the most powerful means of opening our hearts and of moving our affections."—GLUCK.

"In criticising compositions you should distinguish between those which promote art, and those which only provide amusement for amateurs. The former deserve your support, whilst the latter are not worthy of your notice."—R. SCHUMANN.

"The older I grow the more do I perceive how important it is first to learn and then to form an opinion."—MENDELSSOHN.

"Never neglect an opportunity of hearing good singers. It will make you sing in your own mind, and you will do well to repeat a phrase for yourself afterwards, in order to remember how it ought to be executed."—P. E. BACH.

"Music is at once the produce of feeling and knowledge, for it required from its disciples, composers, and performers alike, not only talent and enthusiasm, but also that knowledge and perception which are the result of protracted study and reflection."—BERLIOZ.

H.E.D.

In and Out the Capetown Studio.

Three New Performers.

New names on the programmes are always cheering, and Monday is fortunate in having secured three new broadcasters. Joey Marais, better known perhaps as Mrs. Sarjeant, is singing after a much too long absence from public performing. Marguerite van Breda will accompany her.

Stella Myers, one of our decidedly talented younger pianists, is contributing two items to the first half of the programme, and Rupert Roderiques is making his debut in Capetown as entertainer in his own inimitable fashion.

Since his return from Vienna, where he was studying the violin, Arnold Lorie has not made an appearance as soloist at the studio. We shall look forward to his items on Monday night with much pleasure.

As ukelele duetists and harmonising songsters of a most pleasing tunefullness Mrs. Alan Stewart and Harold Melck are unique. There is a certain informality about their turn which never fails to attract over the air. It is a matter for regret that the third member of the party is prevented by business from joining in the song medley on Monday. I thought Mr. Alan Stewart's voice came over particularly well at the Bellville Concert.

Capetown Orchestra in the Studio.

Among our listeners the number is not small of those who prefer the Tuesday programmes to any others. The solo instrumentalists are invariably first rate, the singers good, sometimes very good, and the talker usually some one with something to say; besides which there is the orchestra.

This Tuesday we shall welcome them back from their annual vacation, and no doubt find their playing full of vigour and attack which one has come to associate with this fine body of players. A certain lassitude and *laisser faire* tone crept into their studio concerts towards the end of their last season, which was, I am afraid, all too noticeable through the microphone.

Mrs. de Koch broadcast so enjoyably last time that we have been pleased to arrange a second visit to the studio before she returns up country. Eric Slack is singing Liza Lehmann's beautiful "Oh Moon of my Delight." I am looking forward to it. There is a baffling delicacy of meaning in the words which seems to elude to most tenors; even the much praised H.M.V. recording of Tudor Davies misses the wistful philosophy behind Fitzgerald's lines.

Sir George Cory.

Hidden in a catacomb under the House of Parliament we found him, burning incense to his first love—History. It is some years since Sir George retired from the Chair of Chemistry at the Grahamstown University to devote himself exclusively to the completion of his monumental work on "The History of South Africa." In spite of the magnitude of the talk his talents and inclination have set him, he keeps that youthful piquant freshness which Barrie imparted with such immortal grace to his old gentleman in "Dear Brutus." Sir George's subject on Tuesday will, of course, be historical, but wild horses will not drag the exact title out of him and we do not try knowing full well that everybody will listen to Sir George no matter what subject he chooses to enliven with his wide learning and infectious humour.

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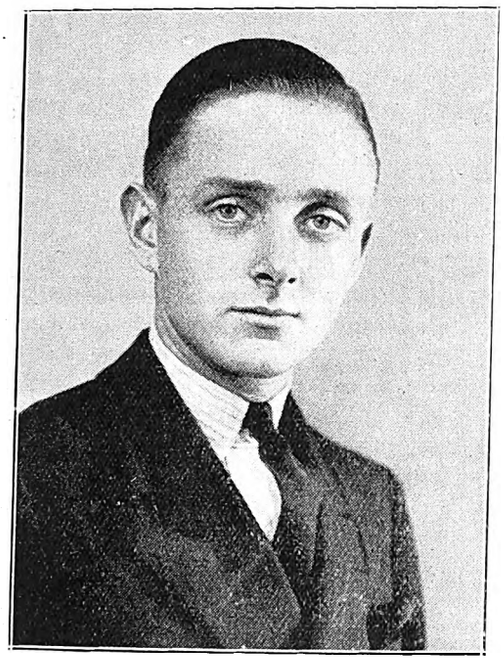
JANE PLOTZ FOR ARTISTIC PORTRAITS.

A News Illustrator.

I really did not have the time to spare, but when he sat down and told me he was a News Illustrator, I quite willingly pushed my pile of programmes on one side and listened. The longer I listened, the more convinced I became that Neville Clayton had chosen the right profession when at the age of fourteen he started earning his own living as a press photographer. He is only in the extremely early twenties now, but



Neville Clayton, who is broadcasting from Capetown Studio on June 6th.

has managed to acquire such an expert knowledge of his job that he now undertakes all the studio work for his father, the well known Mr. Blythe Clayton. Nevertheless, in the Clayton studios there seems to be a happy interchange of duties and he is often called away on important press work as to the scene of the recent Hex River disaster, when a record was established in lightning news illustration. However, Mr. Clayton, Jnr. will tell you all about that side of his work on Wednesday night at 8.30.

Three Recitals on Wednesday.

This, unfortunately, is the last opportunity on which we shall have of hearing that delightful singer Margaret Roux. Someone has said that there are lots of vocalists, but very few singers. How true this is, one does not realise until one switches on the loud-speaker for the usual evening concert and is suddenly quickened to attention by a voice singing and interpreting perfectly *true.* A voice with temperament behind it. Margaret Roux is the lucky possessor of such a voice. She has confined her selection this time to a group of Russian songs.

Now that England has allowed the original script of that immortal legacy to her nurseries—"Alice in Wonderland"—to go to America, one can only send up a fervent prayer that when the opportunity is given to a future generation to purchase the manuscript of the present National Godfather, someone will come forward and save it from a like fate. What "Lewis Carrol" did for Alice, so A. A. Milne has done and is doing for Christopher Robin, not to mention Winnie-the-pooh. "Now we are Six" has now been set to music by Fraser-Simson, and Mr. Frank Reid will give us a recital of some of these numbers and a few from "When we were very Young." I never know which I prefer—his folk songs or his delightfully understanding manner of singing these Milne songs.

On the same evening, Mr. A. P. Abbott will give an organ recital from the Metropolitan Church. Unfortunately, his programme is not to hand as we go to press, but it will be announced from the studio just after the News Service on Wednesday night.

City Hall Concerts.

The first classical concert of the season will be broadcast on Thursday. The first half will be devoted to the Tschaikowsky No. 5; not quite so popular perhaps as the "Pathetique," with its image-invoking name, but still a fine piece of work, particularly in the slow movement. It will be interesting to hear the orchestra in the Dvorak "Carnival" Overture after the superlative recording of the Hallé Orchestra under Sir Hamilton Harty which we put over by Gramradio during their absence. "The Ballade in A Minor" is a well known number in the orchestra's repertoire, but I do not remember hearing Erik-Satee's "Gymnopedies" before.

The Saturday programme is still too nebulous for the printer's stern eye and awaits Mr. Pickerill's return, as does the Sunday concert.

The Friday night will, as usual, be devoted to the gods Heebie and Jeebie, with a restful oasis of straight music at 9.5.

GLADYS DICKSON.

Eve Gray and Jameson Thomas will star in the "Poppies of Flanders" at the Alhambra, Capetown, on June 4th.

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Next Week's Calls.

Provisional Tour List, Week Commencing June 4th, 1928.

Tivoli, Capetown.—(Opening Wednesday, June 6th) Mareski, Edith Price, Conn Kenna and Pilot.

Empire, Johannesburg.—Larry Kemble, Tribollo and Smiles, Fields and Rossini, Peel and Curtis, Sylvestre and Assistant, Ann Suter, Hart, Pender and O'Neill, Samehtini Trio.

Orpheum, Johannesburg.—Olga Zita, Astor and Astoria.

Grand, Pretoria.—Vine and Carr, Skeets Martin.

Criterion, Benoni.—(Monday, Tuesday and Wednesday)) Joel Myerson and Sybil Graham, Ellis Drake and Jack Fraser. (Thursday, Friday and Saturday) Carter the Great.

Criterion, Durban.—Morris Girls and Max, Neer and Delar, Flying Potters.

Rinko, Maritzburg.—Muriel George and Ernest Butcher.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Alf Thomas, Les Omero.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) Alf Thomas, Les Omero.

Apollo, Germiston.—Beryl Beresford.

Palace, Vogelfontein.—(Thursday, June 7th) Ellis Drake and Jack Fraser.

Vaudette, Krugersdorp.—(Friday and Saturday, June 8th and 9th) Ellis Drake and Jack Fraser.

Empire, Brakpan.—(Friday and Saturday, June 8th and 9th) Kathleen Lafla, Rene and Brian Croft.

His Majesty's Theatre, Johannesburg.—Sybil Thorndike and Company.

Standard Theatre, Johannesburg.—"Gipsy Love."

Grand Theatre, Bloemfontein.—(June 6th) Harry Green and Company.

Opera House, Port Elizabeth.—Phyllis Neilson-Terry and Company.

Larry Kemble.

A ladder—a very rickety ladder at that—a tiny man, an apparently decrepit bicycle and an enormously tall assistant, these are the ingredients that go to make up that excellent pie which is Larry Kemble's act.

Not long ago it was witnessed by no less persons than the King and Queen of England. At the recent Royal performance they clapped Larry Kemble as whole-heartedly and as generously as any other member of the audience. One could see that, as he did his perilous cycling down to the foot-lights, the Queen herself caught her breath as anxiously as any woman in the gallery.

Larry Kemble's is, above all, an exciting act. I have seen him perform in many different theatres, and never once has he performed in silence. There is always a chorus of terrified "oh's" and "ah's" from the women members of the audience. I, myself, was as guilty as any of them, for how could one remain silent when this precious little comedian is apparently on the verge of dashing himself and his bicycle to pieces in the pit of the orchestra. Luckily, he is saved from destruction every time, and the wicked smile he gives as he turns his machine to safety makes him look like a little boy who, on the verge of being naughty, turns out to be quite good.

If his feats on the two-wheeled cycle are clever, those he performs on the tall one-wheeled cycle are positively miraculous. Imagine, if you can, a wheel with a six-foot pole, on the end of which is a seat. Not a handle-bar, nothing in the way of guidance except two diminutive pedals. Then imagine to yourself the comedian sitting on this erection pedalling as easily as though he were upon a small boy's tricycle, and you will have some idea of the thrill which Larry Kemble's act instils into the heart of every watcher.

As for the ladder—but I will not tell you about the ladder. It is that part of Larry Kemble's comedy which you must see for yourselves at the Johannesburg Empire on June 4th.

Many famous film stars—among them John Gilbert and Eleanor Boardman—take part in "Bardelys the Magnificent," at the Bijou, Johannesburg, on June 4th.

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Don't Forget to look out for the Coney Island Amusement Park.

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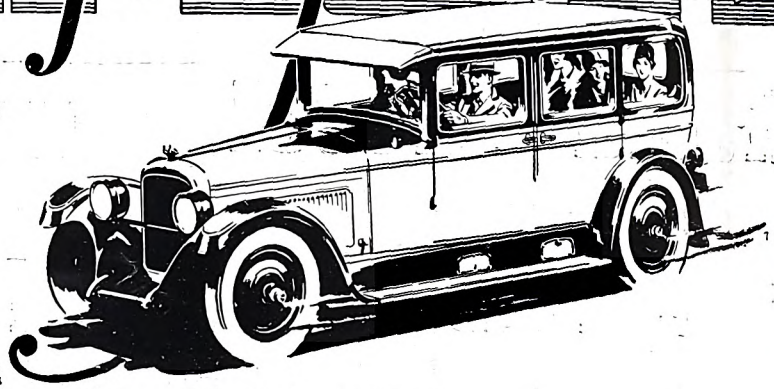

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VOL. XX. No. 671. WEDNESDAY, JUNE 6TH, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

A charming picture of Ann Suter, "Princess of Comediennes."

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"The Silver Cord."

The premiere of the "Silver Cord" takes place at His Majesty's Theatre, Johannesburg, after this evening's *Stage, Cinema and Listener-In* has gone to press, so that unfortunately the notice must be held over till next week.

The play affords a powerful study of a terrifying character. Mrs. Phelps is a monster of craft, egotism, self-pity, and utter selfishness. She is a woman who assumes the martyr's airs and affects patient resignation and the burden of a life of self-sacrifice, but who, at heart, is an unscrupulous tyrant. The woman is remorseless in her demands upon her sons.

It is a profoundly interesting play, and the writing and construction of it is quite extraordinarily good. It is full of taut and illuminating dialogue and will surely be a great box office draw.

Mary Casson as "Wendy" in "Peter Pan," which part she will again play in the London production of 1928. Mary showed Johannesburg her ability as an actress when she took Sheila McGregor's part in "The Lie" with conspicuous success on Monday evening. Colette O'Neil was unable to appear through indisposition.

"The Silver Slave" comes to the Grand Bioscope, Capetown, on June 14th, 15th and 16th.

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Beth Alys,

Who is now playing with great success in the rôle of "Huguette" in "The Vagabond King," at the Gaiety.
[Photo: Stage Photo Co.

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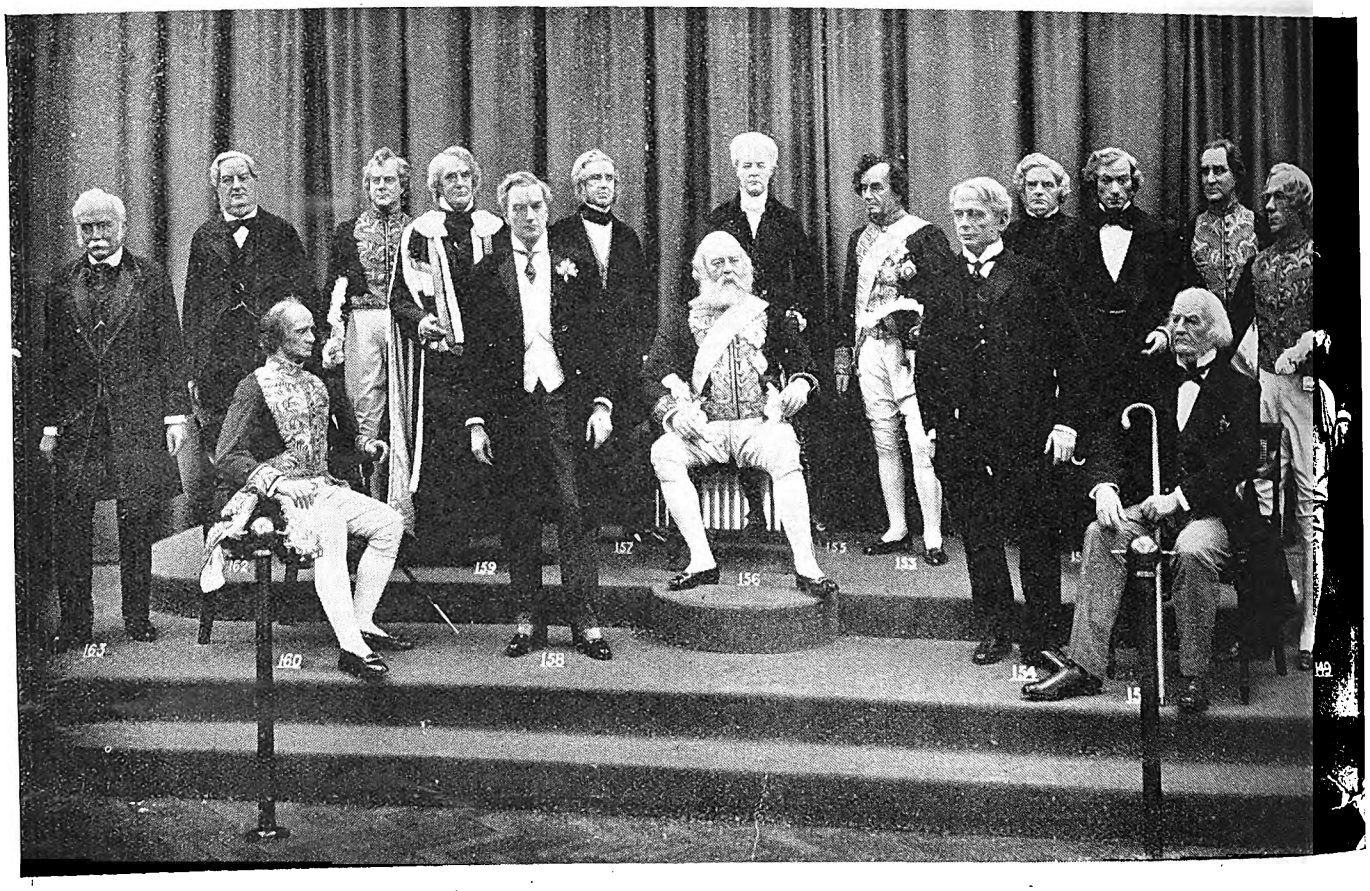
LONDON THEATRES.

The two new plays of this week have been "The Barker" and "Our Little Wife." Let us be original for once and take the second first. I remember seeing reports of the New York production of this play four years ago, and that accounts for its lack of newness and its rather jaded appearance last night.

Perhaps five years ago this farce would have been hilariously received. Unfortunately, we have had so many plays dealing with unlucky husbands who have to hide women friends from their wives that the theme becomes rather boring. Last night's play dealt with a husband's difficulties in secreting three strange women in his flat—one in the pantry and two in a bedroom. I leave you to guess how the play works itself out. It does it in the conventional manner.

Colbert, who is famous not only for her acting, but for the fact that New York considers her to have legs even more shapely than the famous legs of Mistinguett, the famous French revue actress.

We did have one more play last week, but it had such a short run that it seems hardly worth while mentioning it. It was called "Who's Who, and, as St. John Ervine, the well-known dramatic critic, remarked, "it was one of those wildly unfunny plays which induce a hopeless melancholy in the mind." Many well-known actors, including Oscar Asche, who is probably the largest actor we have, A. W. Bascomb and Dorothy Minto did their best with the wretched play, but it was a very sepulchral evening. No wonder "Who's Who" only ran for four nights.



Historic Ministers at Madame Tussaud's.

Jeanne de Casalis wore some most beautiful dresses in the part of the "Little Wife," and Guy Newall, who was once a film favourite and has now graduated to the stage, was excellent. John Deverell, in one of those foolish parts that suit him so admirably, was the funniest thing in the show.

The other play was "The Barker," yet another American production, which deals with circus life and its difficulties. I noticed on the first night that Miss Tallulah Bankhead was watching anxiously for the appearance of her sister, Eugenie Hoyt, who had a small part in the piece. The great success of the evening belonged to Claudette

The two new plays which we are to have this week must be relegated to next week's letter, I am afraid. Since they have not been produced at the time of writing this letter, I can merely tell you their names and authors. The first is "Mud and Treacle," by that young author, Benn W. Levy, who had such a success with "This Woman Question" last year; the other is "Four People," by Miles Malleson, whose name is already well-known to you as the author of "The Fanatics." This latter play, by the way, will probably be produced in South Africa towards the end of the year, when Zena Dare and Martin Lewis will star in it.

Now let us all talk about opera for a moment. The first week of the season has included three parts of the "Ring." "Armide" has been given twice, and we are promised "Tannhauser" and "Die Meistersinger" very shortly. We have had a memorable performance of "Die Walkure," which was particularly notable for the high level of the acting. One usually finds that people who sing grand opera well cannot act well. Therefore, grand opera usually has the air of burlesquing itself. However, the "Wotan" of this production, as well as the "Fricka," the "Sieg-

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FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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A wonderful picture of Harry Green as "The Music Master." All Johannesburg is looking forward to seeing this delightful play on Mr. Green's return visit.

MILKA & VELMA SUCHARD'S CHOCOLATE

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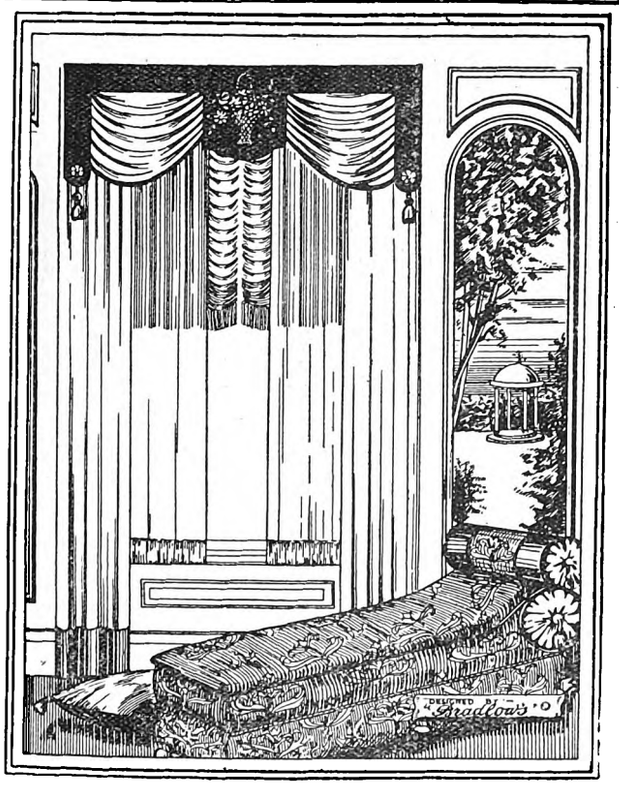
linde" and the "Brunnhilde" combined good singing with fine acting, and this combination caused a storm of applause at the end of the evening. "Siegfried" was also very impressive, and Herr Rode as "Wotan" sang admirably.

Now we come to the real business of the day, although it has nothing to do with theatres, but I can't resist telling you that I have seen the new Tussaud's. It is marvellous. Of course, never having seen the old Tussaud's, I cannot compare the two, but I do know that I was pleasurably enchanted by some of the kindlier wax figures, such as Ellen Terry, and positively terrified in the Chamber of Horrors, which is more terrifying than anyone could believe.

My first *faux pas*—and one cannot help making them at Tussaud's—occurred when I asked an official to direct me to the Hall of Kings. His pointing hand still pointed, but he made no reply. Looking closer, I saw that he was made of wax and had wire in his veins instead of blood. After this I moved carefully past every official, keeping a wary eye upon them. You can imagine my surprise, therefore, when something which I took for a wax policeman opened its mouth and, smiling cheerfully, remarked, "It's all right, miss; I'm real."

Really, it was rather a pleasure to find something real in that world of unreality.

I pushed my way through the dense crowd that was hungrily staring at the Royal Family. The King and Queen (in wax, of course) sat under a red and gold canopy, while about them were grouped the more prominent members of the Royal Family—the Prince of Wales, the Duke and and glittering throng, and no wonder it drew the largest crowd.



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Olive Blakeney, playing in "Square Crooks."

Mr. Baldwin was there, looking older in wax than he does in real life, but Lloyd George was rosy and unlined, as he was at 30 years old.

I moved on to the Tableaux Room, where I was greeted by the drooping golden-headed form of Cinderella, who who passed me on to a grisly group representing the death of Mary Queen of Scots, which in turn gave me up to Nelson's departure from this life, and to the murder of the Little Princes in the Tower. How anybody could have smothered such lovely, innocent babes as these wax figures appeared, I cannot think. I felt very much inclined to stab the murderers in the back, but I knew that their wax hearts were immune from death, and that no deed of mine could save the tiny princes.

With reluctant feet I descended to the Chamber of Horrors, a gloomy place that smelt like a vault, and which is lit only by a few guttering lanterns. There I saw a gentleman of the old French noblesse about to be guillotined, and another gentleman on the very edge of the hangman's trapdoor. There were murderers in wax of all sizes and shapes—some looking too mild and benevolent for words. There was the wretched Mrs. Dyer, the baby farmer, and the man who strangled his wife with a boot-lace on Margate sands. I passed a large chest full of the ghoulish remnants of the implements of murder. I can tell you nothing about these, for, not wishing to have nightmare, I averted my eyes.

I cannot tell you how glad I was to step briskly up the circular stairway and to come out into the bland light of a Duchess of York, Princes Henry and George and a mass of well-known princes and princesses. This was a very fine waxen jungle. Ferocious Polar bears, wild orang-outangs and boa-constrictors I found much more pleasant companions than those waxen villains down below. Best of all it was to come out into the happy sunshine of Baker Street and to leave the ghoulish sights and all the waxen family behind me.

They say that Tussaud's grows upon one, and that one is nearly always led to repeat one's first visit. Something tells me, however, that, enchanted as I was, I shall not go a second time.

P.T.

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On With The Dance.

Considering the time that the Yale Blues has been danced in South Africa, there has been strikingly little change in its make-up. Most of the steps and movements are very little different from the form in which they were originally introduced, and, as far as the majority of Blues dancers are concerned, the dance is still confined within the narrow limits of four or five stereotyped movements. A few of the more enterprising of our ballroom enthusiasts have certainly extended the scope of the dance by introducing original steps or movements, culled from some other dance and translated into terms of Blues, but, with the vast majority, it is a case of sticking to the few Yale Blues movements that were shown when the dance was first demonstrated.

Nevertheless, it would be wrong to deduce from this that the Yale Blues is standing still. In London, the dance has developed—and is still developing—in quite a considerable degree, and many movements that have never been seen in South Africa are now part and parcel of the dance as performed in the most up-to-date London dance places. Similarly, it might be pointed out that some of the movements we do in the Yale in South Africa have now passed into more or less oblivion in the City in which the dance was originated.

The "tilt" step, so beloved of the majority of our Yale-ites, has practically disappeared from the up-to-date London version of the dance, as has also the tango reverse turn, which quite a few South African dancers are in the habit of performing as part of the Yale. The promenade movement is extinct.

It may be taken, therefore, that the Yale Blues as danced in London is almost a different dance to the Yale Blues danced in South Africa, and it is my belief that the sooner we bring ourselves up-to-date in the matter, the better chance there is of the Yale continuing as a popular ball-room dance. The present version we are dancing is apt to be a bit too circumscribed and monotonous for quite a number of dancers, and it is only by the introduction of a certain amount of novelty that the dance can hope to hold any public popularity.

The following description of the most up-to-date movements of the Yale is supplied by Victor Silvester, one of London's leading authorities on ball-room dancing, and a former world's ball-room champion.

The Yale Walk, according to Mr. Silvester, is the same as it was originally, the slight up and down movement being obtained by relaxing the back knee as the opposite foot moves forward.

The newest movements are:—

No. 1.

The next step, the chassé to the right, is now done closing the feet on the second step of the chassé, instead of leaving them open, as previously.

Walk forward with L.F.	S.
Step side with R.F.	Q.
Close L.F. to R.F.	Q.
Step side with R.F.	S.
Brush L.F. through and forward	S.

No. 2.

(A combination of movements.)

1. Walk forward with L.F.	S.
2. Step side with R.F.	Q.
3. Close L.F. to R.F.	Q.
4. Step forward and across outside partner with R.F.	Q.
5. Cross L.F. up behind R.F.	Q.
6. Step forward with R.F. outside partner and commence turning on it (to the R.) ...	S.
7, 8, 9. Chassé turning L.R.L.	Q.Q.S.
10. Step back with R.F. commencing to turn (to L.)	Q.
11. Close L.F. to R.F. turning	Q.
12. Step forward and across outside partner with R.F.	S.
13. Step forward with L.F. (partner in front)...	S.

The above series of movements may be performed omitting Nos. 4 and 5; you will, therefore, do Nos. 1, 2, 3, 6, 7, 8, 9, 10, 11, 12, 13.

No. 3.

1. Step forward with L.F. turning on it (to L.)	Q.
2. Close R.F. to L.F.	Q.
3. Step back with L.F. bringing partner outside	S.
4. Step side with R.F.	Q.
5. Close L. F. to R.F.	Q.
6. Step side with R.F.	S.
7. Brush L.F. through and forward ...	S.

No. 4.

1. Step forward with R.F. turning on it (to R.)	S.
2, 3, 4. Chassé turning L.R.L.	Q.Q.S.
5. Step with R.F. on same spot ... ... and turning on it repeat Nos. 2, 3, 4.	S.

No. 5.

1. Step forward with R.F.	S.
2. Step to side with L.F.	Q.
3. Close R.F. to L.F.	Q.
4. Step back and across with L.F. bringing partner outside	S.
5. Step to side with R.F.	Q.
6. Close L.F. to R.F.	Q.
7. Step forward and across with R.F. outside partner	S.

(NOTE.—"Q" indicates a quicker step and "S" a slow one.)

The basic idea of the Yale is retained in all these movements, which are the most popular ones used in London at the moment. There may be said to be three basic steps that make up the Yale, viz., the Walk, the Chassé and the Twinkle, and it will be noticed that all the movements described by Mr. Silvester are thus composed.

This seems to me to be a very much more interesting version of the dance than the one we are doing now, and I commend it to my readers with confidence that they will approve of it if they are prepared to spend a little time in learning the new movements.

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THE BRITISH REPERTORY THEATRES.

No. XII.—THE LITTLE THEATRE, CITIZEN HOUSE, BATH.

Citizen House is the beautiful old eighteenth century mansion adjoining the Baths, Pump Room, and Abbey of Bath, that was formerly the home of the Dukes of Buckingham and Chandos. It is noted for its fine stairway and diamond-written windows, and has everywhere within and around it an atmosphere of romance.

The Citizen House Players originated in 1915, and were the outcome of the courageous work that the late Miss Helen Hope and her friend, the Hon. Consuelo de Rheyes, were carrying on, on behalf of the soldiers (more than 2,000) stationed in Bath during that winter and in the years of the War that followed.

Whilst considering, as so often they were, what best to do to contrive interest and entertainment for the soldiers, the idea came to them to try to produce an old Christmas mystery play, and, gathering a little band of willing helpers living in the streets and tenements close by they formed the company of "Citizen" players. From such small beginnings do great things come!

It was not until after the war that it became possible to find definite quarters for these ever generous and growing activities. Most fortunately the old "Citizen House" was acquired, and with its ample and most convenient accommodation was converted into premises comprising lecture and music rooms, libraries, clubs for workers, and the "Little" and "Roof-Garden" Theatres. Miss de Rheyes and Mr. Peter King and their enthusiastic helpers (many of whom are young university women graduates) live on the premises and carry on the good work of true social service to the joyful slogan, "Work and be glad!"

The Hon. Consuelo de Rheyes and Mr. Peter King, joint producers of the Citizen House Players, Bath.

The two theatres are perfectly equipped for either indoor or outdoor presentation, and are capable of seating an audience of several hundreds, and with that audience, built up during the last twelve years, ever clamouring for admittance at its doors! For Citizen House, Bath, aims at being *the* central dramatic distributing centre for the country, and has been described by a leading playwright as "The only dramatic laboratory in England."

It is a *free* bureau of advice concerning the choice of plays, methods of production and inexpensive loan of costumes. Stage-surrounds, curtains, properties and stage-cloths can also be provided. The costumes are loaned complete in every detail, and just to give an idea of the enormous range and variety of these, it is only necessary to mention a few of the plays, for instance, the Arthurian Cycle of Legends, The Irish Plays, Folk, Miracle and Mystery Plays, "Everyman," Greek Plays, Plays of the Restoration, Drama, several of Bernard Shaw (including "St. Joan"), of Sir James Barrie, "The Dover Road," "Lilies of the Field," and even "Alice in Wonderland"—that have been dressed. And here we may mention that Citizen House does a wonderful work among children. The late Miss Hope wrote many beautiful children plays, which can be had on application to Miss de Rheyes and Mr. King.

Very many of the most distinctive groups of players throughout the country take advantage of the extraordinary facilities provided by Citizen House for dressing their plays.

From time to time have come all the dramatists and thinkers of to-day—such as John Masefield, Bernard Shaw, John Drinkwater, St. John Ervine, G. K. Chesterton, Gordon Bottomley, Rutland Boughton and Lawrence Housman to Citizen House, and have each, in a particular sense, impressed a part of their personality on the whole.

For the last few years summer schools of drama have been held by Miss de Rheyes, Mr. Peter King and their colleagues, and have been most successful and most thoroughly enjoyed.

Last summer's school opened with the enacting of the eighteenth century "History of Bath" on the grand staircase of Citizen House. A notable production of "The Tempest" (most beautifully dressed) was given by the students, and many smaller plays, as those of "St. Francis," "The Golden Doom," Barrie's "Rosalind," "Alicia," "The Wind," etc. This year the summer school will have as producer Miss Edith Craig, assisted by a staff of professional actors and actresses, as well as the resident staff of Citizen House.

At Eastertide, the passion play, "Holy Friday," was given on various dates from March 22nd to April 6th inclusive. Its interpretation was of the utmost simplicity and sincerity, showing how real is the desire of the Citizen House Players to set forth those eternal ideas that have ever been the inspiration of life and of art.

LOUISE HARBOURNE.

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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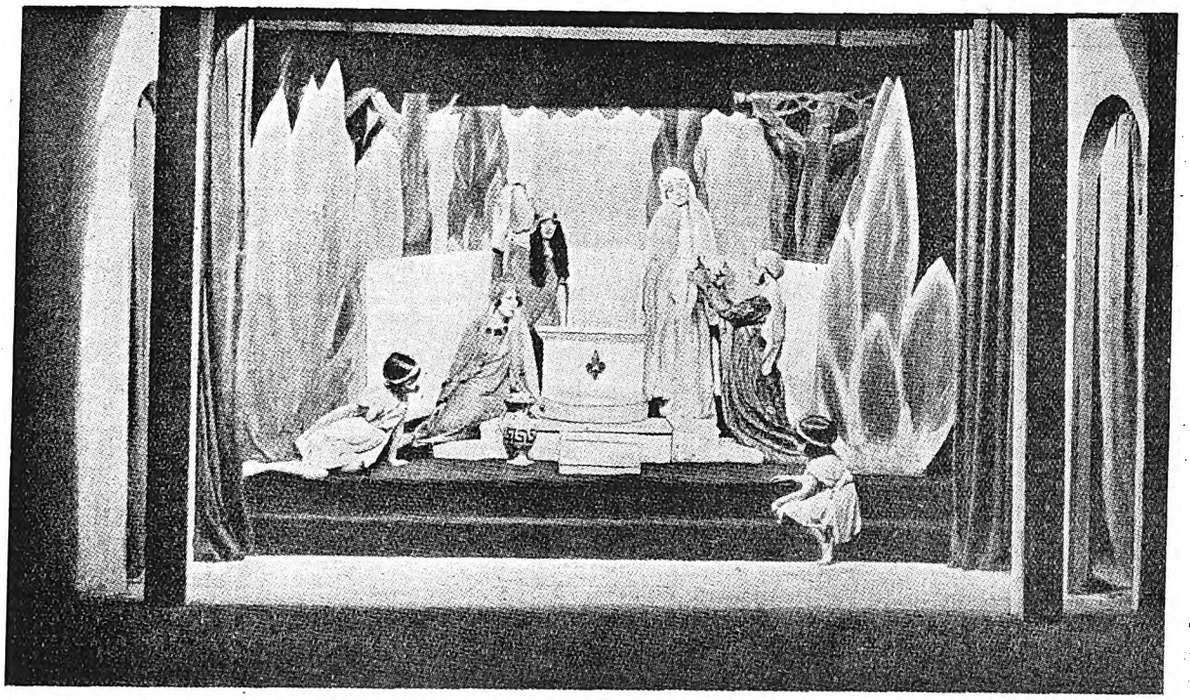
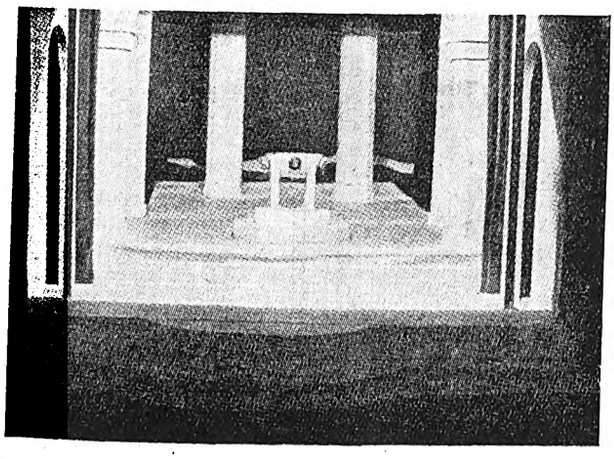
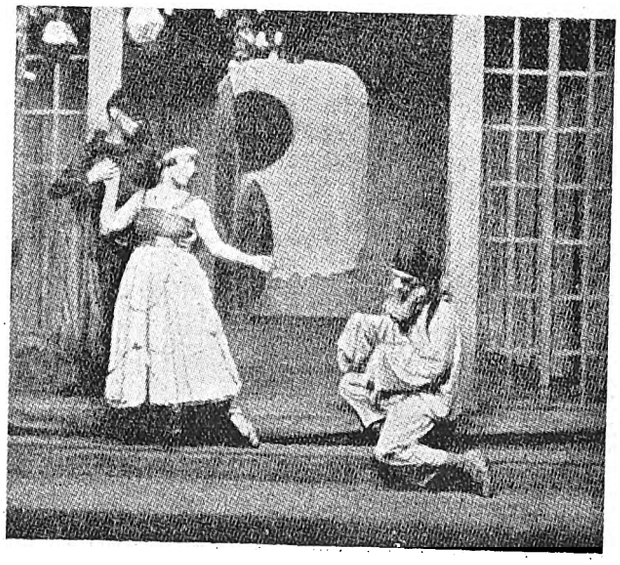


"Our Lady at the Well." A scene from the Chester Nativity Play, given by the Citizen House Players at Christmas, 1928.



A simple but highly effective setting, representing a market-place, in a recent production at Citizen House.



"Harlequin, Columbine and Pierrot," a Fantasy produced at the Citizen House, Bath.

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JANE PLOTZ, PHOTOGRAPHER. 'PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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Will Fyffe.

"Fish," said Will Fyffe, thoughtfully gazing into space, "are most wonderful things." Then he turned to me swiftly with the question:—

"What weight was the biggest trout you ever caught?"

I had to confess that far from ever having had a trout on my line, I had not even flung a line to a possible trout. He was aghast.

"Ye amaze me; I thocht all sensible people had gone trout fishing in their time. Oh! it's a great sport; the best sport in the world—fishing. There are some who will tell ye extraordinary stories about the strange fish they have caught and the miraculous weights of them."

With a wave of his hand Will Fyffe dismissed such braggarts, and went on:—

"I'm not one of those; I have never in my life told a lie about fishing. It's far too sacred. Now, golf is a different matter; golf is full of lies and full of swear words, too. I micht inform you that I know all the golf language from A to Z—and then some, as the Americans say. Oh! it's a great language and does not need much study. It is very useful, too, in dealing with taxi drivers in London. Mony and mony a word I have learned from a taxi driver which I have found verra useful in playing golf, particularly when I have driven off fiercely from a tee only to find that after all my energy the ball remained exactly where it was. No, I'm no' a good golfer, but I've improved a great deal since the day I went out with Andrew Kirkaldie. I drove off from a tee and spoilt a shot on the turn round. I said to him, 'Ye must not judge my playing by that; I can drive better shots than that one.' 'Guid God,' said Andrew, 'don't tell me you've played before.' That baffled me, but I insisted that I had.

"'Well,' said Andrew, 'if you are as good an actor as you are a golfer it is waste of time your being on the stage.'"

Although Will Fyffe talks modestly about his golfing, he is really a very excellent player, and every year he presents a cup which is played for by golfing members of the variety world in England. I do not know of any trophy more highly prized than this cup given by the great Scots comedian.

Billy Dowse is looking forward to seeing you all.

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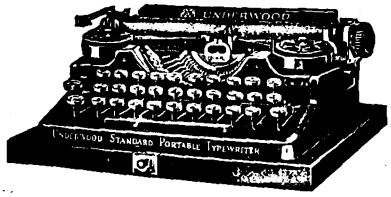

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"Gipsy Love."

Gay and bright, with sparkling music, is the production of "Gipsy Love," which the Gilbert and Sullivan Society are presenting this week at the Standard Theatre, Johannesburg, and which should draw crowded houses. The chorus is exceptionally well balanced, and the feature of the performance is the fine orchestra under the baton of Mr. Barlow Coulthard who, by the way, also deserves a big meed of praise as the producer.

Mrs. Kitty Orenstein in the leading part of "Ilona" sings well and looks extremely pretty and dainty; lovely enough, one would have thought, to have successfully held the wandering love of the gipsy violinist. She made a picture to gaze upon in her silver wedding clothes.

"Jozsi" partnered her excellently, and William Matthews has done nothing finer than his interpretation of the handsome, dashing gipsy violinist with the roving fancy.

An outstanding performance was that of Mrs. Rene de Leeuw as "Lady Babby." She sang well and, as important, enunciated clearly. Her dancing was graceful and one looks forward to seeing her again. She is a distinct acquisition to the Society.

Amy Coleridge gave a finished study of the old nurse, and Peggy Ross was a dashing "Zorika," who seemed always full of murderous intentions based on her jealousy of "Jozsi." Lena Mancy was a bright and vivacious "Jolan."

Tom Carrick can always be relied upon, and his "Kajetan" was always amusing and finely toned. His dancing is good and he deserved the reception he received on his first entrance—a proof of public belief in his ability.

Perry Samson took the part of "Dimitreanu," the very "musical comedy" father of "Ilona," and created much laughter. Dave Williams as "Andor," the inn-keeper, has some fine numbers which he rendered in excellent voice. Tom Dunn looked the part of "Jorel" to perfection and acquitted himself creditably.

Perry Samson, playing "Dimitreanu." [*Photo: O'Byrne.*

The numbers, dances and chorus were arranged by Vivienne Tailleur, who deserves great praise. George Absalom as assistant producer and stage manager, and Rupert Stark as assistant musical director and pianist all gave yeoman service.

The committee were: C. V. Becker, chairman; J. W. H. Wilson, secretary; Dr. A. J. Orenstein, Professor P. Kirby, Messrs. George Absalom, S. de Leeuw and S. Alexander, while a very special mention should be made of Mr. E. G. Griffiths, the honorary treasurer, who assisted so materially in every way.

C.R.

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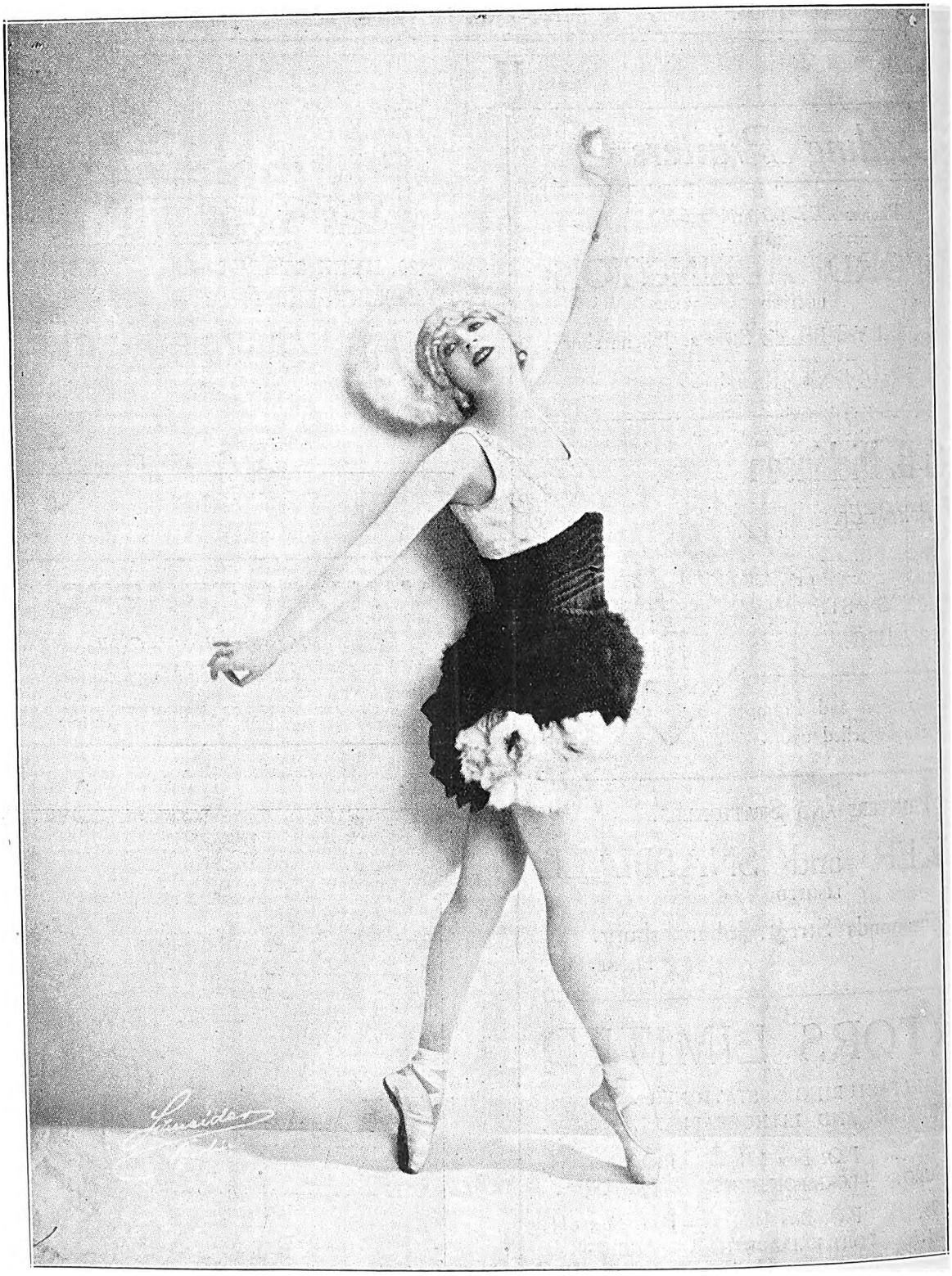

Does she fly? Is she lifted by wires? Does she propel herself through space? These are the questions you will ask when you see Madame Dolinoff doing her famous black and white dance. She is clad in a diminutive garment of black velvet and white swansdown and, apparently, she moves through mid-air as a ball when it is thrown from one person to another.

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Barbette, the wonderful trapeze artist, is to make a first appearance at the Criterion, Durban, on June 11th. Barbette wears some of the most wonderful stage costumes in the world.

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"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, JUNE 11th, 1928.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB' 'Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

5.0 p.m. daily, except Sunday: Women's Talk (arranged by **Mrs. C. Rothkugel).**

5.15 p.m. daily, except Wednesday and Sunday: Children's Hour (arranged by **Uncle Joe).**

5.15 p.m. Wednesday: Teens' Hour (arranged by **Uncle Joe).**

6.15 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m. daily, except Friday and Sunday: Close down.

6.45 p.m., Friday: Weekly Agricultural Talk (arranged by the Department of Agriculture).

Time Signal daily, except Sunday, at **12.0 noon, 5.0 p.m., 7.0 p.m., 8.0 p.m.**

MONDAY, JUNE 11th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Die Felsenmuhle" ... ... Reissiger.
"JB" Studio Orchestra.

7.10— 2. Contralto:
(a) "Melisande in the Wood" ... ... Alma Goetz.
(b) "Love's Old Sweet Song" ... ... Molloy.
(c) "Just Because the Violets" ... Kennedy Russell.
Mrs. V. M. Dawes.

7.20— 3. **"JB" Studio Orchestra.**

7.40— 4. Tenor:
(a) "Phyllis has such Charming Graces" ... ... ———
(b) "The Fortune Hunter" ... ... Willeby.
(c) "My Dreams" ... ... Tosti.
Mr. Gordon Kinghorn.

7.50— 5. Suite: "Sylvan Scenes" ... ... Fletcher.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Talk No. 2 on "Foreign Affairs," by **Advocate de Saxe.**

8.25— 9. Selection: "Toto" ... ... Joyce and Morgan.
"JB" Studio Orchestra.

8.40—10. Contralto:
(a) "The Joy Bird" ... ... Lewis Barnes.
(b) "A Request" ... ... Woodforde-Finden.
(c) "In an Old-fashioned Town" ... ... Squire.
Mrs. V. M. Dawes.

8.50—11. Jazz: **"JB" Studio Orchestra.**

9.0 —12. **General News Service.**

9.5 —13. Tenor:
(a) "'Tis the Day" ... ... Leoncavallo.
(b) "Molly Bawn" ... ... ———
(c) "Macushla" ... ... MacMurrough.
Mr. Gordon Kinghorn.

9.15—14. Weekly Sports Talk: "The Transvaal Match," by **Mr. W. D. Powell.**

9.30— **Miscellaneous Programme.**

10.30—Close down.

TUESDAY, JUNE 12th, 1928.

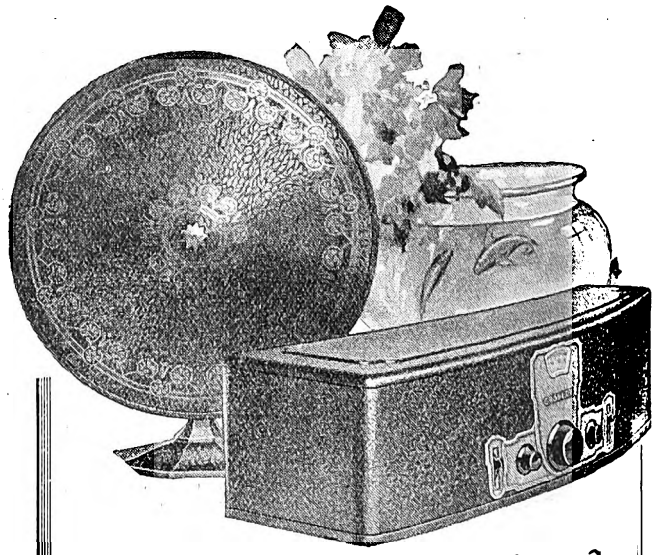
7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Fortune's Labyrinth" ... ... Suppe.
"JB" Studio Orchestra.

7.10— 2. Bass:
(a) "The Wanderer" ... ... Schubert.
(b) "The Erl King" ... ... Schubert.
Mr. R. Ellenberger.

7.20— 3. Selection: "Le Toreador" ... ... Adam.
"JB" Studio Orchestra.

7.35— 4. Mezzo:
(a) "Santuzza's Aria" (from "Cavalleria Rusticana") —Mascagni.



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(b) "Standchen" (Serenade) ... ... Schubert.
(c) "Nightfall at Sea" ... ... Montague Phillips.
Miss Freda Edwards.

7.45— 5.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Fortnightly Talk on Literature by **Mrs. Max Drennan.**

8.25— 9. Piano Solo: **Miss Margaret Williams.**

8.30—10. Jazz: **"JB" Studio Orchestra.**

8.40—11. Bass:
(a) "My Wish for you" ... ... ——
(b) "Sea Fever" ... ... Ireland.
Mr. R. Ellenberger.

8.50—12. Waltz: "Illusion" ... ... Waldteufel.

8.50—13. **General News Service.**

RELAYED TO DURBAN:

9.0 —14. Jazz: **"JB" Studio Orchestra.**

9.10—15. **McLaughlin Sisters,** relayed from Orpheum Theatre.

9.25—16. Item by **Mr. Lago Clifford.**

9.35—17. Mezzo:
(a) "Mimi's Song" (from "La Boheme") ... Puccini.
(b) "Dancing Days" (Waltz Song)...Stanley Dickson.
(c) "I Heard you Singing" ... ... Eric Coates.
Miss Freda Edwards.

9.45— **Miscellaneous Programme.**

10.30—Close down.

WEDNESDAY, JUNE 13th, 1928.

7.0—Evening Programme.

7.0 — 1. Overture: "Lurline" ... ... Wallace.
"JB" Studio Orchestra.

7.10— 2. Soprano:
Songs from "When we were Very Young" (by request) —A. A. Milne and Fraser Simson.
Miss Ivy Nankervis.

7.20— 3. Jazz: **"JB" Studio Orchestra.**

7.30— 4. Baritone
(a) "Just a Memory" (by request) ... Ray Henderson.
(b) "I'll think of you" (by request)...Coslow and Spier.
(c) "Little Boy Blues" (from "Clowns in Clover") —Ellis.
Mr. Walter Rees.

7.40— 5. Suite: "The Open Road" ... ... Herman Lohr.
"JB" Studio Orchestra.

7.50— 6. Concertina Solos: **Mr. George Williams.**

7.58— 7. **Weather Forecast.**

8.0 — 8. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 9. Clarinet Solo: **Mr. George Spencer.**
Mr. George Spencer.

8.15—10. "De Drie Professors," 'n humoristiese verhaal, vertel deur die skrywer, **Mnr. B. Northling Swemmer, M.I.S.A.**

8.30—11. Selection: "The Yellow Mask" ... ... Duke.
"JB" Studio Orchestra.

8.45—12. Soprano:
(a) "I Know where I'm Going."
(b) "Two Elizabethan Love Songs."
Miss Ivy Nankervis.

8.55—13. **General News Service.**

9.0 —14. Jazz: **"JB" Studio Orchestra.**

9.10—15. Baritone:
(a) "Why do I Always Remember?" ... ... Gunsky.
(b) "The Song is Ended" ... ... Berlin.
(c) "I Fell Head Over Heels in Love" ... Pat Thayel.
Mr. Walter Rees.

9.20—16. **Fields and Rossini,** Comedy Duo, relayed from Empire Theatre.

9.35—17. Concertina: **Mr. George Williams.**

9.45— **Miscellaneous Programme.**

10.30—Close down.

THURSDAY, JUNE 14th, 1928.

7.0—Evening Programme.

7.0 — 1. Overture: "Yelva" ... ... Reissiger.
"JB" Studio Orchestra.

7.10— 2. Baritone:
(a) "Freedom" (from "The Greek Slave") —Sidney Jones.
(b) "A Sergeant of the Line" ... ... Squire.
Mr. A. Davies.

7.20— 3. Selection: "La Korrigan" ... ... Widor.
"JB" Studio Orchestra.

7.35— 4. Soprano:
(a) "April Morn" ... ... Batten.
(b) "Indian Love Call" ... ... Friml.
(c) "The Market" ... ... ——
Miss Phyllis Seligmann.

7.45— 5. Suite: "The Four Ways" ... ... E. Coates.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Sketch: **"JB" Studio Dramatic Company.**

8.30— 9. Jazz: **"JB" Studio Orchestra.**

8.40—10. Baritone:
(a) "The Green Isle of Erin" ... ... Roeckel.
(b) "Blow, Blow thou Winter Wind" ... ... Sarjeant.
Mr. A. Davies.

8.50—11. Waltz: "Gently Gliding" ... ... Lincke.
"JB" Studio Orchestra.

9.0 —12. **General News Service.**

9.5 —13. Soprano:
(a) "A Spring Morning" ... ... Carey.
(b) "Will o' the Wisp" ... ... C. G. Spron.
Miss Phyllis Seligmann.

9.15—14. Jazz: **"JB" Studio Orchestra.**

9.25—15. Weekly Wireless Talk by **Mr. W. Hilarius.**

9.40— **Miscellaneous Programme.**

10.30—Close down.

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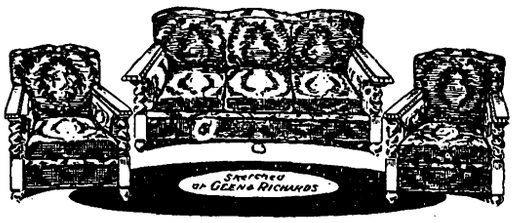

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FRIDAY, JUNE 15th, 1928.

6.45 p.m. Weekly Agricultural Talk: "Werk van Huishoudkundige Seksi." **Miss H. Lategan** (Home Economics Officer).

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "The Wanderers' Goal" ... ... Suppe.
"JB" Studio Orchestra.

7.10— 2. Contralto:
(a) "Sink, Red Sun" ... ... Teresa del Riego.
(b) "Still wie de Nacht" ... ... Bohm.
(c) "An Emblem" ... ... Jack Thompson.
Miss Monica Drew.

7.20— 3. Selection: "The Only Girl" ... ... V. Herbert.
"JB" Studio Orchestra.

7.35— 4. Baritone:
(a) "Love, could I only tell thee" ... ... Capel.
(b) "Jack of all Trades" ... ... Bayley.
(c) "I Pitch my Lonely Caravan" ... ... Coates.
Mr. Robert West.

7.45— 5. Suite: "Songs of Teresa del Riego."
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. "The Story of the Great Oxford Dictionary," by **Mr. E. C. Parnwell.**

8.25— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Contralto:
(a) "Lament of Isis" ... ... Granville Bantock.
(b) "An die Musiek" ... ... Schubert.
(c) "The Early Morning" ... ... Graham Peel.
Miss Monica Drew.

8.45—11. Waltz: "Bruderlein Fein" ... ... Fall.
"JB" Studio Orchestra.

8.55—12. **General News Service.**

9.0 —13. Baritone:
(a) "Tributes" ... ... Fisher.
(b) "Be a Man" ... ... Pether.
(c) "To-morrow" ... ... Keel.
Mr. Robert West.

9.10—14. Talk on Music: "The Mechanic in Music," by **Professor P. R. Kirby, M.A., F.R.C.M.**

9.25—15. **Empire Orchestra,** relayed from Empire Theatre.

9.30— **Miscellaneous Programme.**

10:30—Close down.

SATURDAY, JUNE 16th, 1928.

5.55 p.m. **Local Football and Racing Results.**

7.0—EVENING PROGRAMME.

7.0 —1. Dinner Music by **"JB" Studio Orchestra.**

8.0 —2. **Weather Forecast. General News Service.**

3. **Radio Auction Bridge.**

8.30—4. **Dance Programme,** relayed from Carlton Hotel.

11.45—Close down.

N.B.—Between 9.0 and 10.0 p.m. the Programme will be relayed to Durban.

SUNDAY, JUNE 17th, 1928.

3.30 p.m. **Gramophone Recital.**

5.0 p.m. Close down.

7.30 p.m. Relay of Service from **Irene Dutch Reformed Church.**

EVENING PROGRAMME.

8.45—1. Overture: "Il Guaranay" ... ... Gomez.
"JB" Studio Orchestra.

8.55—2. Bass:
Recit., "Thus Saith the Lord"; and Aria, "But who may Abide" (from "The Messiah") ... ... Handel.
Mr. A. W. Hutchings.

9.5 —3. Selection: "Le Cid" ... ... Massenet.
"JB" Studio Orchestra.

9.20—4. Violin Solo: "Nocturne No. 2, Op 27" ... Chopin-Sarasate.
Mr. J. Schulman.

9.25—5. Suite: "The Dragon Fly" ... ... Finck.
"JB" Studio Orchestra.

9.35—6. Bass:
(a) "O Hear me, ye Winds and Waves" ... ... Handel.
(b) "Arise, ye Subterranean Winds" ... ... Purcell.
Mr. A. W. Hutchings.

9.45—7. Fantasia: "Il Ragna Azzurro" ... ... Randegger.
"JB" Studio Orchestra.

10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.
Studio 'Phone Number, Central 2928.

A Tuning Note is transmitted one minute before all Sessions.

MONDAY, JUNE 11th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:
(a) "The Dream Flower Tree" ... ... Drummond.
(b) "A Little Gleam of Sunshine" ... Drummond.
Miss Sylvia Driver.

Mezzo:
(a) "The Little Damosel" ... ... Novello.
(b) "A May Morning" ... ... Denza.
Mrs. Stanley Driver.

Pianoforte: "Compositions by Sibelius." **Elvia Rayner.**

Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

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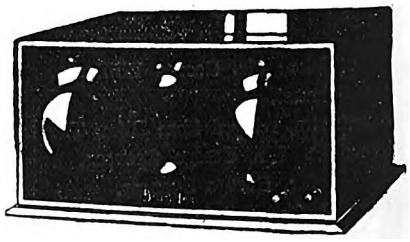

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5.0 **Children's Corner:** South African Folk, Stories told by **Aunt Janet** of the Library. **Uncle Fred** will provide the Musical Illustrations to **Aunt Isobel's** little Chat. A Ramble in the Country. Birthday Greeting.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in Afrikaans).

Dinner Hour Session: Recital of "Polydor" Records (supplied by Messrs. P. E. Cooke & Co., of West Street).

7.30 **The Wireless Orchestra:—**

Selection: "Herbert Oliver's Songs."

Intermezzo: "Simplicity" ... ... Sullivan Brooke.

March: "On the Qui Vive" ... ... Partridge.

"Coquette Dances" ... ... Haines.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 Tenor: "Love is Mine" ... ... Gartner

John Turner.

8.10 Selection: "Scotch Airs" ... ... Bonnisseau.

The Wireless Orchestra.

8.20 Soprano:—

(a) "A Brown Bird Singing" ... ... Haydn Wood.

(b) "A Thrush's Love Song" ... ... Alison Travers.

Miss Gladys Johnston.

8.30 Suite: "The Country Side" ... ... Coates.

The Wireless Orchestra.

8.40 **General and Local News.**

8.50 Violin: **Mr. Sterling M. Robins.**

8.55 Talk: "Jazz to the Rescue" ... ... Charles Hodson.

Mr. George R. Montford.

9.10 Bass-Baritone:—

(a) "Spanish Gold" ... ... Fisher.

(b) "Come close to Me" ... ... Gerald Kahn.

Mr. Jack Thomson.

9.20 March: "Honour the Brave" ... ... Riviere.

"The Keltic Suite" ... ... Foulds.

(a) "The Clans."

(b) "The Call."

The Wireless Orchestra.

9.30 Humorous: "At the Theatre." **Phil Baker.**

9.34 Soprano:—

(a) "The Bird with a Broken Wing" ... Florence Golson.

(b) "They Say" ... ... Warwick Evans.

Miss Gladys Johnston.

9.44 Pianoforte: "Moonlight Sonata" ("Adagio Sostenuto") (by request) ... ... Beethoven.

Miss Elvia Rayner.

9.48 Bass-Baritone:—

(a) "The Dover Patrol" ... ... Charring.

(b) "Sea Waves" ... ... Sanderson.

Mr. Jack Thomson.

9.58 March: "King Cotton" ... ... Sousa.

Pryor's Band.

10.0 Close down.

TUESDAY, JUNE 12th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Happy Summer Song" ... ... Kahn.

(b) "Roses" ... ... Adams.

Miss Jessie Riach.

Baritone:

(a) "In Memory's Garden" ... ... Fisher.

(b) "The Gay Highway" ... ... Drummond.

Mr. Keith Brower.

The Pruchner Player Piano.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** A Visit from **Uncle Beverley.** Community Singing for the Family and another Surprise Packet.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

George Cracknell (Jazz Pianist.)

"Special Request" Gramophone Records.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 "Valse Caprice" ... ... Rubinstein.

J. H. Squire Celeste Octet.

8.10 Mezzo:—

(a) "The Worker" ... ... Gounod.

(b) "The Street of Quiet Windows" ... Baynton-Power.

Madame Gertrude Fouche.

8.20 **A Humorous Sketch:** "Between the Soup and the Savoury," by **Gertrude Jennings.** Played by the **A.B.C. Dramatic Co.**

Characters: The Cook ("Marie"), Mrs. Lucilda Hogarth; the Parlour Maid ("Ada"), Miss Isobel Niven; the Kitchen Maid ("Emily"), Miss Margaret Anderson.

Mind Picture: The Kitchen. "Emily," a meek, pathetic little kitchen maid, is discovered at the range; "Cook," a handsome, buxom woman, bending over table C., is washing parsley and putting it in a plate.

8.40 Jazz Pianist:—

(a) "Hallellujah" ("Hit the Deck") ... ... Youmans.

(b) "The Birth of the Blues" ... ... Henderson.

George Cracknell.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, JUNE 13th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Bird Songs at Eventide" ... ... Eric Coates.

(b) "A Song Remembered" ... ... Eric Coates.

Miss Hazel Smith.

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Pianoforte: "Compositions by Schumann." **Elvia Rayner.**
Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "New Hall of Fame Series," specially selected Brunswick Records (supplied by Brunswick (S.A.), Ltd., of 434, West Street).

7.31 **Radio Talk:** "Out-of-Date Radio," No. 2, **"Transformers."**
Mr. G. N. Pallaway.

8.0 **Time Signal.**

8.1—"A BIG SURPRISE NIGHT."

Note.—The **General and Local News** will be transmitted at 9.5 p.m. approximately.

10.0 Close down.

THURSDAY, JUNE 14th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:
(a) "The Willow Song" ... ... Coleridge-Taylor.
(b) "Yo San" ... ... Woodforde Finden.
Miss Sheila Harrington.

Contralto:
(a) "Ships that Pass in the Night" ... ... Barratt.
(b) "Vale" ... ... Kennedy Russell.
Miss Muriel Binnie.

The "Pruchner" Player Piano.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:—**

Tenor: **Mr. J. H. Thomas.**

Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner: Aunt Janet,** of the Library, will tell you about Louise's Garden, from "I know a Secret," by Christopher Morley. Piano Solos by **Uncle Fred** and two little Songs by **Aunt Isobel.** Birthday Greetings, Riddles, etc.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in English).

Dinner Hour Session: "Famous Artistes." Recital of "His Master's Voice" Records (supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**

Soprano:—
(a) "A Dream of Delight" ... ... Nicholls.
(b) "The Bonny Blue Kerchief" ... ... Barnicott.
(c) "The Little Irish Girl" ... ... Hermann Lohr.
Miss Mabel Woods.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion, Marine Parade:—

Three Characteristic Pieces: "Faust" ... ... Berlioz.
(a) "Dance des Follets."
(b) "Ballet des Sylphes."
(c) "Hungarian March."

"Symphony No. 2 in D" ... ... Brahms.
(a) "Allegro non troppo."
(b) "Adagio non troppo."
(c) "Allegretto Grazioso—presto ma non assai."
(d) "Allegro con spirito."

9.5 (approx.) **General and Local News.**

Soprano: "Bird of Love Divine" (by special request) —Haydn Wood.
Miss Mabel Woods.

"Variation on a theme by Haydn" ... ... Brahms.

"Scenes de Ballet" ... ... Glazounow.
(a) "Preamble."
(b) "Marionettes."
(c) "Mazurka."
(d) "Pas d'Action."
(e) "Valse."
(f) "Polonaise."

Under the Direction of **Mr. T. H. Huddle.**

10.0 Close down.

FRIDAY, JUNE 15th, 1928.

12.30 **Lunch Hour Session:** The Wireless Orchestra:—

Overture: "Festival" ... ... Leutner.

Piccolo: "The Linnet" ... ... Demare.
Mr. J. J. Flanagan.

Suite: "Woodland Pictures" ... ... Fletcher.

Valse: "Decembre" ... ... Godin.

Cornet: "Roses of Picardy" ... ... Wood.
Mr. F. S. Roakes.

Airs from "Martha" ... ... Flotow.

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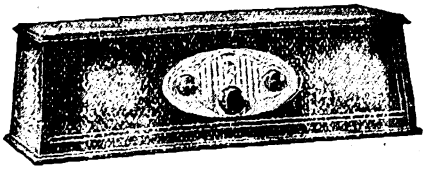

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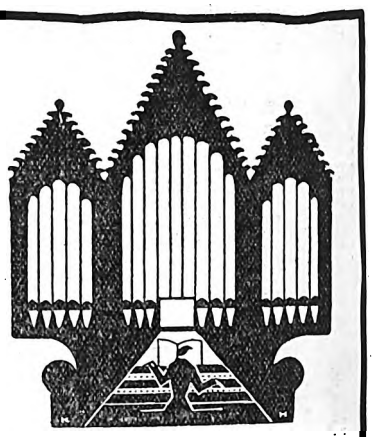

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"Dance Revels" ... ... Phillips.
Selection: "As you Were" ... ... Darewski.
"Danse des Follets" ... ... Norwood.
"The Perfect Melody" ... ... O'Hara.
Airs from "Robert the Devil" ... ... Meyerbeer.

2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner:** "A Trip to the Land of Heart's Desire." (1) "The Path of Adventure." (2) "The Hill of Endeavour." (3) "The Garden of Beauty and Love." (4) "Hero Castle."
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Light Music.**
7.13 **Sports Talk,** by **"Natalian."**
7.30 **Dinner Hour Session:** The Studio Orchestra:—
March: "Liberty Bell" ... ... Sousa.
Airs from "Veronique" ... ... Massenet.
Three Dances: "Nell Gwyn" ... ... Ed. German.
Valse: "Royale" ... ... Partridge.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 Tenor: "Ninetta" ... ... Brewer.

Sydney Coltham.

POPULAR PROGRAMME:

8.10 Selection: "The Girl from Kays" ... ... Caryll.

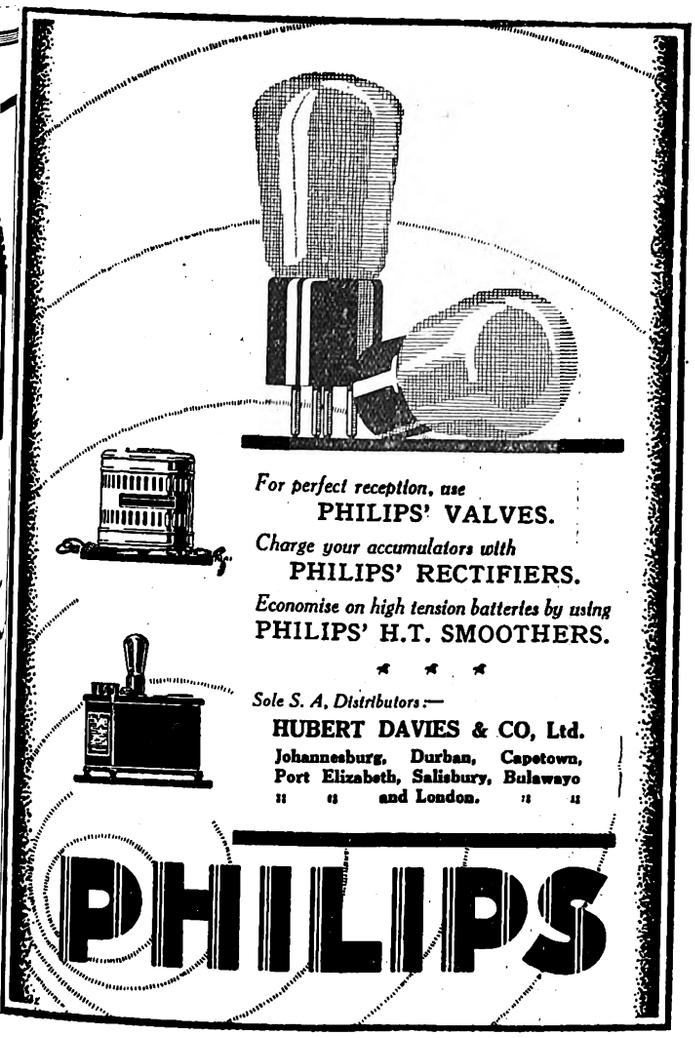
The Studio Orchestra.

8.20 Soprano:—
(a) "Roses of Picardy" ... ... Haydn Wood.
(b) "Love's Garden of Roses" ... ... Haydn Wood.

Miss Esther Epstein.

8.30 "A Desert Romance" ... ... Ketelbey.
"A Day in Naples" ... ... Byrne.

The Studio Orchestra.



8.40 **General and Local News.**
8.50 Viola: **Mr. W. Burnett Carter.**
8.55 **Talk,** No. 3: "Manufacture of Ropes." **Mr. Alexander Johnmann.**
9.10 Humorous Interlude, by **Mr. H. H. Sherlock.**
9.20 Pizzicati: "Sweetheart" ... ... Corri.
Foxtrot: "Tea for Two" ... ... Youmans.

The Studio Orchestra.

9.30 Quartet: "Blue River" ... ... Meyer.

The Revellers.

9.34 Soprano:—
(a) "Come Sing to Me" ... ... Jack Thompson.
(b) "Garden of Happiness" ... ... Daniel Wood.

Miss Esther Epstein.

9.44 Pianoforte: "Chanson" (by request) ... ... Friml.

Miss Elvia Rayner.

9.48 **H. H. Sherlock** (Humorist).
9.56 Waltz: "Song is Ended" ... ... Berlin.

Jack Hylton and his Orchestra.

10.0 Close down.

SATURDAY, JUNE 16th, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March: "The Crown of Chivalry" ... ... Fletcher.
Overture: "Three Days" ... ... Lotter.
Valse: "Gold and Silver" ... ... Lehar.
Selection: "Manx Airs" ... ... Wood.
Intermezzo: "Sunset" ... ... Matt.
Suite: "A Coon's day out" ... ... Baynes.
A Rustic Gambol: "In Sweet Devonia" ... ... Corri.
Selection: "My Lady Frayle" ... ... Finck.
12.30 Close down.
7.15 **Reports:** Weather Reports, Shipping Intelligence.
7.20 **Dinner Hour Session:** Recital of "Columbia" Records (supplied by Messrs. H. Polliack & Co., of West Street).
8.0 **Time Signal.**
Foxtrot: "Just like a Butterfly" ... ... Woods.

Piccadilly Revels Band.

Duet: "Who's that Knockin' at my Door" (by request) —Kahn.

Layton and Johnstone.

8.10 Smile.
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "Semper Fidelis" ... ... Sousa.
Overture: "Stradella" ... ... Flotow.
Valse: "La Barcarolle" ... ... Waldteufel.
Songs by **Miss Peggy Keyter** (Contralto).
8.50 **General and Local News and Sporting Results.**
9.0 **Relay from "JB."**
10.0 **Relay from Criterion Theatre.**
10.20 **Arthur Yos and his Orchestra,** relayed from the Marine Hotel, Esplanade.
11.0 Close down.

SUNDAY, JUNE 17th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March: "Manhattan Beach" ... ... Sousa.
Overture: "Cleopatra" ... ... Mancilelli.
Valse: "Elfen Reigen" ... ... Gungl.
Suite: "Summer Days" ... ... Coates.
Lyrical Melody: "Pearl O' Mine" ... ... Fletcher.
Fantasia: "The Glory of Russia" ... ... Krien.
"I Studenti" ... ... Bucalossi.
4.30 **Children's Corner:** Corner arranged by **Aunt Isobel.**
5.15 Close down.
6.45 **The Bells of St. Paul's.**
7.0 **Evening Service,** relayed from the **West Street Wesleyan Church.** Preacher, **The Rev. T. Major.** Organist, **Mr. Arthur Tann.**
8.30 **"A Grand Popular Concert,"** relayed from the Durban Town Hall:—
Comedy Overture: "Vanity Fair" ... ... Fletcher.

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"Keltic Suite" ... ... Foulds.
(a) "The Clans." (b) "A Lament." (c) "The Call."
Tenor: "Lusinga" ... ... De Curtis.
Signor Franco Coscia.
Reverie: "A Summer Evening" ... ... H. Edmund Dawes.
Solo Violin: "Introduction and Rendo Capriccioso" —Saint-Saens.
Mr. Sterling M. Robins.
Selection: "Sullivan's Songs" ... ... Arranged Henley.
"Norwegian Scenes" ... ... Matt.
(a) "View of the Mountains."
(b) "Peasant Dance."
(c) "Sleigh Ride."
Tenor: "Lolita" ... ... Buzzi-Peccia.
"Rhapsody No. 2" (by request) ... ... Liszt.
Signor Franco Coscia.
The Durban Municipal Orchestra, under the direction of **Mr. T. H. Huddle.**

10.0 Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, JUNE 11th, 1928.

LUNCH-HOUR SESSION.

H.M.V. Records:—

12.45 Overture: "Merry Wives of Windsor" ... ... Nicolai.
New Light Symphony Orchestra.
Songs:
(a) "Through all the Days to be" ... ... Hope.
(b) "A Brown Bird Singing" ... ... Wood.
John McCormack.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Waltz: "Roses of the South" ... ... Strauss.
Marek Weber's Orchestra.
'Cello Solo: "Sonata" ... ... Samartini.
Guilhermina Suggia.
Duets: (a) "D'ye Love me?" (b) "Two Little Blue Birds."
Gladys Rice and Billy Murray.
Piano Solos:
(a) "Bees' Wedding" ... ... Mendelssohn.
(b) "Study in G Flat" ... ... Chopin.
(c) "Rustle of Spring" ... ... Sinding.
Irene Scharrer.
Selection: "Emerald Isle" ... ... Sullivan.
Coldstream Guards Band.
Organ Solo: "Andantino" ... ... Lemare.
Vocal Gems from "Rose Marie" ... ... Friml.
H.M.V. Light Opera Company.

1.45 Close down.

AFTERNOON SESSION.

4.30 "Trio in D Minor, Op. 49" ... ... Mendelssohn.
Molto Allegro Agitato.
Andante con moto tranquillo.
Scherzo—Leggiero e vivace.
Allegro Assai Appassionata.
Played by **Cortot, Thibaud and Sasals.**

5.0 **Time Signal.**
Afternoon Topics: "The Romantic Story of Tea Drinking."

5.20 **Children:** Stories by **Aunty Lex.** Songs by **Evelyn Engelbrecht** (accompanied by **Mrs. Jan Luyt**).

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Adieu Terneue" ... ... Barbirolli.
Spanish Caprice: "La Belladora" ... ... Nelli.
Ballet Suite: "The Shoe" ... ... Ansell.
Piano Solo (selected).
Selection: "Katinka" ... ... Friml.
March: "Cauzone Militaire" ... ... Mezzacapo.

7.45 **Weekly Talk to Farmers.**

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:—
Songs:
(a) "Adelaide" ... ... Beethoven.
(b) "Eleanor" ... ... Coleridge Taylor.
Tudor Davies.
Violin Solos:
(a) "Ave Maria" ... ... Schubert.
(b) "Rondo" ... ... Schubert.
Jascha Heifetz.

8.15 **"The Gondoliers."** Act I. The Piazetta, Venice, 1750.

9.0 **News Service** (English).
"The Gondoliers." Act II. A Pavilion in the Court of Barataria (three months later). **H.M.V. Records.**

10.0 **News Service** (Afrikaans).

10.5 Item, if suitable, relayed from **Tivoli.**

10.30 Close down.

TUESDAY, JUNE 12th, 1928.

LUNCH-HOUR SESSION.

H.M.V. Records:—

12.45 Overture: "Tannhauser" ... ... Wagner.
State Opera House Orchestra of Berlin.
"O, Night of Love" ... ... Offenbach.
Labubelet and Lebish.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
(a) "Evening Bells" ... ... Eilenberg.
(b) "Pas de Cymbales" ... ... Chaminade.
Royal Air Force Band.
Songs:
(a) "Cielto Lindo" (Mexican Folk Song).
(b) "Carmela" (Californian Folk Song).
Giaunini Durolina.

1.15 **Organ Recital by N.R. Ingleby, F.R.C.O.** Relayed from City Hall.

AFTERNOON SESSION.

4.30 "Benediction de Poignards" ... ... Meyerbeer.
Aldershot Massed Bands.
(a) "Lassie o' Mine." (b) "Piccanniny Lullaby." Gresham **Singers.**
'Cello Solos:
(a) "Consolation" ... ... Liszt.
(b) "Chant sans Paroles" ... ... Tschaikowsky.
Cedric Sharpe.
Church Scene from "Faust" ... ... Gounod.
Theodore Chaliapin and Florence Austral.
Descriptive Piece: "Hunt in the Black Forest" ... ... Voelker.
New Light Symphony Orchestra.

5.0 **Time Signal.**
A Short Recital of Choral Works.
Greetings.

5.30 **Scholars:** "The Divining Rod," by **Mr. Edward Garnett.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Serenade: "Invano" ... ... Anon.
Valse: "Beautiful Spring" ... ... Liszt.
Suite: "A Day in Naples" ... ... Fletcher.
Selection: "Pagliacci" ... ... Leoncavallo.

PREVENT DISEASE. USE JEYES' FLUID DAILY.

Entracte: "Lady Betty" ... ... Oliver.
"My Dreams" ... ... Tosti.
"Marche Indienne" ... ... Selenik.

7.45 **Records:—**

Songs:
(a) "Love Lily" ... ... Thompson.
(b) "My Lovely Celia" ... ... arr. Wilson.

Browning Mummery.

"My Wireless Set." **John Henry and Blossom.**

Song: "Nina." **Giovanni Martinelli.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

Vocal Gems from "No, No, Nanette" ... ... Youmans.

Light Opera Company.

Mandoline and Banjo Solos:
(a) "Mazur" ... ... Borowski
(b) "Keyboard Kapers" ... ... ———

Maris di Pietro.

8.15 **Orchestral Programme by Capetown Orchestra.** Conductor: **W. J. Pickerill:—**

Overture: "Zampa" ... ... Herold.
Selection: "Traviata" ... ... Verdi.

The Orchestra.

Duets:
(a) "Where the Violets Grow" ... ... ———
(b) "It was a Lover and his Lass" ... ... German.

Violet McCormick and Lily Young.

Violin Solos: **Dorothy McPherson.**

Songs: **Norman Lister.**

Suite: "Nell Gwyn" ... ... German.
(a) "Country Dance." (b) "Pastoral Dance." (c) "Merry-makers' Dance."

The Orchestra.

9.0 **News Service** (English).

9.5 Talk by **Mrs. Lancelot Dent, R.R.T.** (Lady Superintendent-in-Chief of Nursing Division of St. John's Ambulance Brigade Oversea).

9.20 Selection: "The Arcadians" ... ... Monckton.

Strings:
(a) "Reve" ... ... D'Ambrosio.
(b) "En Badinant" ... . D'Ambrosio.

The Orchestra.

Duets:
(a) "A Madrigal in May" ... ... Newton.
(b) "Somewhere a Voice is Calling" ... ... ———

Violet McCormick and Lily Young.

Flute Solos: **John Lamb.**

10.0 **News Service** (Afrikaans).

10.5 Songs: **Norman Lister.**

Descriptive:
(a) "Evening on the Veld" ... ... Pickerill.
(b) "Espana" ... ... Chabrier.
(c) "Coon Band Contest" ... ... Pryor.

The Orchestra.

10.30 Close down.

WEDNESDAY, JUNE 13th, 1928.

LUNCH-HOUR SESSION.

12.45 Overture: "Nell Gwyn" ... ... German.

Plaza Theatre Orchestra.

Songs:
(a) "In your Dear Eyes" ... ... Trotére.
(b) "O, Mistress Mine" ... ... Quilter.

Rex Palmer. .....

Piano Solo: "La Campanella" ... ... Liszt.

Ignaz Friedman.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Suite: "Sigurd Jorsalfar" ... ... Grieg.
1. "In the King's Hall." 2. "Borghild's Dream." 3. "Homage March."

"Schut demeure" (from "Faust") ... ... Gounod.
"Che Gelida Manina" (from "Boheme") ... ... Puccini.

Wm. Martin.

'Cello Solos:
(a) "Sicilienne" ... ... Faure.
(b) "Slumber Song" ... ... ———

W. H. Squire.

(a) "How now, Brown Cow?" (b) "Gentlemen Prefer Blondes." **Joyce Barbour.**

Finale from Act 3, "Gioconda" ... ... Ponchielli.

Quartette and La Sala Chorus.

1.45 Close down.

AFTERNOON SESSION.

4.30 Excerpts from "Parsifal" ... ... Wagner.
1. Prelude.
2. Transformation Music.
3. Klingsor's Magic Garden and Flower Maiden's Chorus.

Bruno Walter and the London Philharmonic Orchestra.

5.0 **Time Signal.**

Afternoon Topics: Radio Matters.

Greetings.

5.30 **Teens:** "The Last News of Gordon at Khartoum."

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

"Entry of the Bulgars" ... ... Lotter.
Valse: "Destiny" ... ... Baynes.
Selection: "Marriage Market" ... ... Jacobs.
"Rendezvous" ... ... Aletter.
'Cello Solo (selected).
Suite: "Peer Gynt" ... ... Grieg.

7.45 **Records:—**

"Slavonic Dances, Nos 1 and 2" ... ... Dvorak.

Sir Dan Godfrey and London Symphony Orchestra.

Saxophone Solos: (a) "The Sweetest Kiss of all." (b) "Sax Serene." **Rudy Wiedoft.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

Violin Solos: (a) "Where's that Rainbow?" (b) "What does it matter?" **Teddy Brian.**

Selection: "Lido Lady."

Recital Programme:—

8.15 (a) "Hexentanz" ... ... McDowell.
(b) "Impromptu" ... ... Chopin.
(c) "Nocturne" ... ... Grieg.

D. R. Jones.

8.30 Copophone Recital: **E. M. Martin.**

8.45 Violin Recital:
(a) "Andante from Concerto" ... ... Mendelssohn.
(b) "Poem" ... ... Fibich.
(c) "Newcastle" (Old English Country Dance) —Colin Taylor.

Jan Luyt.

9.0 **News Service** (English).

9.5 Song Recital:
(a) "Starry Wood" ... ... Phillips.
(b) "The Willow Song" ... ... Sullivan.
(c) "Song of the Open" ... ... Forge.
(d) "Song of the Clock" ... ... Burchell.
(e) "Only a Little Wooden Cross" ... ... Fisher.
(f) "A Birthday" ... ... Cowan.

Eileen Ryan.

9.30 Relay of **Fletcher and Cartwright's Orchestra.** Leader: **V. Latronico:—**

Fantasia: "La Favorite" ... ... Donizetti.
Morceau: "Piazza del populo" ... ... Fredriksen.
Suite: "Summer Days" ... ... Coates.
March: "Militaire" ... ... Schubert.

10.0 **News Service** (Afrikaans).

10.5 Item, if suitable, relayed from **Tivoli.**

10.30 Close down.

JANE PLOTZ FOR ARTISTIC PORTRAITS.

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THURSDAY, JUNE 14th, 1928.

LUNCH-HOUR SESSION.

Columbia Records:—

12.45 Dances from "Prince Igor" ... ... Borodine.
Sir Thomas Beecham and London Symphony Orchestra.
Chorus from "I Lombardi" ... ... Verdi.
La Scala Chorus.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Overture: "Bohemian Girl" ... ... Balfe.
B.B.C. Orchestra.
Songs: (a) "At the Rainbow's End." (b) "Song of the Nightingale." **Dora Labbette.**

1.15 **Organ Recital by Alban Hamer, F.R.C.O.** Relayed from City Hall.

1.50 Close down.

AFTERNOON SESSION.

4.30 Selection: "Rigoletto" ... ... Verdi.
Grenadier Guards Band.
"Popular Song Medley." **Columbia Vocal Gem Company.**
Organ Solos:
(a) "Intermezzo" ... ... Taylor.
(b) "Hungarian Dance, No. 5" ... ... Brahms.
"Reminiscences of Scotland." **Highland Military Band.**

5.0 **Time Signal.**
Short Story.

5.20 **Greetings.**

5.30 **Teens:** Bits of "Peacock Pie," broadcast by **Mr. Morris Alexander.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
"Demoiselle Chic" ... ... Fletcher.
"Marche Lorraine" ... ... Ganne.
Selection: "The Geisha" ... ... Jones.
"Serenade" ... ... Schubert.
Valse: "Sleeping Beauty" ... ... Tschaikowsky.
"Three Light Pieces" ... ... Fletcher.

7.45 **Records:—**
"Everything's gonna be alright." **Buddy Lee.**
"La Heure Exquise." **Jean Lensen and his Orchestra.**
"The Good Bad Girl." **Vaughan de Leath.**
"Killarney." **Kurcale Kelley Quartette.**
"The King's Breakfast." **J. Dale Smith.**

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:—
"Italian Salad." **Sheffield Choir.**
"Hey, ho, the Wind and the Wind." **Edgar Coyle.**
Organ Solo: "Poem" ... ... Fibich.

8.15 **Classical Concert by the Capetown Orchestra.** Conductor: **W. J. Pickerill.** Relayed from City Hall.
Details will be announced. Owing to the absence of the Conductor, Mr. W. J. Pickerill, from Capetown, it is impossible to give details of the Thursday, Saturday or Sunday Programmes.

9.0 (approx.) **News Service** (English).

10.0 (approx.) **News Service** (Afrikaans).

10.5 Relay from **Waldorf.** Musical Director: **Isidore Fisher:—**
Fox Trot: "Why should you Cry?"
Fox Trot: "Watching for a Blue Bird."
Valse Song: "My Man."
Yale Blues: "Alone in the Home."
Novelty: "I'm gonna meet my sweetie now."

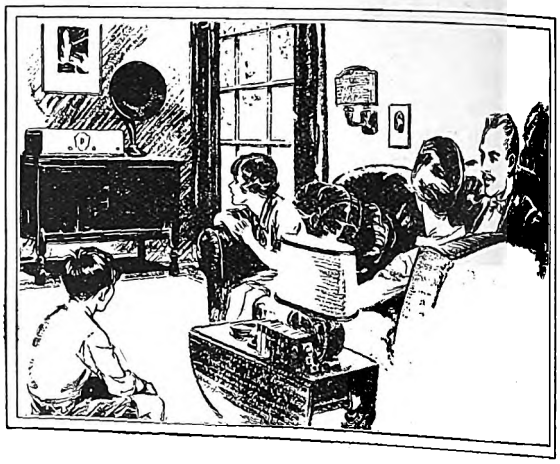
10.30 Close down.

FRIDAY, JUNE 15th, 1928.

LUNCH-HOUR SESSION.

(Parlophone Records.)

12.45 Overture: "Fra Diavolo" ... ... Auber.
Grand Symphony Orchestra.
'Cello Solos:
(a) "Guitarre" ... ... Moszkowski.
(b) "The Swan" ... ... St. Saens.
Gregor Piatigorsky.



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1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Fantasia: "La Traviata" ... ... Verdi.

Dajor Bela Orchestra.

Songs:

(a) "Die Lorelei" ... ... Silcher.

(b) "Nightfall" ... ... Mozart.

Emmy Bettendorff.

Organ Solos:

(a) "Just a Memory."

(b) "Sweetheart of Sigma Chi."

"Golf," by Clamham and Dwyer.

"Indian Love Call."

"By the Waters of Minnetonka."

Major Bowis Trio.

Piano Solos:

(a) "Minstrels" ... ... Debussy.

(b) "Golliwog's Cake Walk" ... ... Debussy.

Victor Staub.

"Monsieur Beaucaire" ... ... Rosse.

Frank Westfield's Orchestra.

1.45 Close down.

AFTERNOON SESSION.

4.30 Selection: "Pique Dame" ... ... Tschaikowsky.

Dajor Bela Orchestra.

"Tutte le fute al Teupis" ("Rigoletto") ... ... Verdi.

"Caro nome" ("Rigoletto") ... ... Verdi.

Margherita Salvi.

(a) "Melody."

(b) "Bees' Wedding."

(c) "Carnival of Venice."

London Flute Quartet.

"Jigdal" ... ... Lewandowsky.

"W'Hogen Baadum" ... ... Lewandowsky.

Averkantor Hermann Fleischmann, with Chorus and Orchestra (sung in Hebrew).

5.0 **Time Signal.**

Afternoon Topics: Some of Wagner's Letters.

.20 **Children:** Jolly Stories and Music by **Aunty Lex** and **Uncle Bonzo.**

.0 Close down.

EVENING SESSION.

.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

"Valse des Allonettes" ... ... Drigo.

"Piangere" ... ... Marie.

Selection: "The Cingalee" ... ... Monckton.

"A Spanish Suite" ... ... Elliott.

Piano Solo: Selected.

Valse: "Manon" ... ... Waldteufel.

.45 **Survey of Week's Sports, by Mr. A. Shacksnovis.**

Records:

Waltz: "Artists Life" ... ... Strauss.

Orchestra Marscotte.

"Irish Fantasy." **Wm. Turner's Ladies Choir.**

Songs:

(a) "I know of two Bright Eyes."

(b) "The Floral Dance."

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:

"The Minister's Trio," from "Turandot" ... ... Puccini.

Nessi, Yarturini, Baracchi.

"The Hylton Minstrels." **Jack Hylton and his Orchestra.**

"Soosie MacLean."

"When I meet McKay."

Sir Harry Lauder.

Waltz: "Gypsy Love" ... ... Lehar.

Concert Orchestra.

DANCE PROGRAMME.

8.30 Foxtrots:

"Sorry."

"Ringing and Twisting."

"Since my last girl turned me down."

Bix Binderblek and his Orchestra.

Waltzes:

"Girl of my Dreams."

"After we Kiss."

"The Hours I Spent with You."

Foxtrots:

"I scream, you scream, etc."

"Eastern Dreams."

"Constantinople."

Rossini Munro and his Orchestra.

9.0 **News Service** (English).

SHORT CONCERT PROGRAMME.

9.5 "Magic Song." **Marek Weber.**

"Four Indian Love Lyrics" ... ... Finden.

(a) "Temple Bells."

(b) "Kashmiri Love Song."

(c) "Less than the Dust."

(d) "Till I Awake."

Peter Dawson.

'Cello Solos:

(a) "Minuet" ... ... Beethoven.

(b) "Serenade" ... ... Pierne.

Cedric Sharpe.

"Honeymoon Lane." **The Revellers.**

March: "Blaze Away." **Royal Air Force Band.**

9.30 **Dance Music by Jack Hylton and his Orchestra:**

Foxtrots:

"Lily."

"Muddy Water."

"South Wind."

Waltzes:

"I'm in Love with You."

"Wondering."

"D'ye Love Me."

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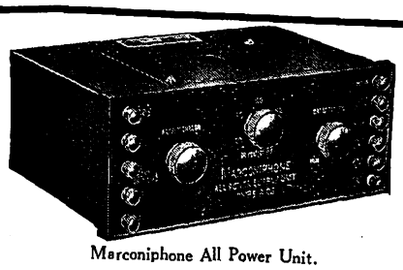

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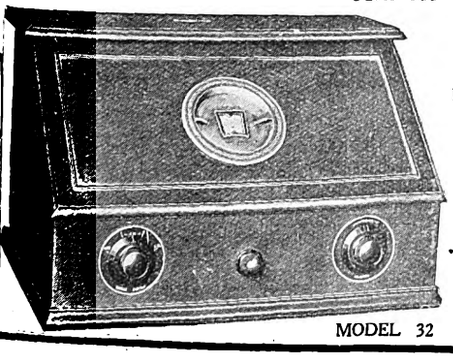

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Foxtrots:
"Cuckoo."
"In a Little Spanish Town."
"Crazy Quilt."
"No, Sir, that's not my Girl."

10.0 **News Service** (Afrikaans).
Request Dance Numbers will be Played. 'Phone 5888.

11.0 Close down.

SATURDAY, JUNE 16th, 1928.

LUNCH-HOUR SESSION.

12.45 (a) "Serenade" ... Volkmann.
(b) "Flight of the Bumble Bee" ... Korsakov.
(c) "Valse Triste" ... Sibelius.
Chicago Symphony Orchestra.

Songs:
(a) "Bonnie Wee Thing" ... Lox.
(b) "MacGregor's Gathering."
Joseph Hislop.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Overture: "1812" ... Tschaikowsky.
Coldstream Guards' Band.

Songs:
(a) "Serenade."
(b) "Mattinata."
Sydney Coltham.

Vocal Gems from "Tip Toes." **H.M.V. Light Opera Company.**

Violin Solos:
(a) "Humoreske" ... Dvorak.
(b) "Caprice Viennois" ... Kreisler.
Fritz Kreisler.

Songs:
(a) "I know where I'm going" ... Arranged Hughes.
(b) "Danny Boy" ... Weatherley.
Margaret Sheridan.

Piano Solos:
(a) "Chromatic Study" ... Chopin.
(b) "Prelude in C Major" ... Chopin.
(c) "Study in C Major" ... Chopin.
Selection: "Martial Moments" ... Arranged Winter.
Coldstream Guards' Band.

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** The Family entertain themselves in the Studio.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Overture: "Lustspiel" ... Kela Bela.
Valse: "April Yellow" ... Repper.
Selection: "The Naughty Princess" ... Cavilier.
"Berceuse Cazonetta" ... Friml.
"On Jhelum River" ... Woodforde-Finden.
"Melodia" ... Azzoni.

7.45 **Records:**
"Anvil Chorus," from "Trovatore" ... Verdi.
"Soldier's Chorus," from "Faust" ... Gounod.
La Scala Chorus.
"Hungarian Rhapsody No. 1" ... Liszt.
J. H. Squire Celeste Octet.

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:
Piano Solos:
(a) "Lucky Day" ... Henderson.
(b) "Where's that Rainbow" ... Rodgers.
Edythe Baker.

Organ Solos:
(a) "Nola" ... Ardut.
(b) "Funeral March of a Marionette" ... Gounod.

8.15 **Popular Concert by the Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.** Details will be announced.

9.0 (approx.) **News Service** (English).

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Relay of Cleghorn's Cafè Orchestra.** Leader, **Percy Rees:—**
Foxtrot: "I'm gonna meet my sweetie now."
Overture: "William Tell" ... Rossini.
Strings: "Santa Lucia Luntana" ... Mario.
Foxtrot: "I thank the Moon."

10.30 Close down.

SUNDAY, JUNE 17th, 1928.

7.0 **Time Signal.**
Divine Service will be relayed from **St. George's Cathedral,** Wale Street.

8.30 **Orchestral Programme by the Capetown Orchestra.** Conductor, **W. J. Pickerill.**
Details will be Announced.

10.0 Close down.

J.B. Studio Notes.

The Flag Ceremony Relay.

It is not often "JB" wants to put a feather in his cap—first of all, feathers are out of fashion, and we are not in the habit of wearing caps. But there can be no doubt that the simultaneous broadcasting arranged by the A.B.C. on Thursday morning was eminently successful.

Messages from Durban say it was received there perfectly, and here in the Studio the reception was as clear as if we were standing next to the speakers.

In fact, listeners-in all over the Union heard everything quietly at home much better than did thousands who were actually at the ceremony—and this is one of the foremost advantages of broadcasting. Later in the evening, the double speech of His Honour the Administrator given in our Pretoria Studio also came over excellently.

The Brakpan Hospital Opening Ceremony.

As there was a big rain storm brewing, His Honour the Administrator decided to start the opening ceremony at 3 p.m. instead of 3.30, the advertised time—with the result that many listeners-in missed the beginning of the ceremony. Unfortunately, "JB" has not yet managed to control the clerk of the weather, else this would not have occurred.

Miss Sybil Thorndike's

Short poetry recital was also a feature of this week's programme; from the messages received, it was much appreciated. As was also *Carter the Great's* talk on modern magic.

Sunday Gramophone Recitals.

From to-day "JB" will make a point of having one or two special features on the programme, to which we would particularly wish to draw your attention. For instance, this last Sunday (3rd June), the first and second movements of Mozart's "Hunting Quartette," and the Beethoven Sonata Pathetique—(played by the famous pianist, Wilhelm Backhaus), and on Sunday, the 10th—we would particularly remind you to listen in to Tchaikowsky's "Casse Noisette" Suite played by the B.B.C. Orchestra, and the "Nocturne a Roguze," by Shelling, played by Paderewski.

Programme.

As you will see by the printed programmes herein published there is plenty of variety for listeners-in. If one may pick out any special items during the week from such an array of talent, it would be just a reminder not to forget Friday's programme, when our old friend, Professor Kirby, M.A., F.R.C.M., will talk to us about the "Mechanic in Music," and the same evening what should prove to be a very interesting chat also will be given by Mr. E. C. Parnwell—who will tell us the story of the great Oxford Dictionary.

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Uncle Joe's Letter.

Hullo all my Boys and Girls,

How are all my little "rascals" to-day. I'm sure you must be feeling like me—somewhat "bluey." After such hectic weeks as we have had this last month, this one has been very quiet indeed. Anyhow, do you know what "hectic" means—I'm not quite sure myself except that it also means something that creeps to a beautiful damsel's cheek when used in combination with the word "flush," but to-day it is misapplied, as the flush is so easily applied with a cosmetic, or as a coloured Capetown girl calls it "cost-me-a-tickey."

However, all joking aside, it is just as well to have a quiet week now and again, especially as we have to prepare for our birthday party on the 6th of June, but by the time you read this letter it will be all over.

Our prize day on Friday went off as usual very successfully, but what a lucky chap Leslie Parker is—he seems always to be winning prizes—Good luck to him. And Laughing Mary was also lucky, though she nearly swallowed her prize. There is really very little to tell you all this week, but I mustn't forget the riddle, which is as follows: "What three words are the most often used by every school child?" I don't know whether I shall get as many correct answers as I got for the last riddle, but if you read this letter very carefully you will see I have even written the answer—can you find it? The words are also given in their proper order, one after the other.

Now cheerio, all of you. A special message to all our little hospital friends. I'm sorry, and so were we all, that they did not get a prize.

Good-bye, all of you.

Love from B.H.,

UNCLE JOE.

Items from the Durban Studio.

Surprises.

Our two surprise evenings last week, judging by the expressions of many of our listeners, created an enormous amount of interest. Yet another is in store for you. This is to take place on Wednesday evening, and should undoubtedly prove the biggest surprise of all. Don't miss it.

Programme.

A welcome reappearance before the microphone will be the visit of Miss Gladys Johnston to the Studio on Monday evening. Another artist who is earning for himself a distinct measure of popularity is Mr. Jack Thomson. He will also assist in the evening's entertainment.

The sketch chosen for Tuesday evening "Between the Soup and the Savoury," is sure to provide something appetising. It is ludicrously funny, and is considered one of Gertrude Lenning's most successful efforts. The musical portion of the programme will be sustained by Madame Gertrude Fouche (Mezzo) and Mr. George Cracknell (Jazz Pianist). George tells me he will be looking for the Blue-riband of the Ball Room in July next. The great dance contest should attract a good deal of attention.

Wednesday evening—SURPRISE EVENING!

The great symphony No. 2 in D (Brahms) is to be performed by the Durban Orchestra at the Pavilion on Thursday evening. Only in middle age did Brahms begin to write symphonies. This is a work of true power, depth and sweetness, the product of a noble mind.

Variations on a theme by Haydn (Brahms). The tune out of which the whole piece is made was taken by Brahms, from an unpublished Brass Band piece by Haydn, where it is called "Hymn of St. Anthony." The reason for the name is unknown. Brahms' plan is to give out the hymn in its plain form, and then to follow it with eight variations and a Finale.

During the evening a new artist in the person of Miss Mabel Woods (Soprano) will broadcast from the Studio.

A popular concert will be available to those who tune in to this station on Friday evening. The artists who have been engaged to take part in this programme are, Mr. H. H. Sherlock (Humorist) and Miss Ester Epstein (Soprano) in some light songs.

Miss Peggy Keyter (Contralto) is to sing at the Summer Palace on Saturday evening. At the popular concert relayed from the Town Hall on Sunday evening, the Durban Orchestra, under the direction of Mr. T. H. Huddle, will perform a very interesting selection of music. Signor Franco Coscia (Tenor) is the vocalist on the occasion.

H.E.D.

In and Out the Capetown Studio.

June 1927—1928.

Radio has one inherent quality which defies failure; neither can success kill it. Broadcasting the world over bears eloquent testimony to this, and its anxious history in our own country throws it up in vivid relief. And that quality is vitality. It transcends nationality, differences of organisation, differences of equipment and differences of purpose. It serves alike the opera loving Viennese, the advertisement haunted American, the Englishman fond of his entertainment in sentimental, and not

Jan Luyt, broadcasting from Capetown on June 13th.

too intellectual doses. Its ambitions grow with the years, so the progress, which we in our small way have made during the past year, has a certain inevitability about it irrespective of our individual achievements, our most cherished hopes.

In reviewing our progress there are always two considerations to bear in mind; the happenings this side of the microphone and their reception at the other end. Naturally both on the artistic and technical side much has been tried and succeeded which has not been apparent to the listener. This is as it should be. On the other hand, decided and radical innovations to them, have seemed the natural and inevitable outcome to us of many weeks of small changes, gradual improvements, culminating in one step nearer that goal of perfection, which every genuine broadcaster aspires to, but knows in his heart of hearts impossible of realisation this side of the equator for many years to come.

Failure and success are woven fairly equally into the tapestry of most of our lives and a broadcasting station, with its freight of human endeavours and aspirations is not exempt from this weaving of the gods decree. There is no need for me to point out to you as listeners our successes during the last

JANE PLOTZ, PHOTOGRAPHER, PRODUCES THE VERY BEST RESULTS.

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year. You, in your characterically generous way, have already pointed them out to us. On the other hand, our failures are more apparent to us than even you, who have suffered them with us, can realise. But the sum total of it all, as even our severest critic admit, is progress, and this must be as gratifying to the management that took over the Capetown station in June, 1927, as to the old Committee who then relinquished control.

The "Family's" First A.B.C. Birthday.

As we go to press sometime before this happy event takes place, it is impossible to say exactly how happy it will be, but if the hundreds, well nigh thousands, of joyful acceptances are any indication it should be an occasion of infinite rejoicing.

When last we had a Family gathering it was in the City Hall, but our numbers have increased to such an extent since then that a feverish committee meeting of the "Children's Hour" denizens to plan a celebration acceptable to the diverse tastes of so large a Family resulted in a unanimous decision to hold a Birthday Matineé. The Directors gave us their blessing. The African Theatres have been more than kind and now with our very heartiest thanks to both Mr. Yoe and Mr. Lerner for their kindness and courteous interest, we look forward to invading the Alhambra on June 1st, to celebrate our First A.B.C. Birthday according to the cheeriest traditions of the Radio Family.

Requested Again.

Monday night is to be a production of "The Gondoliers," but as an experiment in presentation is to be tried, I have been asked to say very little about it. However, a Gilbert and Sullivan production always speaks for itself, so there is little need to say anything more than that this is a special repeat performance, utilising the very latest methods of recording, which you may remember were not procurable when last we broadcast this delightful little opera.

More Duets.

During the last few months there has been a steady demand for more duets. This very popular selection at the recent Eisteddfod may have something to do with it, but certainly the demand is there. Miss Moller and Mr. Lander broadcast two charming items last week, and on Tuesday Mrs. McCormick and her sister are singing several well-known and popular numbers.

Norman Lister is also singing, and the Capetown Orchestra will give their usual Studio programme.

Eileen Ryan's Farewell.

It is with real regret we shall say "Goodbye" to this most popular of broadcast artists on Wednesday night. She contemplates the professional stage when she arrives in England, and if her success out here is any criterion she possesses every qualification for a most successful career. Bon voyage and good luck.

Jan Luyt.

The recital which Mr. Jan Luyt is giving this week is causing much interest among his many admirers who have not yet had the pleasure of listening to this well known violinist over the air. To introduce Mr. Luyt to a Capetown audience is impossible. He is already so well established in the affection and estimation of musical Capetown. It is with genuine pleasure that we announce his recital at 8.45 on Wednesday.

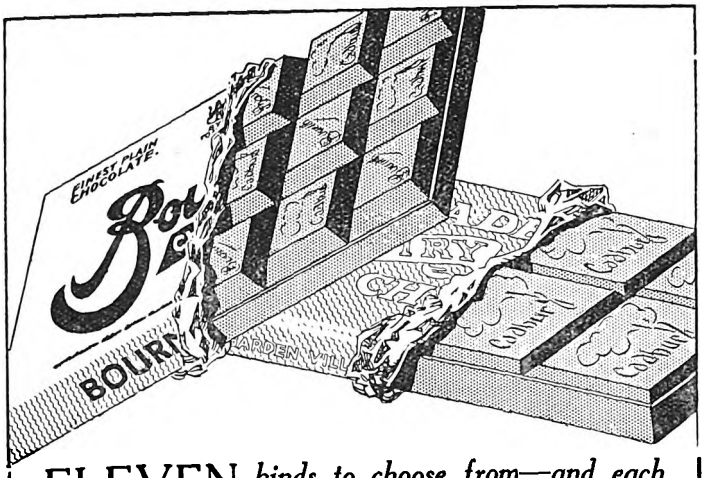
The Copophone Again.

Mr. Martin has come to us from the north once again with his unique instrument. His last visit caused little less than a listening sensation when the first clear tones of his musical glasses came through the microphone. His welcome already awaits him when he broadcasts on the Wednesday programme. Miss Jones, who is a pupil of Mr. Haesdyky, is giving a short pianoforte recital the same evening.

The Capetown Orchestra.

As mentioned in the programme section, the details of the Thursday, Saturday and Sunday concerts are not to hand, owing to the natural disagreement of the annual holiday, but they will take place at the usual places and at the usual times.

—Gladys Dickson.



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A CHARMING GIFT—A PHOTOGRAPH BY JANE PLOTZ.

Lena Jooste.

One of South Africa's cleverest children will be returning to her home town very shortly, when Lena Jooste arrives in Johannesburg.

Lena will be remembered as the clever little actress who made her *début* on the South African stage in "A Funny Affair" at the Empire Theatre. Later, she was with Allen Doone and appeared in nearly all of his productions at the Standard Theatre. She was suddenly called upon one day to play the part of the little Dutch girl in "The Parish Priest," and she was such a success that everybody realised that in choosing the stage as a career she had chosen well.

She appeared in Espinosa's production of "Pantomime Pie" and was in several of the Brandon-Cremer productions, her most auspicious rôle being that of "Jessie" in "The Fatal Wedding." The war found her taking part in a constant succession of concerts, and very shortly afterwards she went out into the great world to make her name as well known there as it is in her own home town.

She played in New Zealand and Australia with great success in drama, in musical comedy and in revue. For she is nothing if not versatile, and she has a sense of comedy that is superbly developed.

She will make her second appearance in Johannesburg as the chief dancer in "Hit the Deck." Listen to her talking and the enthusiastic manner of her speech.

"When I went to see 'Hit the Deck,'" she said, "I was enchanted with the part of the first dancer. I thought how lovely it would be to dance in the ship scene on top of the guns as they turned and turned. You can imagine, then, how glad I was when it was suggested to me that I should play this part in South Africa. Think of it! Here was I being offered a chance to go home and see my family and, at the same time, to play a part that is full of all the kind of things I like. It seems as though I had a nice fairy godmother watching over me."

Since her sojourn in Australia and New Zealand, Lena Jooste has played many parts in London. She was last year the second boy in "Sinbad the Sailor," and this year played "Dandini" in "Cinderella," while she is at the moment filling in time before going to South Africa by playing the soubrette part in that excellent revue, "Paint and Powder."

"I can hardly wait for the day," she said, clasping her hands ecstatically. "I wish that all ships had wings, so that I could be carried quickly back to South Africa, and to Johannesburg in particular."

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Next Week's Calls.

PROVISIONAL TOUR LIST, WEEK COMMENCING, JUNE 11TH, 1928.

Tivoli, Capetown.—(Opening Wednesday, June 13th) Sherina Sisters, Les Frank Hom, Alf Thomas.

Empire, Johannesburg.—Neer and Delar, Les Omero, Larry Kemble, Samehtini Trio, Ann Suter, Peel and Curtis, Fields and Rossini, Rich and Adair.

Orpheum, Johannesburg.—McLaughlin Sisters, Sylvestre and Assistant.

Grand, Pretoria.—Rene and Brian Croft, Muriel George and Ernest Butcher.

Criterion, Benoni.—Beryl Beresford and Assistant, Skeets Martin.

Rinko, Pietermaritzburg.—Norris Girls and Max, Flying Potters.

Criterion, Durban.—Barbette, Gintaro and Assistant, Haig and Escoe.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Hart Pender and O'Neill, Drake and Fraser.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) Hart Pender and O'Neill, Drake and Fraser.

Apollo, Germiston.—Toots and Partner, Kathleen Lafla.

Grand, Port Elizabeth.—(Opening Monday, June 11th) Vine and Carr, Astor and Astoria.

Krugersdorp.—(Monday and Tuesday) Marie Lawton.

Boksburg.—(Wednesday and Thursday) Marie Lawton.

Springs.—(Friday and Saturday) Marie Lawton.

His Majesty's Theatre, Johannesburg.—Sybil Thorndike and Company.

Opera House, Pretoria.—Harry Green and Company.

Town Hall, East London.—(12th) Carter the Great.

Opera House, Capetown.—(12th) Phyllis Neilson-Terry and Company.

MODERN PHOTOGRAPHY IS ARTISTIC—JANE PLOTZ, PHOTOGRAPHER.

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Gilda Gray, the famous and beautiful film star and dancer will appear in "Cabaret," at the Grand Bioscope, Capetown, on June 11th. On the 25th, "Cabaret" goes to the Bijou, Johannesburg.

Smiling Edith Price seems to be looking forward to her visit to South Africa.

Ancaster.

I had always thought that Australian natives were the only people who could successfully throw boomerangs that would return to their owners. Charles Ancaster, however, the comedy juggler, has learned the secret of the boomerang. He flings them out into the audience and, like little dogs that fly after sticks, they return to their master.

Not only can Charles Ancaster do this, but he can perform the difficult feat of making a whisky bottle waltz. He holds the neck of one bottle in his hand, and persuades the second bottle to waltz neck downwards on top of the first.

This is a most inspiring sight and Charles Ancaster as the conductor, as it were, of this exotic dance adds to its charm by wearing a dress suit which is complete in every respect except that one trouser leg is cut short in order to give a glimpse of a striped football sock and an elastic-sided boot.

Apropos of this waltzing bottle trick, Ancaster tells a story of how he performed it one night in a provincial town. As the bottle began waltzing a small girl in the audience piped out:

"Oh, look daddy, that man's got your whisky bottles."

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AND COMPANY
— IN —
"THE SILVER CORD"
— AT —
HIS MAJESTY'S THEATRE
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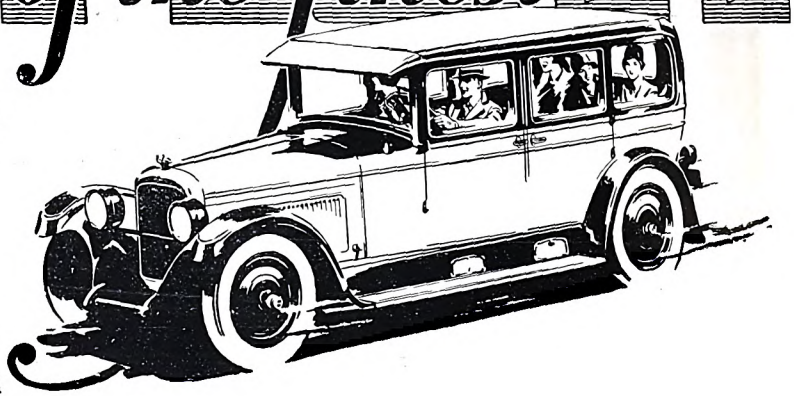

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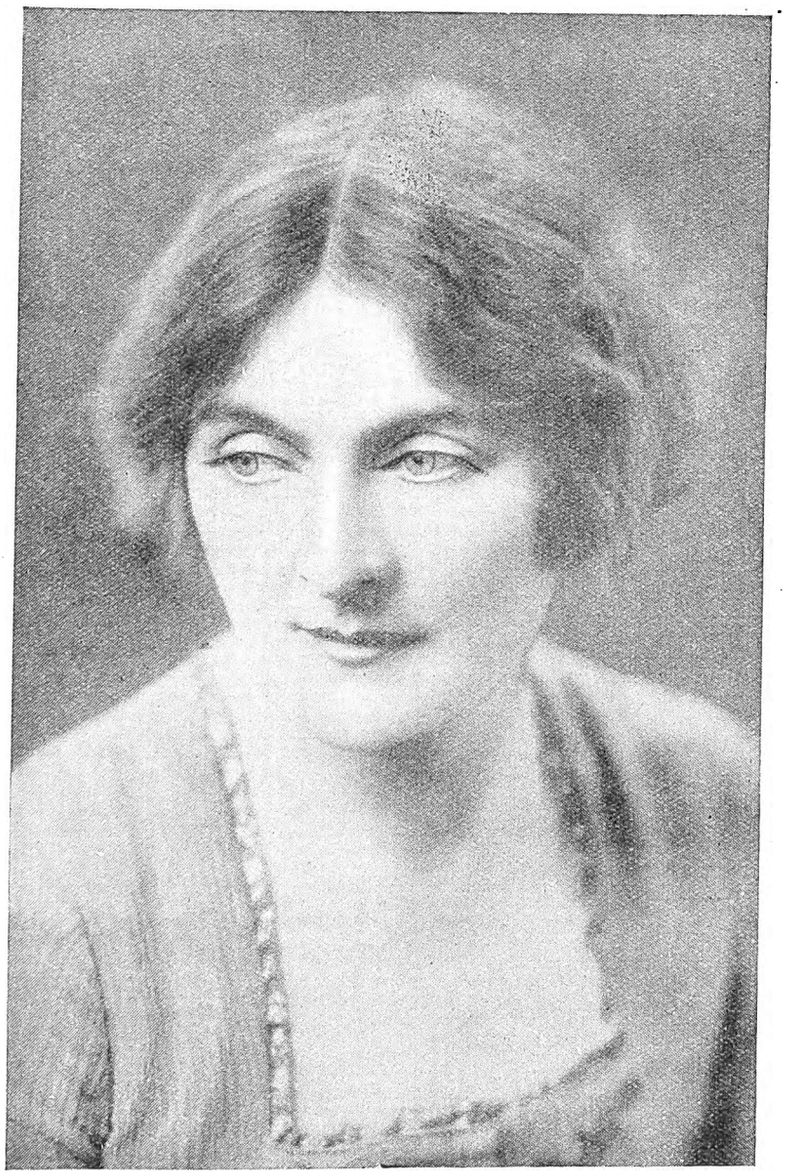
VOL. XX. No. 672. WEDNESDAY, JUNE 13TH, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.



A charming picture of Sybil Thorndike by Jane Plotz.

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"The Silver Cord."

I would first introduce to you,

Mrs. Phelps, a widowed mother, stately, distinguished looking, full of pseudo culture, so filled with the mother love that she cannot help trying to keep her sons tied to her apron strings.

Robert Phelps, young, ineffective, stay at home, trained to believe his mother *the* one woman in the world.

David Phelps, the son who has gone out into the world with the mother love tugging at his heartstrings all the time.

Christina, the girl he has married, a geologist, competent, critical, a university girl with a strong love for her husband and much sentimentality in her character.

Hester, the young, inexperienced girl, who adores her fiancee, Robert.

Given such ingredients, one expects a powerful play and is not disappointed. "The Silver Cord" at His Majesty's Theatre, Johannesburg, is billed as a comedy; it is a brilliant comedy, played brilliantly, produced brilliantly, and, because all comedy is akin to tragedy, it pictures the story of a woman's tragedy, overwhelming love for her sons—love that has become an obsession. It causes one "to think furiously," "therefore the grace of God goes . . . ." It puts a problem before the public—should it be mother or wife? The audience finds themselves in an awkward quandary. There are no murders in it, no thrills of haunted houses, no poison drama, but as surely and certainly it shows us a crime being committed, life stunted, thought stunted by a woman's passion for her children.

Sybil Thorndike gives the finest psychological study we have seen on a South African stage and, moreover, proves herself a comedienne of the highest type. She grips you with her sincerity, and, if one may say so, one is thrilled at the cleverness of the actress in choosing this play to follow "The Lie," for surely nothing could so stress her versatility. It is a great performance.

Colette O'Neil, as the daughter-in-law, proves her merit as an artiste even more than in "The Lie." It is no small thing to hold an audience during a long speech such as she has in the last act—to hold them by the power of personality and acting.

Carlton Hobbs, as the elder son, gives a sincere, convincing study, and is well backed up by Robert Hudd, as the young son, never so sublime in all his life as when he made the sacrifice of "Hester" to remain with his mother, whom we felt he thought deserted by all, and whose love and care for him he remembered so well. Whether the sacrifice was justified is for the audience to decide.

Sheila MacGregor gave a splendid performance of the outspoken young fiancé—excellent, indeed, in her hysterical moments.

Unhesitatingly, one writes it is a great play.

C.R.

To Pavlova.

A Memory of "Le Cygne."

With soft declining music in one's ears,
Each falling sigh breathed to still softer notes
That drown in melody discordant fears;
Till with the last hushed chord the spirit floats
Into the soundless darkness that was life
But now is death; to quit without a cry,
And gentle passage make to rest from strife,
Is there a way more beautiful to die?
How often you have made pretence of death
In feather whiteness, fluttering and spent,
While we, with sounding hearts and silent breath
Yet marked your passing in a strange content,
Assured that with each sembled death you died
Your memory the longer must abide.

These were the words printed on the front of the programme of last Sunday evening's concert offered as a tribute to the memory of the late Mr. R. A. Nelson, a fine dramatic and musical critic, and a good friend. Arranged by the African Theatres Ltd., and the S.A. Society of Journalists, there was not a vacant seat in the Standard Theatre, all Johannesburg appeared to be there.

As exemplifying the great interest the functions had aroused, Mr. Harry Green, the great actor, on his way to Pretoria from Bloemfontein, left the train and motored post haste to Johannesburg to offer his services, going on the stage in his travelling suit.

Miss Sybil Thorndike, a gracious figure in green and gold brocade, headed a wonderful programme which included:—Overture—Orchestra (Musical Director: Mr. Cecil White); Mr. Lago Clifford ("JB" Calling); Miss Edythe Hyland; Mr. Sydney Shragger; Miss Beryl Beresford and Mr. Leslie Hinton; Mr. Joel Myerson and Miss Sybil Graham; Miss Kathleen Lafla; Mr. Albert Bertwistel; Miss Ann Suter; Carltonians Orchestra (Under direction Mr. Joe Isaacs); Mrs. L. Japhet; Miss Sybil Thorndike; Miss Amie Parkerson; The Samehtini Trio ('Cello, Mr. Samehtini; Soprano, Miss Betty Bowman; Piano, Mr. Lloyd Thomas); Signors Burani and Ferri; Miss Ethel Mann; Messrs. Fields and Rossini. Accompanists: Messrs. H. Barlow Coulthard, John Connell and Teddy Garrett.

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Raya and Daniel Dolinoff.

JANE PLOTZ'S STUDIOS IN THRUPP'S BUILDINGS, PRITCHARD STREET.

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Harry Green and "Tondelayo" of "White Cargo."

Les Dolinoffs.

A great hoop of real brilliants, that flash and glitter in the light, forms an important part in the act of the Dolinoffs, a clever pair of Russian dancers, who will shortly visit South Africa.

Madame Dolinoff, a tiny dark-haired creature with limbs that move as easily and as restlessly as the river moves, balances the hoop upon her head or upon her hand, and when occasion demands she will sit within it, curled up like a tiny dark mouse, while her partner balances her and the glittering circle upon one hand.

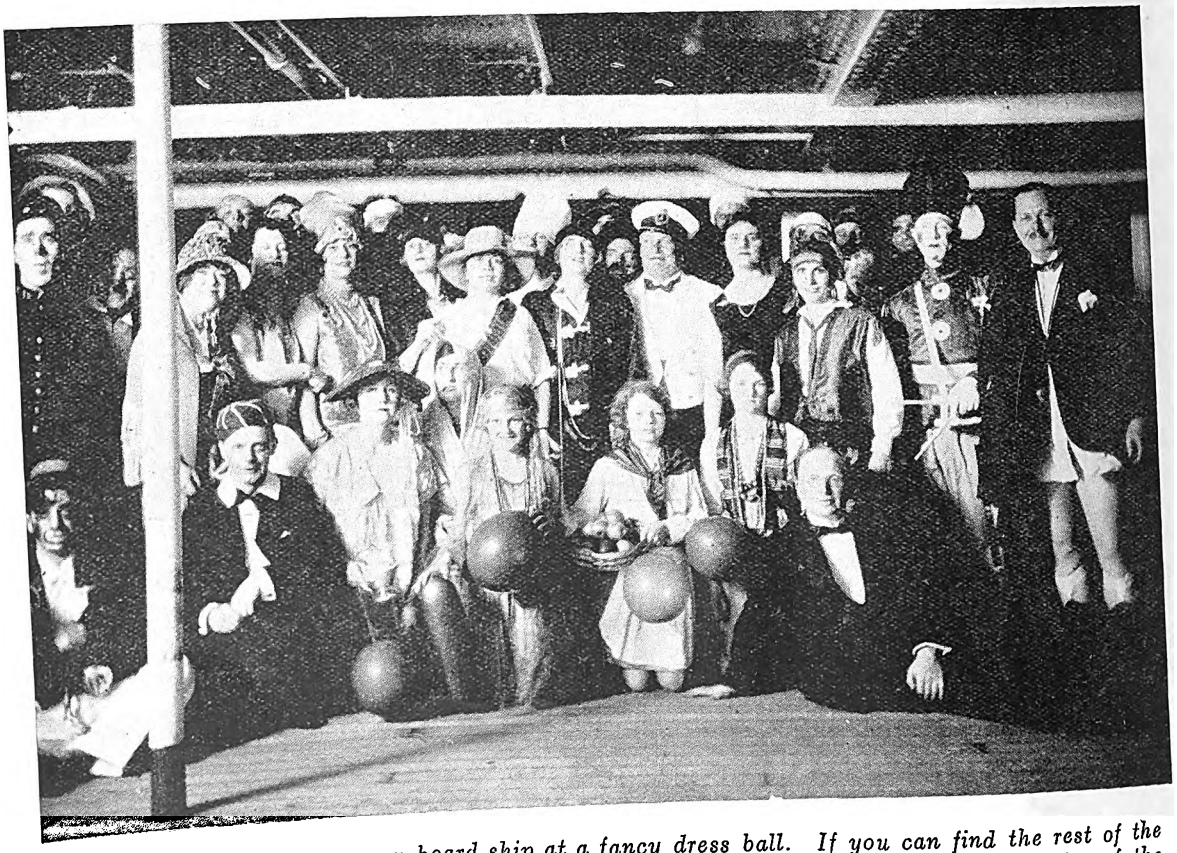
This act is, in itself, full of colour and variety. The Dolinoffs brought with them from Russia a host of rainbow coloured garments such as Russians love to wear. Somehow this love of colour seems to have got into their dancing and, since music can now be played in terms of colour, why should not dancing follow suit?

During one of her changes Madame Dolinoff puts on the glittering hooped head-dress which is the perquisite of Russian maidens in full national dress and, in a diminutive garment which boasts the wide Russian sleeves and the tight Russian bodice, she performs with her partner a feat which is not only original but very difficult.

She sits upright far above Dolinoff's head balancing upon one foot on the palm of his right hand. If this is not the height of acrobatics, I do not know what is. It took the Dolinoffs four years of hard working to perfect this particular feat.

The Dolinoffs speak a little English, but they are more at home with the French language. When we were discussing their life in Russia before the Revolution and I asked them for stories, little Madame flung out her hands with a quick, bird-like gesture.

"Storees, storees! Oh, we have no adventures except tragic ones. Before the war we were too leetle, too young. And after the war we are too triste—how you say it?—too sad!"



A group of merry passengers on board ship at a fancy dress ball. If you can find the rest of the company we will tell you that Sybil Thorndike is on the right of the officer in the centre of the group.

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"The Golden Key" is a superb film which will be shown at the Grand Bioscope, Capetown, on June 18th.

Brian and Hedge, who have sailed for South Africa.

A PHOTOGRAPH OF YOURSELF BY JANE PLOTZ IS A MOST WELCOME PRESENT.

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Lena Jooste.

Nell Vivian.

Barnes and O'Donnell.

Some of those who will greet you in

"HIT THE DECK."

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Carol Challis and—

Christo and Strand.

" Well I never did in all my life! "

Does that line call up any memories in your minds? If it does not, then your memories are very short. I am sure it does, however, and you recognise it as the favourite war cry of Strand, of Christo and Strand.

If anything, he is funnier than ever, and this is saying a good deal. You will have a chance of judging this for yourselves, however, for he will shortly be seen again in South Africa.

Christo, too, is as energetic and as eager to help his companion to a large slice of the audiences' laughter as ever.

What an enchanting pair this is! They keep you on the pin-point of laughter all through their act. Strand, by the way, has still that wild, rough, fair hair which makes him look so endearingly comic. He says that this rough wildness is its natural state and that it has been so since boyhood.

Strand began his theatrical career with Scott Saunder's Juvenile Troupe; later he formed a double act, and later still gave up a large slice of his life and time to help in winning the Great War, when he served in the navy and made his name for ever memorable among his comrades as a most lovable comedian.

Christo and Strand met for the first time in a concert party at the seaside and decided to join up together.

Here is one of Christo and Strand's latest jokes:—

Christo: " What's that flower you're wearing? "

Strand :" A chrysanthemum."

Christo: " That's not a chrysanthemum, it's a rose."

Strand: " I tell you it's a chrysanthemum."

Christo: " Righto! spell it."

Strand: " C-r-i-s-; you're right, it's a rose."

Well I never did in all my life!

Rena May, who will come to South Africa, with the " Hit the Deck " company.

Marie Montague and Stanley Clarke, who also accompany them.

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The Three Odellys.

How to describe the three Odellys and their excellent acrobatic act—that is the difficulty. All three are consummate acrobats as well as tumblers and jugglers, and their act is an entirely original one.

For instance, the stage is set to represent a tennis court, and the Three Odellys on their first appearance are garbed in those shining white garments which are usually worn for that pleasantest of all games. They carry this sporting atmosphere into the gymnastic feats and the clever acrobatics which ensue.

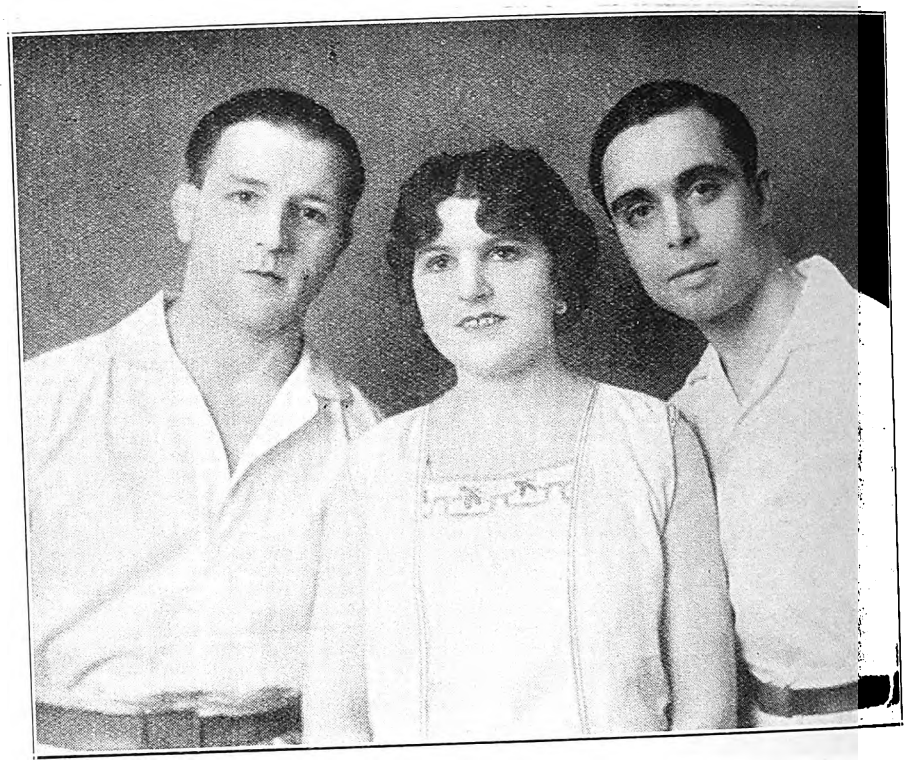
Let us look for a moment at the careers of these three gifted people.

First of all, as *place aux dames* is still the rule, let us take Anna Rey Odelly, the feminine member of the trio. She began her theatrical career as a singer and was very well known on the French stage, particularly to Olympia, Casino and Kursaal audiences. It is rather unusual for a singer to take up juggling and acrobatic work, but then Anna Rey Odelly is a very unusual person. She still keeps up her singing but now counts it a hobby rather than an intrinsic part of her career, juggling and acrobatics having, apparently, usurped its place in her life.

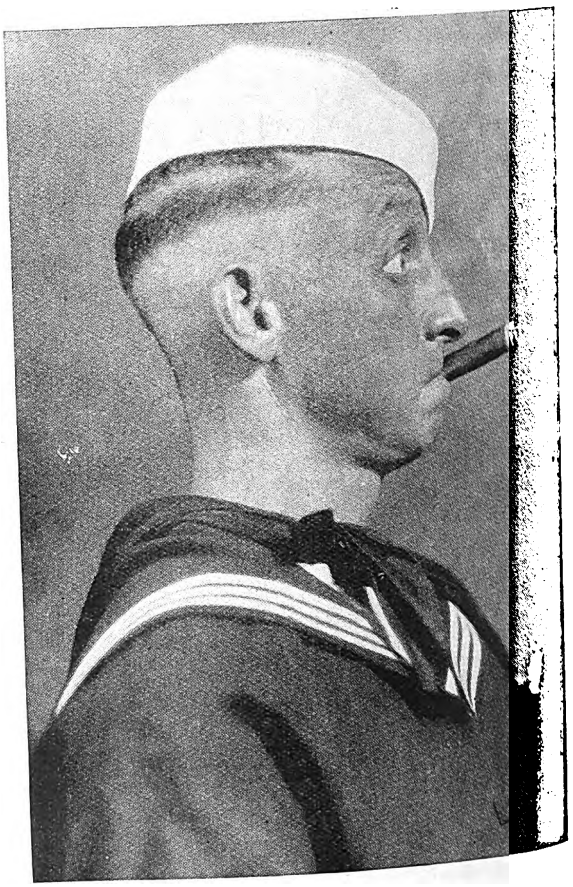
Then there is Odelly senior who began *his* theatrical career at the early age of nine, when as a very small curly-headed person he juggled plates, balls and clubs under the stern eye of his father and the slightly less stern eye of his elder sister. He went on from strength to strength, and is now known as one of the most excellent acrobatic jugglers of to-day.

Odelly junior is, unlike his partners, who are French, of Italian stock, and had his early experience of acrobatics in a circus. The famous masters of juggling and acrobatics, Parini and Zanetti, both had a hand in teaching this artist in his early days, and Odelly junior counts himself very lucky in that he was able to learn his art from such great and well-known masters.

The act of the Three Odellys is full of charm and originality and goes with a splendid swing.



The Three Odellys.



You know at once this sailor must be acting in the film "We're in the Navy Now." It is coming to the Alhambra, Capetown, on June 18th.

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LONDON THEATRES.

"Mud and Treacle" is the name given to one of the new plays this week. It sounds a rather horrible mixture and it is meant to suggest, in the mind of the author, Mr. Benn Levy, that love is associated with and, indeed, composed of these two ingredients. You will see, therefore, that the play is somewhat cynical. All the characters talk a great deal, and when they are not talking they are going through a series of violent and unusual emotions.

I do not suggest that "Mud and Treacle" is an entirely bad play, but I do suggest that Mr. Benn Levy is, at the moment, suffering from an attack of dramatic hiccoughs. He is a young dramatist of considerable promise, of more promise in this capacity, I think, than Mr. Noel Coward. The latter is, of course, wittier and more versatile, but I have a feeling that the former will eventually go deeper into life and write plays of a more lasting calibre than those which keep on coming from the Coward pen.

"Mud and Treacle" contains an odd set of people, and I cannot make any attempt, so involved is the plot, to describe it. As soon as I thought I saw the direction it was taking it immediately dashed off at a tangent and went the opposite way. I can only tell you that there is a murder and that Tallulah Bankhead makes a graceful and beautiful corpse. Nicholas Hannen had a part that suited him down to the ground, Ursula Jeans performed excellently the part of a beautiful and sulky young girl, and Ivor Barnard was an ex clergyman. The play was produced by the indefatigable Basil Dean, so you may be sure that it was produced well.

Hartley Power, Dorothy Dickson and F. J. Warmington in "The Man Who Changed His Name," at the Apollo Theatre, London.

[*Photo: Stage Photo Co.*

After the production of "Mud and Treacle" came that of "Four People," from the pen of Miles Malleson, author of "The Fanatics." "Four People" does not contain so many characters as "The Fanatics" and the plot is more concentrated. It deals with a love affair which draws four humans into the maelstrom of unhappiness. "Alister" was in love with "Jill," who was in love with "Maurice," who was in love with "Evelyn." There you have the difficulty. "Maurice" happens to be married to a wife who has religious scruples against divorce, "Evelyn" refuses his affection because she has conventional scruples. "Jill," however, has no scruples of any kind, and it is because she shows her lack of this commodity that "Evelyn's" jealousy is aroused and she, in her turn, throws scruple to the winds.

Leon Quartermaine was excellent in the part of "Maurice," the married lover, while Raymond Massey made the part of "Alister" (who was in love with "Jill," you remember) so real and so poignant that we were compelled to believe in the truth of this rather conventional love drama. Marjorie Mars, the young girl who gave such an excellent performance of "Hester" in "The Silver Cord," in the London production (this part is being played in South Africa by Sheila MacGregor), added fresh laurels to her crown by her playing of the scruple-lacking "Jill."

The third play of this week has been "The House of the Arrow." This title must be familiar to many of you as the name of A. E. W. Mason's excellent detective story. It has now been made into a play and produced by Kyrle Bellew (the widow of the late Arthur Bourchier) at the Vaudeville Theatre. After having been thrilled by the book I expected great things from this play and I was not disappointed. There is nobody who can manage a mystery so well as Mr. Mason. We did not have skeletons peeping out of cupboards, nor lights going off and on for no apparent reason, nor detectives who chewed gum and handled revolvers as though they were walking-sticks in this admirable English play.

Since you have all doubtless read the book you know the story of the play. Phyllis Titmuss, in a part that I may describe as the semi-heroine, was pretty and appealing, and Valerie Taylor, as the heroine-cum-villianess, was admirably cast. This is a splendid mystery play and I have a feeling that I shall go and see it again, and it is not often that I pay two visits to a crime drama.

Last, but not least, of our plays has been still another crook production called "Alibi." This has been dramatised

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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by Michael Morton from the book of the same name by Mrs. Agatha Christie. This was the lady who disappeared from human ken some time ago. Last night she was equally invisible and refused to step forward into the front of her box at the repeated cry for "Author! Author!"

"Alibi" is a good play of its kind, but it has occasional dull moments. These never occur, however, when Charles Laughton is on the stage. This young man has rapidly come to dwell with the stars of the theatrical profession. Not only is he a favourite with the public but, what is a much rarer thing, he fully deserves their admiration. He is one of those rare beings, an actor born, not made. His work is full of subtlety and thought, and in the part of "Poiret," the detective, he gave an excellent performance. One could wish, however, to see him in a part more worthy of his powers—a part like "Mr. Prohack," for instance. But "Alibi" is a good melodrama and the players and the producer are looking forward to a long run for it.

You will be glad to hear that all the crime plays are doing well. "Square Crooks" is having an excellent run at the Globe. "The Fourth Wall" dwells comfortably at the Haymarket, "The Yellow Mask" is at His Majesty's, and "Mary Dugan" at the Queen's.

Yet another London theatre has changed hands. This is the Duke of York's, which was built and owned and run by Violet Melnotte, whose name is well known in England as that of a daring and adventurous business woman. The Duke of York's has, contrary to the expectations of the pessimists, who believed that it would never pay, housed many a successful play. Bernhardt acted on its stage and Moscovitch has shown there the trials of the Jew in "The Merchant of Venice." It was there that Sybil Thorndike gave some performances of "The Trojan Women" and "Medea," Mrs. Patrick Campbell appeared in that splendid failure "Madame Sand," and Gertrude Elliott played in "The Lonely Lady."

If it has known successes the Duke of York's has also known failures, the most tragic of these being the production of "Good Gracious, Annabelle," which was Marie Tempest's first offering to the English public after her tour abroad in South Africa and Australia. I remember seeing the play produced in Australia, and it did not seem to me to merit the boos and hisses it received on the first night of the London production. Still, it is not a good play. On the other hand, wild horses could not have dragged a boo out of me had I been a member of the audience that night, an audience that knew it was there to welcome back one of England's greatest comediennes.

The indefatigable Noel Coward has also had plays produced at the Duke of York's. "Home Chat" and "Easy Virtue" were both seen at that theatre. "Daddy Longlegs" ran there well over a year.

Now the Duke of York's has changed hands and its adventurous one-time owner will no longer be seen in its foyer, where her silvery head was a familiar sight night after night. The theatre, however, will still go on its merry way under the new management, and when "Thunder in the Air" is withdrawn, early in June, it will be replaced by a new revue, by Archie de Bear, called "Many Happy Returns."

Talking of Marie Tempest, as I was above, I am now able to tell you that she will once again be amusing us very shortly. She has found a new play with an intriguing title, "Passing Brompton Road." The name of Brandon Thomas is very familiar to us, he wrote, you will remember, "Charley's Aunt." "Passing Brompton Road" is by this dramatist's son, Jevan Brandon Thomas, and if the play of the younger amuses us as much as that of the elder amused our parents, we shall be perfectly content.

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Joan Bourdelle, Edna Hibbard and Helen Ferrers in "Gentlemen Prefer Blondes," at the Prince of Wales Theatre, London.

[*Photo: Stage Photo Co.*

MILKA & VELMA SUCHARD'S CHOCOLATE

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Yet another new musical comedy is promised us, and if it fulfils its promise it will be a very engaging show. It is "Marjolaine," and the story has been taken from Louis N. Parker's romantic book, "Pomander Walk." Oscar Asche, who has recently been very unlucky in his parts, has in this production one which will really suit him, and into which he will be able to pour all those magic comic powers of his. Lilian Davies and Robert Geddes will be seen in the leading parts.

You will see by all this that we are in the middle of the very best theatrical season of the year. Plums are constantly ripening on the theatrical tree. Occasionally, of course, they drop off, but there are always new fruits ready to take their place. The theatres are packed nightly, and one has to book seats days ahead. I say nothing, of course, of the opera, whose seats have to be booked weeks beforehand.

Margaret Moffat, who plays in "Square Crooks."

Sybil Thorndike.

"Who on earth is that fat little man who has just ›ined us?" was the question asked one day among the ›en Greet Company, when they were playing a series of hakespearian pieces in America.

Nobody seemed to know the stout little man's name. ·e had a long beard and spoke in a very deep man's voice . the part of "Balthazar" in "The Merchant of Venice," hich consists of two lines only. Imagine their surprise hen they discovered that the stout little man was the baby the company, Sybil Thorndike, whose disguise had fectively concealed her identity.

Yes, it must be admitted that, in those days, Sybil Thorndike was fat. But remember she was just in her late teens, a time when plumpness is on the increase in most young persons. Perhaps I am wrong in suggesting that present-day young persons are plump in their late teens. As a matter of fact, I think that, if they discover they are going to weigh more than two or three stone, they immediately begin to cut down chocolate and cocoa and caramels.

In Sybil Thorndike's teens, however, it was not the custom to bant. Once the chubby girl was called upon suddenly to put on a pair of pale blue tights and act the part of a boy in "The Merchant of Venice." Actually she began to cry, because she was terrified at showing her limbs. "They will think me horribly fat," she sobbed to some members of the company; and, indeed, it is put upon record that the local manager demanded, when she came on the stage, "who is that fat girl with legs like a piano?"

"Our Jean" opens at the Tivoli, Capetown, on June 20th.

Not having known Sybil Thorndike in those days, it is difficult to imagine that this slender, vital, intense woman could ever have been likened to any part of a piano. It shows us that people who are plump at twenty need not have any fear for the future. Although it is not on record, I do not imagine for a moment that Sybil Thorndike, eager as she was for everything that life had to offer, brought down her weight by denying herself caramels, chocolates or cocoa.

A CHARMING GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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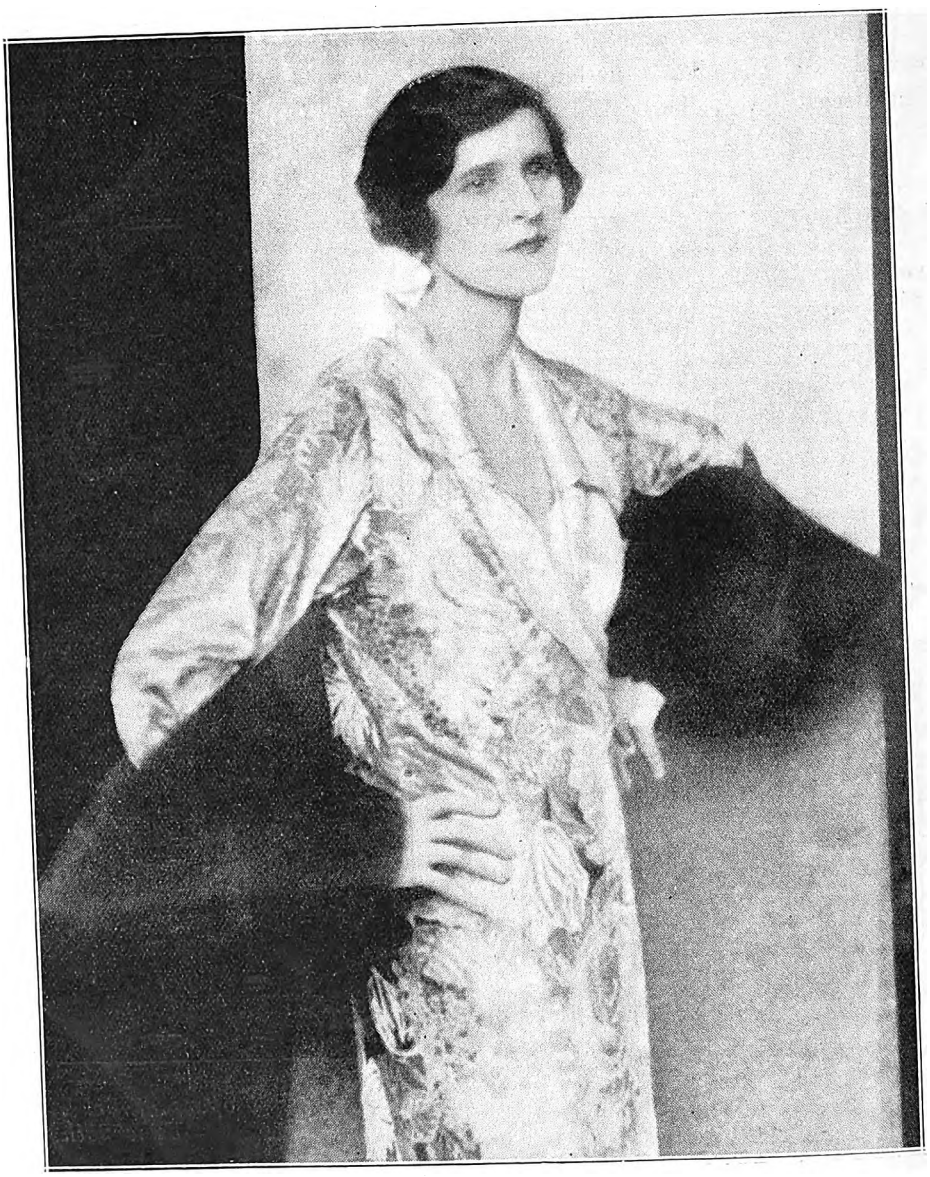

Zena Dare.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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On With The Dance.

In these over-theorised days, when gentlemen of the medical profession and others of no profession at all are busy urging us to avoid or abandon most of the pleasures of life, it is a relief to hear of a South African doctor, who fails from warning his patients against the deadly damages of dancing, actually prescribes the pastime as a most useful and effective exercise, and who advises many of his patients to dance frequently and energetically for the benefit of their health.

I learnt of this admirable doctor from a middle-aged lady of my acquaintance, whom I have always chiefly associated with the bridge table.

"I've given up cards almost entirely," she informed me, "and instead I am dancing two or three nights every week."

On her introduction I met the doctor who had advised her to take up dancing for the sake of her health, and I had the pleasure of a long conversation on the subject with him.

"Dancing is by far the healthiest of all indoor pastimes, and especially for people who are getting on in years," he informed me. "People who dance regularly and wisely invariably benefit from the splendid exercise it entails, and I am convinced that there would be a good deal less ill health if everyone danced two or three times a week.

"The trouble about dancing, and the thing that has brought it into a certain amount of disfavour," he went on, "is the fact that people are so apt to overdo it.

"In the first place, they almost invariably dance too long, and stay up too late. If one goes to a theatre or cinema, it ends before eleven o'clock, and one can get to bed at a reasonable hour. But when one goes to a dance there is usually the feeling that one must keep at it till one or two in the morning or later.

"This is a great pity, for dancing late like that does no one any good, and it is apt to take away all the benefits derived from the exercise which the pastime affords.

"I always advise my patients to dance often, but for short spells at a time. In my opinion, three hours' dancing is quite as much as is good for the average person at a stretch, while in the case of older patients I often tell them to dance for very short periods at a time. The dancer who starts dancing at about 8.30 and finishes before midnight derives the maximum amount of benefit from it, in my opinion.

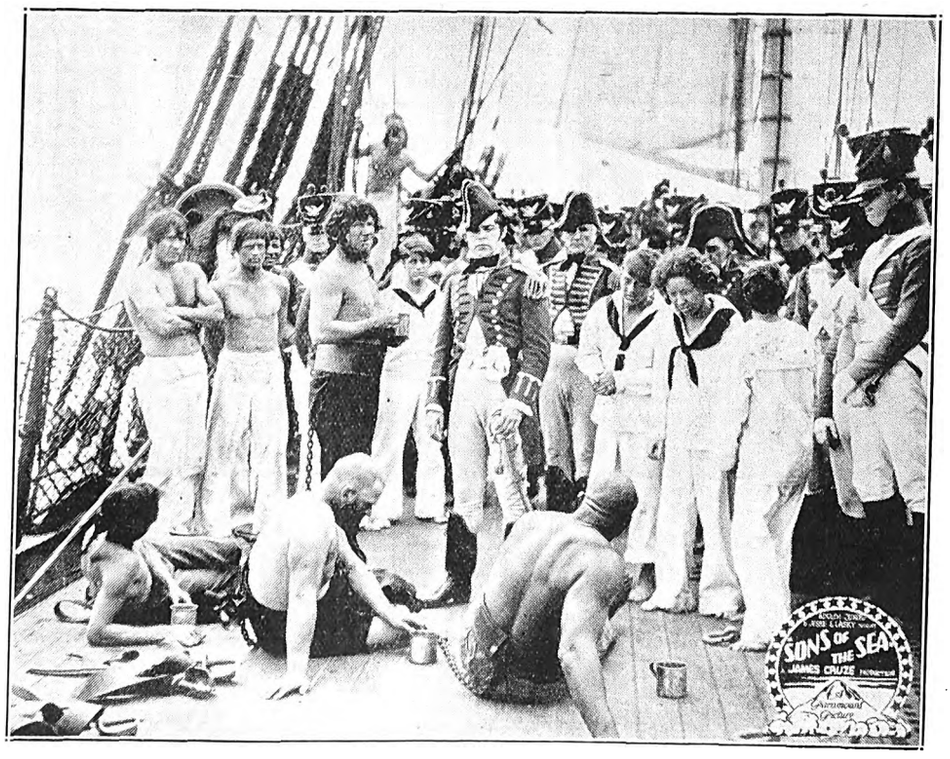
Of course, in the case of youngsters and those people who go to a dance now and again purely as a pleasure, they will go on enjoying it, however late it continues, but for those people who wish to take up dancing chiefly as a means of improving their health, my advice is: dance often, but for short periods.

I should like to see dancing recognised as one of the best and most health-giving of all exercises, and this will come to pass when people begin to take it up as I am advising many of my patients to do, primarily as a matter of health. As a pastime, dancing is indulged in by thousands in South Africa, but so far there are very few people who realise its vast health-giving properties. When they do, dancing will become even more popular than it is to-day."

Most dancers will, I think, find these views, as I found them, extremely interesting. While one may not agree with all the doctor has to say, particularly in regard to the length of dances, there can be no doubt that he has hit upon a most interesting aspect of modern ball-room dancing, and one to which keen dancers might well turn their attention. Personally, I consider his maximum of three hours for a dance to be too short, but I am in agreement with him up to the point that dances nowadays are too long. I have recently attended dances in Johannesburg which started soon after 8 o'clock and went on till 2.30 or 3 o'clock the next morning, and I must admit that I was yawning and longing for bed long before the end.

As to the doctor's praise for dancing from the health point of view, all ball-room dancers will, I am sure, be extremely grateful to him for having expressed what many of us have long felt to be the case. That dancing, besides being one of the most pleasant ways of spending an evening, also one of the most healthful, is news which I hope will confound all the dismal Jimmies who would have us believe that dancing, among other things, should be avoided like the plague. Here's to you, doctor!

THE BALL-ROOM SHEIK.



"Sons of the Sea" is a powerful film coming to the Bijou, Johannesburg, on June 18th.

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Two Members of the Th

Winifred Oughton.

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Carlton Hobbs.

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12.0 noon, 5.0 p.m., 7.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

5.0 p.m. daily, except Sunday: Women's Talk (arranged by **Mrs. C. Rothkugel**).

5.15 p.m. daily, except Sunday: Children's Hour (arranged by **Uncle Joe**).

6.15 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.45 p.m. daily, except Friday: Close down.

6.45 p.m., Friday: Weekly Agricultural Talk (arranged by the Department of Agriculture).

6.30 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture).

MONDAY, JUNE 18th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Marco Spada" ... ... Auber.
"JB" Studio Orchestra.

7.10— 2. Soprano:
(a) "April Morn" ... ... Batten.
(b) "Indian Love Call" ... ... Friml.
(c) "The Market" ... ... ———
Miss Phyllis Seligmann.

7.20— 3. Selection: "Les Cloches des Corneville" ... ... Planquette.
"JB" Studio Orchestra.

7.35— 4. Baritone:
(a) "Nay, though my Heart should Break" —Tchaikowsky.
(b) "Prologue from 'Pagliacci'" ... ... Leoncavallo.
(c) "Speak to me" ... ... d'Hardelot.
Mr. E. Cattani.

7.45— 5. Suite: "Woodland Pictures" ... ... Fletcher.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. "A Ramble through our Parliament House," by **Mr. Eric Rosenthal.**

8.25— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Soprano:
(a) "A Spring Morning" ... ... Carey.
(b) "Will o' the Wisp" ... ... C. G. Spron.
Miss Phyllis Seligmann.

8.45—11. Selection: "The Duchess of Dantzic" ... ... Caryll.
"JB" Studio Orchestra.

9.0 —12. **General News Service.**

9.5 —13. Baritone:
(a) "Ave Maria" ... ... Luzzi.
(b) Recit and Aria: "My Country" and "O, Thou Palermo" (from "I Vespri Siciliani") ... Verdi.
Mr. E. Cattani.

9.15—14. Waltz: "Illusion" ... ... Waldteufel.
"JB" Studio Orchestra.

9.25—15. Weekly Sports Talk by **Mr. W. D. Powell.**

9.40— **Miscellaneous Programme.**

10.30—Close down.

TUESDAY, JUNE 19th, 1928

7.0—EVENING PROGRAMME.

7.0 — 1. Waltz: "The Merry Peasant" ... ... Fall.
"JB" Studio Orchestra.

7.10— 2. Soprano:
(a) "Arise, O Sun" ... ... Maude Craske Day.
(b) "Meadowsweet" ... ... May Brahe.
(c) "The Lilac Tree" ... ... Gartlan.
Miss Gladys Lewis.

7.20— 3. Trumpet Solos:
(a) "For you Alone" ... ... Geehl.
(b) "Song Without Words" ... ... Hans.
Mr. T. Jones.

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7.25— 4. Selection: "Le Porcherous" ... ... Grisau.
"JB" Studio Orchestra.
7.40— 5. Tenor:
Mr. C. H. Olivier.
7.50— 6. Suite: "Three Irish Pictures" ... ... Ansell.
"JB" Studio Orchestra.
7.58— 7. **Weather Forecast.**
8.0 — 8. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 9. Afrikaans Recitations by **Mr. Tommie Beckley.**
8.25—10. Jazz: **"JB" Studio Orchestra.**
8.35—11. Tenor:
Mr. C. H. Olivier.
8.45—12. Waltz: "Mondaine" ... ... Bosc.
"JB" Studio Orchestra.
8.55—13. **General News Service.**
RELAYED TO DURBAN.
9.0 —14. Overture: "Tantalasqualen" ... ... Suppe.
"JB" Studio Orchestra.
9.10—15. **Samehtini Trio,** relayed from Orpheum Theatre.
9.25—16. Selection: "Gaiety Echoes" ... ... Caryll and Monckton.
"JB" Studio Orchestra.
9.35—17. Soprano:
(a) "They Say" ... ... C. Warwick Evans.
(b) "Mifanwy" ... ... D. Forster.
Miss Gladys Lewis.
9.45— **Miscellaneous Programme.**
10.30—Close down.

WEDNESDAY, JUNE 20th, 1928.
7.0—EVENING PROGRAMME.
7.0 — 1. Overture: "Lustspiel" ... ... Keler Bela.
"JB" Studio Orchestra.
7.10— 2. Banjo Solos:
(a) "Bonnie Scotland" ... ... Kennedy.
(b) "Winifred Mazurka" ... ... Oakley.
Mr. J. T. Morrison.
7.20— 3. Selection: "Giralda" ... ... Lamotte.
"JB" Studio Orchestra.
7.35— 4. Baritone:
(a) "Calf of Gold" (from "Faust") ... ... Gounod.
(b) "Mephisto's Serenade" (from "Faust")...Gounod.
Mr. William Matthews.
7.45— 5. Waltz: "Frau Luna" ... ... Lincke.
"JB" Studio Orchestra.
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. "Psychology in Everyday Life," by **Mrs. Winifred Dashwood.**
8.25— 9. Jazz: **"JB" Studio Orchestra.**
8.35—10. Banjo Solos:
(a) "Pro Patria" ... ... Grimshaw.
(b) "Kentucky Memories" ... ... Grimshaw.
Mr. J. T. Morrison.
8.45—11. Suite: "Summer Days" ... ... Coates.
"JB" Studio Orchestra.

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8.55—12. **General News Service.**
RELAYED TO DURBAN.
9.0 —13. Duets:
(a) "A Short Cut" ... ... Trotere.
(b) "Under the Moon" ... ... ———
(c) "Who Wouldn't?" ... ... Donaldson.
Miss Ivy Lewis and Mr. William Matthews.
9.10—14. Talk by **Dr. E. H. Brookes.**
9.25—15. **Muriel George and Ernest Butcher,** Folk Songs and Duets, relayed from Empire Theatre.
9.40—16. Selection: "The Girl on the Film" ... ... ———
"JB" Studio Orchestra.
9.50—17. Contralto:
(a) "Hope for the Dawn" ... ... Granton.
(b) "My Prayer" ... ... Squire.
Miss Ivy Lewis.
10.0 — **Miscellaneous Programme.**
10.30—Close down.

THURSDAY, JUNE 21st, 1928.
7.0—EVENING PROGRAMME.
7.0 — 1. Overture: "A May Day" ... ... H. Wood.
"JB" Studio Orchestra.
7.10— 2. Baritone:
(a) "Little Grey Home in the West" ... ... Lohr.
(b) "Kathleen Mavoureen" ... ... Crouch.
(c) "The Auld Scotch Sangs" ... ... Leeson.
Mr. A. Lawson.
7.20— 3. Selection: "A Runaway Girl" ... ... Caryll and Monckton.
"JB" Studio Orchestra.
7.35— 4. Mezzo:
(a) "As I went a-roaming" ... ... Brahe.
(b) "The Second Minuet" ... ... Besly.
(c) "The String of Pearls" ... ... Phillips.
Miss D. K. Chapman.
7.45— 5. Suite: "Arabian Dances" ... ... M. Ring.
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. Weekly Wireless Talk by **M. J. N. A. Ray, B.A.**
8.25— 9. Waltz: "Comedie d'Amour" ... ... Colin.
"JB" Studio Orchestra.
8.35—10. Baritone:
(a) "The Lea Rig" ... ... ———
(b) "A Song of Hope and Love" D'Auvergne Barnard.
Mr. A. Lawson.
8.45—11. Jazz: **"JB" Studio Orchestra.**
9.0 —12. **General News Service.**
9.5 —13. Mezzo:
(a) "If you were in my Garden" ... ... Benyon.
(b) "Good-night, my Little Daffodil" ... ... Gilford.
(c) "When the one you Love, Loves you" ... ... Baer.
Miss D. K. Chapman.
9.15—14. Sketch: **"JB" Studio Dramatic Company.**
9.35— **Miscellaneous Programme.**
10.30—Close down.

FRIDAY, JUNE 22nd, 1928.
6.45 p.m. Weekly Agricultural Talk (arranged by Department of Agriculture): "Insekkundige Werk van die Landbou-departement," by **Dr. Naude,** Acting Chief Entomologist.
7.0—EVENING PROGRAMME.
7.0 — 1. Waltz: "Grosstadtkinder" ... ... Erll.
"JB" Studio Orchestra.
7.10— 2. Dramatic Soprano:
(a) "Softly Awakes my Heart" ... ... Saint Saens.
(b) Will be announced.
Miss Beryl Lucas.
7.20— 3. Selection: "Halka" ... ... Moniuszko.
"JB" Studio Orchestra.
7.35— 4. Bass-Baritone:
(a) "My Old Shako" ... ... Trotere.
(b) "Provence" ... ... Carne.
Mr. Leslie Buckingham.

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7.45— 5. Overture: "Raymond" ... ... Thomas.
"JB" Studio Orchestra.
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. Talk No. 2 on "Character Analysis," by **Mr. Arnold Smith.**
8.25— 9. Jazz: **"JB" Studio Orchestra.**
8.35—10. Dramatic Soprano:
(a) "The Greatest Wish in the World" ... del Riego.
(b) Will be announced.
Miss Beryl Lucas.
8.45—11. Suite: "Scenes Tunisiennes" ... ... Mouton.
"JB" Studio Orchestra.
9.0 —12. **General News Service.**
9.5 —13. Bass-Baritone:
(a) "The Roadways" ... ... Löhr.
(b) "Requiem" ... ... Homer.
(c) "Harlequin" ... ... Sanderson.
Mr. Leslie Buckingham.
9.15—14. Selection: "Don Pasquale" ... ... Donizetti.
"JB" Studio Orchestra.
9.20—15. Monthly Talk on Eugenics (arranged by Pretoria Eugenic Society): "How the Lack of a Knowledge of Eugenics Affects One's Pocket," by **Professor H. B. Fantham, M.A., D.Sc.**
9.35—16. **Empire Orchestra,** relayed from Empire Theatre.
9.40— **Miscellaneous Programme.**
10.30—Close down.

SATURDAY, JUNE 23rd, 1928.
7.0—EVENING PROGRAMME.
7.0 —1. Dinner Music by **"JB" Studio Orchestra.**
8.0 —2. **Weather Forecast. General News Service.**
8.10 (approx.).—3. **Radio Auction Bridge.**
8.30—4. **Dance Programme,** relayed from Carlton Hotel.
11.45—Close down.

Between 9.0 and 10.0 p.m. the Programme will be relayed to Durban.

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SUNDAY, JUNE 24th, 1928.
3.30 p.m. **Gramophone Recital.**
5.0 p.m.—Close down.
7.30 p.m. Relay of Service from **St. George's Church.**
EVENING PROGRAMME.
8.45—1. Overture: "Rosamunde" ... ... Schubert.
"JB" Studio Orchestra.
8.55—2. Soprano:
(a) "Ich grolle nicht" ... ... Schumann.
(b) "A Swan" ... ... Grieg.
(c) "The First Primrose" ... ... Grieg.
(d) "Heiden Röslein" ... ... Schubert.
Mrs. Japhet.
9.5 —3. Selection: "Samson and Delilah" ... ... Saint Saens.
"JB" Studio Orchestra.
9.20—4. Piano Solo:
Miss Margaret Williams.
9.25—5. Waltz: "Gold and Silver" ... ... Lehar.
"JB" Studio Orchestra.
9.35—6. Soprano:
(a) "Berceuse de Jocelyn" ... ... Godard.
(Violin Obligato: **Mr. J. Schulman.**)
(b) "Si j'etais jardinier" ... ... Chaminade.
(c) "Palanquin Bearers" ... ... M. Shaw.
Mrs. Japhet.
9.45—7. Suite: "The Merchant of Venice" ... ... Rosse.
"JB" Studio Orchestra.
10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.
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MONDAY, JUNE 18th, 1928.
12.30 **Lunch Hour Session:—**
Soprano:
(a) "The Moon at the Full" ... ... —
(b) "At Morning" ... ... London Ronald.
Miss Jean Anderson.
Pianoforte: "Compositions by Thomas Dunhill."
(a) "Daphne."
(b) "In the Heart of the Forest."
Miss Elvia Rayner.
Light Music.
1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**
1.45 **Light Music.**
2.0 Close down.
4.0 **Afternoon Session:** The Studio Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Studio Orchestra.**
5.0 **Children's Corner:** London Bridge is Broken Down, from "The Magic Lamplighter," told by **Aunt Janet** of the Library. Piano Solos by **Uncle Fred** and a Chat with **Aunt Isobel** about South African Place Names.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Agricultural Talk** (in Afrikaans).
Dinner Hour Session:—
Recital of "Polydor" Records (supplied by Messrs. P. E. Cooke & Co., of West Street).
7.30 **Wireless Orchestra:—**
March: "Colonel Bogey" ... ... Alford.
Selection: "Young England" ... ... Bath.
Valse: "Fiance" ... ... Horst.
Foxtrot: "I've got a feeling for Ophelia" ... ... Dupre.
8.0 **Time Signal.**
8.5 **Light Music.**

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VARIETY PROGRAMME.

8.10 Selection: "The Music Box Revue" .... Berlin.

The Wireless Orchestra.

8.20 **Humorous Sketch:** "The Ladies' Bar" ... ... Wilson.

Followed by a few Short Stories.

Miss Sybil Sparks.

8.30 Valse: "Nights of Gladness" ... ... Ancliffe.

Morceau: "Summer Morn" ... ... Haines.

The Wireless Orchestra.

8.40 **General and Local News.**

8.50 Clarinet: Mr. T. J. Stabbins.

8.55 **Special Talk:** "The Battle of Waterloo," 18th June, 1815.

Mr. J. Bennett Mumford.

9.10 Baritone:—

(a) "Three for Jack" ... ... W. H. Squire.

(b) "Stonecracker John" ... ... Eric Coates.

Mr. Jack Wade.

9.20 "Suite de Concert" ... ... Coleridge-Taylor.

The Wireless Orchestra.

9.30 **Arthur Tann's Boys' Choir:—**

Song: "In Derry Vale" ... ... Irish Air.

Boys' Choir.

Solo and Chorus: "Sleepy Hollow Tune."

Allan Griffiths and Choir.

Solo: "La Serenata" ... ... Tosti.

Harry Knox.

Duet: "Angelus" ... ... Chaminade.

Cesaire Chambers and Jack Nash.

Partsong: "Madrigal of Spring" ... ... Fletcher.

Song: "The Goblins" ... ... Howgrave Graham.

Mr. Howgrave Graham, the composer, is headmaster of Randfontein School.

Solo: "There's a colleen fair as May."

Jack Nash.

Air: "Over the Summer Sea" ... ... Verdi.

Boys' Choir.

10.0 Close down.

TUESDAY, JUNE 19th, 1928.

12.30 **Lunch Hour Session:—**

"Headin' for Harlem" (by request).

"Moonlight Lane" (by request).

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** Another Chat with **Uncle Tony**—More about the Inhabitants of the Sea. Piano Solos, Songs and Recitations by Members of the Family. A short News Bulletin and Birthday Greetings.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

Set Piece Class: 71. Natal Eisteddfod, 1928:—

Duo for Piano and Violin:

"Sonatine," Op. 100 ... ... Dvorak.

"Allegro Resoluto."

"Larghetto."

"Scherzo."

"Finale."

Misses Marjorie Starke (Piano) and **Yera Colenbrander** (Violin).

"Special Request" Gramophone Records.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 Baritone: "Is she my girl Friend" ... ... Yellen.

Eddie Morris.

8.10 **Set Pieces:** Classes 78 and 79, Natal Eisteddfod, 1928.

'Cello:

(a) "Chant Russe," from "Concerto" (Op. 79) ... Lalo.

(b) "Chant du Menestral" ... ... Glazounov.

Mr. Amon Bilmark.

8.20 **A Humorous Sketch:** "The Compleat Angler," **Groven and Beresford.** Played by the **A.B.C. Dramatic Company:—**

Characters: "The Hon. Wylie Walton" (of the Diplomatic Service), Mr. G. R. Montford; "Patience," Miss Isobel Niven.

Mind Picture: A secluded branch of a river. A bank, left of stage, sloping diagonally, is supposed to hide the river beyond. It is early in the afternoon of a broiling summer's day, and the scene is typically rural and typically English. A moment or two after the rise of the curtain, "Patience," a pretty, fresh looking girl of twenty-three or twenty-four, makes her appearance, apparently in a state of girlish enthusiasm and delight at the prospect of her first fishing lesson. She carries a fishing basket.

Note.—the rise and fall of the curtain is denoted by the ringing of a bell.

8.40 Soprano:—

(a) "Yonder" ... ... Herbert Oliver.

(b) "Bridal Dawn" ... ... Easthope Martin.

Miss Elsie Smith.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, JUNE 20th, 1928.

12.30 **Lunch Hour Session:—**

Pianoforte: "Compositions by Tschaikowsky."

(a) "Waltz in A Flat."

(b) "Romance."

Miss Elvia Rayner.

Light Music, including some gems from Light Opera.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

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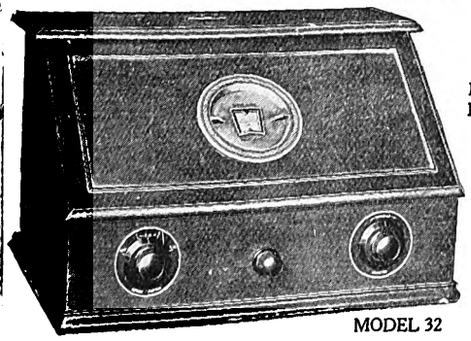

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5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "New Hall of Fame Series." Specially selected Brunswick Records (supplied by Messrs. Brunswick (S.A.), Ltd., of 434, West Street).

7.31 **Literary Causerie,** by **"Bookworm."**

8.0 **Time Signal.**

Light Music.

8.10 **Laugh.**

8.15 "A Hunt in the Black Forest" ... ... Voelcker.

"In a Clock Store" ... ... Orth.

New Light Symphony Orchestra.

8.22 Baritone:—

(a) "I live for You" ... ... Thomson.

(b) "A little Wooing" ... ... Eisdell.

Mr. A. M. McGrigor Robertson.

8.30 Pianoforte:—

(a) "Cordoba" ... ... Albeniz.

(b) "Arabesque" ... ... Chaminade.

Miss Elvia Rayner.

8.40 Baritone:—

(a) "O Mistress Mine" ... ... Quilter.

(b) "Blow, blow thou Winter Wind" ... ... Quilter.

Mr. A. McGrigor Robertson.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, JUNE 21st, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "The Piper of Love" ... ... Molly Carew.

(b) "Farewell" ("Maid of the Mountains") —Fraser Simson.

Miss Alice Chami.

Contralto:

(a) "Sunshine and Rain" ... ... Blumenthal.

(b) "Requiem" .... Loftus.

Miss Kate Kerdachi.

The "Pruchner" Player Piano.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:—**

Mezzo: **Mrs. Schnoor.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner: Aunt Janet,** of the Library, will tell you more Stories from "The Magic Lamplighter." To-day you will hear about the Old Lady of Threadneedle Street. Piano Solos by **Uncle Fred** and Songs by **Aunt Isobel.** Riddles, Birthday Greetings, etc.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in English).

7.15 **Dinner Hour Session:** "Famous Artistes." Recital of "His Master's Voice" Records (supplied by Messrs. Mackay Bros. and McMahon, Ltd., of West Street). This will include the Set Pieces in Classes 16, 18, 28a, 33, 47, 52 and 65, Natal Eisteddfod, 1928, as performed by Famous Artistes on "His Master's Voice" Records.

8.0 **Time Signal.**

"His Master's Voice" Records (continued).

CLASSICAL CONCERT.

8.15 Overture: "Coriolanus" ... ... Beethoven.

Introductions to Act III: "Tristan" ... ... Wagner.

Solo Corno Inglese: **Mr. Edmund Browne.**

Mezzo: **Miss Perla Siedle.**

"Capriccio Espagnole" ... ... Rimsky-Korsakov.

9.5 (approx.) **General and Local News.**

Nocturne Scherzo: "A Midsummer Night's Dream" —Mendelssohn.

Songs by **Miss Perla Siedle.**

"Dream Pantomime" ("Hansel and Gretel") .. Humperdinck.

The Durban Municipal Orchestra, under the direction of **Mr. T. H. Huddle,** relayed from the Pavilion, Marine Parade, Durban.

10.0 Close down.

FRIDAY, JUNE 22nd, 1928.

12.30 **Lunch Hour Session:** The Studio Orchestra:—

March: "Folies Bergere" ... ... Lincke.

Selection: "Nursery Rhymes" ... ... Byng.

Violin: **Mr. S. Mikosz.**

Gavotte: "Secrets" ... ... Ancliffe.

Horn: **Mr. E. E. Waterman.**

Valse: "Lilac Time" ... ... Schubert.

Suite: "My Lady Dragon Fly" ... ... Finck.

Piccolo: **Mr. C. Horne.**

Foxtrot: "Easy Money" ... ... Rayner.

Selection: "Gems of England" ... ... Basquit.

Morceau: "Simple Aveu" ... ... Thome.

March: "The White Tzar" ... ... Lotter.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Mrs Isobel Niven.**

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A concert by Wireless Cousins.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Light Music.**

7.13 **Sports Talk,** by **"Natalian."**

7.30 **Dinner Hour Session:** The Studio Orchestra:—

March: "The Elite" ... ... Bidgood.

Suite: "La Mascarade" ... ... Lacome.

Valse: "Salome" ... ... Joyce.

Viola: **Mr. W. B. Carter.**

8.0 **Time Signal.**

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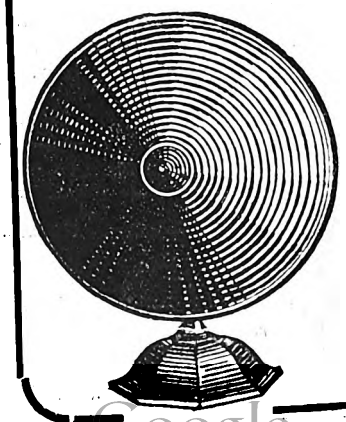

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Prince's Orchestra, relayed from Prince's Theatre.
MUSIC AND SCOTCH SONGS.

8.10 Selection: "Stop Flirting" ... ... Day.
The Studio Orchestra.

8.20 Mezzo:—
(a) "Ye Banks and Braes."
(b) "My Ain Wee Hoose."
Miss Jessie Stewart.

8.30 Valse: "Espana" ... ... Waldteufel.
"A Children's Overture" ... ... Quilter.
The Studio Orchestra.

8.40 **General and Local News.**

8.50 Violin: **Mr. Stanislan Mikosz.**

8.55 **Talk No. 4:** "Famous Watering Places and Spas." Continental Resorts (continued). **Mr. C. R. Warriner.**

9.10 **Mr. Max Turnbull** (Scotch Humorist) will sing:—
(a) "The Waggle o' the Kilt."
(b) "I want to Marry 'Arry."

9.20 Selection: "The Bing Boys are Here" ... ... Ayer.
The Studio Orchestra.

9.30 Mezzo:—
(a) "The Bonny Banks of Loch Lomond."
(b) "We're a' Scottish Here."
Miss Jessie Stewart.

9.40 Pianoforte: "Clair de Lune" (by request) ... ... Debussy.
Miss Elvia Rayner.

9.45 **Max Turnbull** (Humorist):—
(a) "Just got off the Chain."
(b) "Tober Mory."

9.55 "March Past of the Cameron and Gordon Highlanders."
His Majesty's Scots Guards.

Jazz Item.

10.0 Close down.

SATURDAY, JUNE 23rd, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March: "The Light Horse" ... ... Von Blom.
Overture: "Marco Spada" ... ... Auber.
Valse: "Angelo Mio" ... ... Pecorin.
Selection: "Utopia" ... ... Sullivan.
Morceau: "Siesta" ... ... Yearsley.
Cornet: "For all Eternity" ... ... Mascheroni.
Mr. A. W. Snell.
Selection: "A Life on the Ocean" ... ... Binding.
Foxtrot: "Nothing could be Sweeter" ... ... Youmans.

12.30 Close down.

7.15 **Reports:** Weather Reports, Shipping Intelligence.

7.20 **Dinner Hour Session:** Recital of "Columbia" Records (supplied by H. Polliack & Co., of West Street).

8.0 **Time Signal.**
Columbia Records (continued).

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "The Thin Red Line" ... ... Alford.
Selection: "Torquato Tasso" ... ... Donizetti.
Valse: "Jungherrin Tanze" ... ... Gungl.
Songs: **Mr. Ripley Evans** (Tenor).

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre,** Esplanade.

10.20 **Dance Time:** Famous Dance Orchestras. Groups of three dances will be transmitted, interspersed with vocal and instrumental items.
Note.—If you have any request dance items, please 'phone the Studio during the morning.

11.0 Close down.

SUNDAY, JUNE 24th, 1928.

3.30 **Afternoon Concert:** The Municipal Orchestra, relayed from the Summer Palace:—
March: "Bersagliere" ... ... Capua.
Overture: "Peter Schmolle" ... ... Weber.
Valse: "Lorely—Rhein—Klange" ... ... Strauss.
Selection: "Teresa del Riego's Songs."
Cornet: "Che Faro" ... ... Gluck.
Mr. A. W. Snell.
Suite: "The Open Road."
Selection: "Molloy's Songs" ... ... Baynes.

4.30 **Children's Corner:** Corner arranged by **Aunt Isobel.**

5.15 Close down.

6.45 **The Bells of St. Paul's.**

7.0 **Evening Service,** relayed from **St. Andrew's Presbyterian Church.** Preacher, **The Rev. T. R. Ballantine, B.A.;** Choir Master, **Mr. Maurice J. Alexander;** Organist, **Mr. A. C. Timmins.**

8.30 **"A Grand Popular Concert,"** relayed from the Durban Town Hall. **The Durban Municipal Orchestra** will perform some favourite works. (Full details will be announced later.)

10.0 Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, JUNE 18th, 1928.
LUNCH-HOUR SESSION.

H.M.V. Records:—

12.45 Selection: "Lilac Time" ... ... Schubert.
The New Mayfair Orchestra.

Songs:
(a) "In Cellar Cool" (Traditional).
(b) "Rocked in the Cradle of the Deep" ... ... Knight.
Robert Radford.

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General Manager

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1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

March: "Wipers" ... ... Darewski.

Coldstream Guards Band.

Songs:

(a) "Watching the World go by" ... ... Ball.

(b) "Bells of Killarney" ... ... ———

The Silver-Masked Tenor.

Piano Solos:

(a) "On Wings of Song" ... ... Mendelssohn.

(b) "Rikoezy March" ... ... Liszt.

Mark Hambourg.

Songs:

(a) "Parla" ... ... Arditi.

(b) "The Gypsy and the Bird" ... ... ———

Amelita Galli-Curci.

Humorous Record: "At the Theatre." **Phil Baker** (assisted by **Sid Silvers**).

Variations on an Air from "Magic Flute" ... ... Mozart.

Alfred Cortot and Pablo Casals.

Selection: "Clowns in Clover" ... ... arr. Pether.

The New Mayfair Orchestra.

1.45 Close down.

AFTERNOON SESSION.

4.30 Selection: "Madame Butterfly" ... ... Puccini.

New Light Symphony Orchestra.

Songs:

(a) "Two Old Tramps" ... ... Holloway.

(b) "Captain Stretton's Fancy" ... ... Warlock.

Peter Dawson.

Organ Solos:

(a) "My Blue Heaven" ... ... Donaldson.

(b) "The Song is Ended" ... ... Berlin.

Jesse Crawford.

Songs:

(a) "The Hours I Spent with you" ... ... Little.

(b) "My Heart Stood Still" ... ... Rodgers.

Melville Gideon.

March: "Pomp and Circumstance, No. 4" ... ... Elgar.

London Symphony Orchestra.

5.0 **Time Signal.**

Short Recital of Modern Violinists.

Teens: "The Fall of the Golden Man." Music.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Journelisten" ... ... Strauss.

"Musica Proibita" ... ... Castaldon.

"Cinderella's Wedding" ... ... Ancliffe.

Selection: "Street Singer" ... ... Fraser Simson.

Piano Solo (selected).

"Three Dances" ... ... Ketelbey.

7.45 **Weekly Talk to Farmers.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

(a) "Can't you Hear me Calling?" (b) "'Tis the Day."

De Reszke Singers.

Violin Solos:

(a) "Valse Triste" ... ... Scott.

(b) "Souvenir" ... ... Drdla.

Marjorie Hayward.

8.15 **Alhambra Orchestra.**

Irish Songs: (a) "Rich and Rare." (b) "Believe me, if all those Endearing Young Charms." **Ernest Montgomery.**

Piano Duets:

(a) "Dance" ... ... York Bowen.

(b) "Spanish Dance" ... ... Moszkowski.

Edna and Harry Stanton.

Monologues: **A. D. Kirstein.**

Songs:

(a) "O, Lovely Night" ... ... Ronald.

(b) "Magdalen at Michael's Gate" ... ... Lehmann.

Grace Hollingsworth.

Humorous Items: **A. B. Kellaway.**

9.0 **News Service** (English).

9.5 **"Elegant Edward."** A Comedy in One Act, by Gertrude Jennings.

Characters as they speak:—

"Burglar Bill," "Mr. Treherne," "Mrs. Treherne," "Sergeant Beckett," "P.C. Hobson."

Scene: Room in Treherne's Fat, Malfair.

It is dark when "Bill" appears with his lamp. After looking round he goes to the bureau and begins working on it with his instruments. Suddenly the lights go up, the door opens and a good-looking young man enters. "Bill" turns instantly.

Scotch Songs: (a) "Jock o' Hazeldean." (b) "Mary o' Argyll."

Ernest Montgomery.

Piano Duets:

(a) "Morning" (from "Peer Gynt") ... ... Grieg.

(b) "Anitra's Dance" (from "Peer Gynt") ... ... Grieg.

(c) "Russland" ... ... Moszkowski.

Edna and Harry Stanton.

Monologues: **A. D. Kirstein.**

Alhambra Orchestra.

Humorous Items: **A. B. Kellaway.**

Songs:

(a) "April is a Pedlar" ... ... Carew.

(b) "Wake Up" ... ... Phillips.

Grace Hollingsworth.

10.0 **News Service** (Afrikaans).

10.5 Item, if suitable, relayed from **Tivoli.**

10.30 Close down.

TUESDAY, JUNE 19th, 1928.

LUNCH-HOUR SESSION.

H.M.V. Records:—

12.45 Overture: "Hansel and Gretel" ... ... Humperdinck.

Symphony Orchestra, conducted by Albert Coates.

Part Songs:

(a) "Coventry Carol" ... ... arr. Sear.

(b) "Brigg Fair" ... ... Grainger.

Ariana Madrigal Society.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

"Invitation to the Waltz" ... ... Weber.

Philadelphia Symphony Orchestra.

Songs:

(a) "Passing by" ... ... Purcell.

(b) "King Charles" ... ... White.

John Brownlee.

1.15 **Organ Recital by N. R. Ingleby, F.R.C.O.** Relayed from City Hall.

1.50 Close down.

AFTERNOON SESSION.

4.30 Overture: "Semiramide" ... ... Rossini.

Creatore's Band.

Vocal Gems from "Mikado." **New Light Opera Company.**

(a) "Honolulu Moon Waltz." (b) "Hawaiian Dream Waltz."

Hilo Hawaiian Orchestra.

Holidays.

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DRINK RED DAISY TEA—IT IS THE BEST.

(a) "The Sweetheart of Sigma Chi." (b) "Are you Happy?" **Gene Austin.**

Foxtrot: "What are we Waiting for?" **Ted Weems and his Orchestra.**

5.0 **Time Signal.**

Short Story.

Teens: "The Divining Rod," by **Mr. Garnett.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Toujour et Jamais" ... ... Waldteufel.
"Fragrance" ... ... Ancliffe.
"Dance of the Raindrops" ... ... Adams.
Selection: "Primrose" ... ... Gershwin.
Suite: "In the Days of Old" ... ... Ball.
Valse: "Leitarkel" ... ... Strauss.

7.45 **Records:—**

March: "Washington Grays."
Descriptive Piece: "In a Chinese Temple Garden."
"Rusticanella."
"The Gondolier and the Nightingale."

Royal Air Force Band.

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

The Death Scene from "La Boheme" ... ... Puccini.

Lucrezia Bori and Tito Schipa.

(a) "Waltz in G Flat Major" ... ... Chopin.
(b) "Waltz in D Flat Major" ... ... Chopin.

Vladimir de Pachmann.

8.15 **Orchestral Programme by the Capetown Orchestra.** Conductor: **W. J. Pickerill:—**

Overture: "Le Roi l'a dit" ... ... Delibes.
Selection: "La Boutique Fantasque" ... ... Rossini-Respighi.

The Orchestra.

Songs:
(a) "Invictus" .. .. Hahn.
(b) Aria, "Great Isis, Great Osiris" (from "The Magic Flute") ... ... Mozart.

Harry Garfinkel.

Violin Solos: **Ralph Koorland.**

Songs:
(a) "The Song of Love and Death" ... ... Kathleen Barry.
(b) "For the Green" ... ... H. Lohr.

Mona McGregor.

Intermezzi:
(a) "Chanson de Matin" ... ... Elgar.
(b) "Chanson de Nuit" ... ... ———

The Orchestra.

9.0 **News Service** (English).

9.5 Nature Talk by **Dr. S. H. Skaife.**

9.20 Suite: "Impressions d' Italie" ... ... Charpentier.

The Orchestra.

Songs:
(a) "The Owl is Abroad" ... ... Purcell.
(b) "The Ragged Vagabond" ... ... Randolph.

Harry Garfinkel.

'Cello Solos: **Granville Britton.**

10.0 **News Service** (Afrikaans).

10.5 Songs: (a) "Soul of Mine." (b) "Thoughts."

Mona McGregor.

Selection: "The Passing Show, 1915" ... ... Finck.

The Orchestra.

10.30 Close down.

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WEDNESDAY, JUNE 20th, 1928.

LUNCH-HOUR SESSION.

Columbia Records:—

12.45 Suite: "Summer Days" ... ... Coates.

Queen's Hall Light Orchestra.

"Berceuse" ... ... Sacken.

The Catterall Quartette.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Overture: "The Bohemian Girl" ... ... Balfe.

B.B.C. Orchestra.

'Cello Solos:
(a) "Nocturne in E Flat" ... ... Chopin.
(b) "Mazurka" ... ... Popper.

Antoni Sala.

Song: "The Blind Ploughman." **Francis Russell.**

(a) "The Carnival of Venice." (b) "Scotch and Irish Airs."

London Flute Quartette.

Songs: (a) "Comin' thro' the Rye." (b) "Home, Sweet Home."

Doris Vane.

Vocal Gems from "Desert Song" ... ... Friml.

Columbia Light Opera Company.

Part Song: "Serenade." **Kedroff Male Quartette.**

"Selection of Student's Songs." **Grenadier Guards Band.**

1.45 Close down.

AFTERNOON SESSION.

4.30 Selection: "The Blue Train." **Percival Mackey's Band.**

(a) "Just a Little Lady." (b) "Charmaine." **Florence Oldham.**

Violin Solos:
(a) "Minuet" ... ... Debussy.
(b) "Tambourin Chinois" ... ... Kreisler.

Joseph Szigeti.

"By Celia's Arbour." **The Salisbury Singers.**

Overture: "Carneval" ... ... Dvorak.

Halle Orchestra.

5.0 **Time Signal.**

Afternoon Topics: "Radio Matters."

Teens: "The Bow of Ulysses." Music.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Unforgotten Hours" ... ... Ancliffe.
"Czardas" ... ... Michaels.
Selection: "Rose Marie" ... ... Friml.
'Cello Solo (selected).
Suite: "Flower Suite" ... ... Benyon.
Valse: "Hoffballtanz" ... ... Strauss.

7.45 **Records:—**

(a) "Home to our Mountains" (from "Trovatore") Verdi.
(b) "The Miserere Scene" (from "Trovatore") ... Verdi.

Gertrude Johnson, Mary Leyden and Wm. Heseltine.

Piano Solos:
(a) "Andoluza" ... ... De Falla.
(b) "Hark, Hark the Lark" ... ... Schubert.

Wm. Murdoch.

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

(a) "Vulcan's Song" ... ... Gounod.
(b) "To the Forest" ... ... Tchaikowsky.

Norman Allin.

Viola Solos: (a) "Hier du Soir." (b) "An Old Irish Air."

Lionel Tertes.

8.15 **Recital Programme:—**

Song Recital:
(a) "Dream o' Day Jill" ... ... German
(b) "Daffodils" ... ... Pike.
(c) "Devotion" ... ... Schumann.
(d) "It was a Lover and his Lass" ... ... Coates.
(e) "The Sandman" ... ... Brahms.

Beatrice Renouf.

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Piano Recital:
(a) "Reflets dans L'eau" ... ... Debussy.
(b) "Impromptu" ... ... Chopin.
(c) "Valse in C Sharp Minor" ... ... Chopin.
Guy Lanham.

Song Recital:
(a) "Where the Waters Run Down from Lodore" —Johnston.
(b) "Mendin' Roadways" ... ... Coates.
(c) "Sea Haven" ... ... ———
(d) "Son of Mine" ... ... Wallace.
(e) "I Heard you Singing" ... ... Coates.
Dick Allen.

9.0 **News Service** (English).
9.5 **Dramatic Recital by Kenneth Pritchard.**
9.30 Relay of **Fletcher and Cartwright's Orchestra.** Leader: **V. Latronico:—**
March: "The Light Horse" ... ... Von Blon.
"Potpourri" ... ... Offenbach.
Tango: "Los Novios" ... ... Dorlai.
10.0 **News Service** (Afrikaans).
10.5 Item, if suitable, relayed from **Tivoli.**
10.30 Close down.

THURSDAY, JUNE 21st, 1928.

LUNCH-HOUR SESSION.

12.45 Overture: "Anacreon" ... ... Cherubim.
The Concertgebouw Orchestra.
"Ah! Fairest Sun," from "Romeo and Juliet" ... ... Gounod.
Wm. Heseltine.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Introduction to "Lohengrin" ... ... Wagner.
The Concertgebouw Orchestra.

'Cello Solos:
(a) "Apres un Reve."
(b) "Les Cloches."
W. H. Squire.

1.15 **Organ Recital,** by **Alban Hamer, F.R.C.O.,** relayed from St. George's Cathedral.
1.50 Close down.

AFTERNOON SESSION.

4.30 Overture: "Leonore No. 3" ... ... Beethoven.
Duets:
(a) "In Springtime" ... ... Newton.
(b) "At Love's Beginning" ... ... Lehmann.
Dora Labbette and Norman Allin.
Selection: "Madame Butterfly" ... ... Puccini.
Queen's Hall Light Orchestra.

5.0 **Time Signal.**
Afternoon Topics: A Vignette of Life.
Teens: A Musical Chat, by **Mr. Joseph Cohen.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Sujon" ... ... Ganne.
Aria: "Softly Awakes" ... ... Saint-Saens.
"Danse Caracteristique" ... ... Ambroise.
Selection: "White Chrysanthemum" ... ... Talbot.
Three Dances: "Tom Jones" ... ... German.
Valse: "Ween Weib and Gesang" ... ... Strauss.

7.45 **Records:**
"I've got him off my Hands."
"So Tired."
Florence Oldham.
Marimba Solo: "Aloha Oe."
Xylophone Solo: "Minuet."
Rudy Starita.

8.0 **Time Signal. Weather Forecast. Market Report.**
Record: "Organ Medley of Song Hits." **Quentin McLean.**
8.15 **Classical Concert by the Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
Prelude: "La Princesse Lointaine" ... ... Tscherepnine.
"Concerto in D Major" (for small orchestra) ... ... Bach.
"Violin Concerto in D Minor" ... ... Vieuxtemps.
Alfred Gibbs.

9.0 (approx.) **News Service** (English).
"Symphony No. 4 in D Minor" ... ... Schumann.
10.0 (approx.) **News Service** (Afrikaans).
10.5 **Relay of Waldorf Orchestra.** Musical Director, **Isidore Fisher:**
Foxtrot: "Starlight and Tulips."
Foxtrot: "Why should you Cry."
Waltz: "Mavourneen."
Song Intermezzo: "Broken Hearted." Sung by **Jock Davies.**
One Step: "I'm going to meet my Sweetie Now."
10.30 Close down.

FRIDAY, JUNE 22nd, 1928.

LUNCH-HOUR SESSION.

"H.M.V." Records (New Issues).

12.45 Piano Solos:
(a) "Berceuse Op. 57" ... ... Chopin.
(b) "Waltz in E Flat" ... ... Chopin.
Wilhelm Backhaus.
"Cherry Ripe" ... ... Scott.
"Minuet" ... ... Boccherini.
Victor Orlof Sextet.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Overture: "Coriolan" ... ... Beethoven.
London Symphony Orchestra.
"The Mirror Scene" from "Thais" ... ... Massenet.
Fanny Heldy.
Piano Solo: "Hungarian Rhapsody No. 8" ... ... Liszt.
Mark Hambourg.

Songs:
(a) "Believe me, if all those endearing young Charms." —Arranged Byng.
(b) "Come back to Erin" ... ... Arranged Byng.
Margaret Sheridan.

Organ Solos:
(a) "Cavatina" ... ... Raff.
(b) "Blue Danube Waltz" ... ... Strauss.
Arthur Mearle.

Humorous Records:
(a) "Cohen on the Telephone."
(b) "Cohen rings up his Tailor."
Tom Clare.

1.45 Close down.

AFTERNOON SESSION.

4.30 Ballet Music from "Faust" ... ... Gounod.
Royal Opera House Orchestra.

Duets:
(a) "Stay out of the South" ... ... Dixon.
(b) "Joy Bells."
Jim Miller and Charlie Farrell.
Selection: "The Waltz Dream" ... ... Strauss.
De Groot and The Piccadilly Orchestra.

5.0 **Time Signal.**
Agtermiddag Onderwerpe, deur **Mej. A. Brewis.**
Kinderuur, deur **Tante Aletta.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Love and Pleasure" ... ... Cavillier.
Czardas: "La Rosiere" ... ... Jakobs.
"Two Entractes" ... ... Thomas.
Piano Solo: Selected.
Selection: "Manon Lescaut" ... ... Puccini.
Valse: "Kunstler Leben" ... ... Strauss.
7.45 **Survey of Week's Sports,** by **Mr. A. Shacksnovis.**
Records:
Selection: "Aida" ... ... Verdi

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Songs:
(a) "Diane" ... ... Pollack.
"The Song is Ended" ... ... Berlin.
Norah Blaney.

8.0 **Time Signal. Weather Forecast. Market Report.**

8.5 "La Pere la Victorie" ... ... Ganne.
Marcel Journet.

Violin Solos: "Two Spanish Dances." **Jacques Thiband.**

Songs:
(a) "A Shady Tree."
(b) "Away down South to Hawaii."
Tom Waring.

Piano Solo: "One lives but Once." **Sergei Rachmaninoff.**

Guitar Solo: "Fandanguillo" ... ... Turina.
Andre Segovia.

PROGRAMME OF DANCE MUSIC.

8.0 Foxtrots:
"Playground in the Sky."
"You came Along."
"I'm going back to old Nebraska."
Jack Hylton and his Orchestra.

Waltzes:
"Darby and Joan."
"Janette."
Jack Hylton and his Orchestra.

Tangos:
"Una Lagrina."
"Flor de Plata."
Jose Luccheri and his Orchestra.

Foxtrots:
"There's a Cradle in Carolina."
"It won't do nothing but Rain."
"Let a smile be your Umbrella."
Jack Hylton and his Orchestra.

9.0 **News Service** (English).

SHORT CONCERT PROGRAMME.

9.5 Selection: "Il Trovatore" ... ... Verdi.
B.B.C. Orchestra.

Songs:
(a) "Sink Red Sun" ... ... Del Riego.
(b) "The Banks of Allan Water."
Muriel Brunskill.

Songs:
(a) "Here in my Arms."
(b) "I'd Love to meet that old sweetheart of Mine."
The Singing Sophomores.

Waltz: "Blue Danube" ... ... Strauss.
Johan Strauss and his Orchestra.

"Plantation Medley." **Layton and Johnstone.**

DANCE MUSIC.

9.30 Foxtrots:
"Soliloquy."
"Highways are happy Ways."
"Baby's Blue."
Don Voorhees and his Orchestra.

Waltzes:
"Remember."
"Diane."
The Kit-Cat Band.

Foxtrots:
"Rain."
"When the Morning Glories, etc."
"My Blue Heaven."
Don Voorhees and his Orchestra.

Foxtrots:
"Shanghai Dream Man."
"Just like a Butterfly."
"Are you Happy."
Piccadilly Revels Band.

10.0 **News Service** (Afrikaans).

10.5 Request Dance Numbers will be transmitted.

11.0 Close down.

Please 'Phone Your Requests Early—Central 5888.

SATURDAY, JUNE 23rd, 1928.

LUNCH-HOUR SESSION.

(Columbia Records.)

12.45 Selection: "La Tosca" ... ... Puccini.
Queen's Hall Orchestra.

Songs:
(a) "Cool River" ... ... Layton.
(b) "Water Boy" ... ... Arranged Robinson.
Turner Layton.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Selection: "Tom Jones" ... ... German.
Grenadier Guards' Band.

Duet: "Eon Geleso del Zeffiro" ... ... Bellini.
Maria Gentile and Enzo de Muro Lomanto.

Piano Solos:
(a) "Duetto" ... ... Mendelssohn.
(b) "Minuet in G Major" ... ... Paderewski.
Wm. Murdoch.

Songs:
(a) "The Erl King" ... ... Schubert.
(b) "When the King went forth to War" ... Koenemann.
Norman Allin.

Duet for two Piccolos: "Rippling Streams."
Jean and Piene Gennin.

Violin Solo: "Legende" ... ... Wieniawski.
Arthur Catterall.

Selection: "Oh, Kay!" **The Kit-Cat Band.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **Time Signal.**

Children's Hour: The Family entertain themselves in the Studio.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—
Valse: "Fleurette" ... ... Herbert.
"Idyll" ... ... Coates.
Selection: "Blue Kitten" ... ... Friml.
"Sous la Lune" ... ... Clarke.
"Four Indian Love Lyrics" ... ... Woodforde-Finden.
Valse: "Morgenblatter" ... ... Strauss.

7.45 **Records:**
"The Road to the Isles."
"Keep right on to the end of the Road."
Sir Harry Lauder.

"Tambourin"... ... ... **Gossec.**
"Molly on the Shore" ... ... Grainger.
Yartinoro String Quartet.

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:

Xylophone Solos:
(a) "Mighty lak' a Rose."
(b) "Al Fresco."
Sam Herman.

Piano Solos:
(a) "Nocturne in E Flat" ... ... Chopin.
(b) "Murmur of the Forest" ... ... Liszt.
Mark Hambourg.

8.15 **Orchestral Programme by the Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

A MUSICAL TOUR ROUND THE WORLD.

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 **Relay of Cleghorn's Cafè Orchestra.** Leader, **Percy Rees.**
Foxtrot: "Nebraska."
Overture: "Light Cavalry" ... ... Suppe.
"Entracte Gavotte," from "Mignon" ... ... Thomas.
Foxtrot: "Watching for a Bluebird."

10.30 Close down.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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SUNDAY, JUNE 24th, 1928.

EVENING SESSION.

7.0 **Divine Service** will be relayed from the **Lutheran Church,** Strand Street. Preacher: **Rev. F. Retief.**

Sanctus.

Hymn 296, 1 and 2: "A Safe Stronghold our God is still."

The Apostles' Creed.

Trio: "Lift up thine Eyes" ... ... Mendelssohn.

Doxology: Hymn 2: "Glory be to God the Father."

Reading of Holy Scripture.

Anthem: "Give Ear, O Lord" ... ... T. Mee Pattison.

Prayer.

Anthem: "Hail, Gladdening Light" ... George C. Martin.

Hymn 173: "Glorious Things of Thee are Spoken."

Sermon.

Prayer.

Offertory, during which the Anthem will be sung: "How Lovely are Thy Dwellings" ... ... Johannes Brahms.

Hymn 242: "The Day Thou Gavest, Lord, is Ended."

Benediction.

"Sevenfold Amen" ... ... Stainer.

8.30 **Orchestral Programme by the Capetown Orchestra.** Conductor: **W. J. Pickerill.**

10.0 Close down.

J.B. Studio Notes.

The Football Relay.

As a first attempt the result of our relay of the All Blacks match was according to all reports entirely successful, and Mr. Powell deserves every credit for his fine effort in descriptive work.

For the week commencing June 18th, a great array of talent has been secured. Amongst the singers will be found Mesdames Phyllis Seligman, Gladys Lewis, Ivy Lewis, D. K. Chapman, Beryl Lucas (a Dramatic Soprano), and in the male singers Messrs. Cattani, Olivier, William Matthews, A. Lawson and Leslie Buckingham will be heard.

The talks for that week should prove very interesting.

"A Ramble thro' our Houses of Parliament" (prepared by Mr. Eric Rosenthal), is down for Monday.

On Tuesday Mr. Thomas Beckley will entertain, and we shall also relay you the Famous Samethini Trio from the Orpheum.

On Wednesday Mrs. Winifred Dashwood will talk on "Psychology in Everyday Life" and Dr. Brookes will also give us a talk; on Thursday our weekly wireless talk will be given by Mr. J. N. A. Ray, B.A.; and on Friday Mr. Arnold Smith will continue his series of "Character Analysis" sketches; while Professor Fantham will be heard in our monthly Eugenics talk.

Uncle Joe's Letter.

Hullo (three times), Uncle Joe calling to all his dear boys and girls!

You know, children, this is a particularly hard letter to write this week, because I really don't know how to thank you all for the wonderful Birthday Party you all gave me. I cannot possibly thank you each one for your beautiful presents, cards, and delightful letters. So I must take you all collectively and say "thank you all, ever so much." We had a great time, and I did thoroughly enjoy myself and I think those boys and girls who were here did the same.

I don't know if you noticed it, but when Uncle Bob was making his speech (didn't he do it nicely) poor old me was, I am sure, blushing and I could feel George and Mary, like two aerials, on a desert waste, actually vibrating.

I am sure some of you would like to know what the big presentation was. It was a beautiful writing set in oak with all kinds of silver fittings, a clock, calendar, ink pots, match stand, cigarette tray and an inscription. I am using the set now while I am writing you, and the beautiful blue blotting pad, I don't want to use that, it looks so clean.

Then I got lots of hankies and ties, brass cigarette boxes, lovely links and studs, a beautiful scarf pin and a magnificent hand knitted silk scarf, lovely cakes and cigars and a beautiful Blonde haired Doll!

I must get a new suit now with lots of pockets to use all my hankies at once, and I'll wear two shirts and collars at least, at a time, and I'll walk down Eloff Street like a new kind of Xmas tree! Many children have asked me to write them personally, I am really going to try to do so, but I think I shall have to employ a green, a red and blue and pink secretary.

Now I am going to let you all into a secret—and what do you think it is—Uncle Joe is arranging to put on a special Radio Pantomime at Xmas time—before the holidays.

Those that can take part must let me have their names so we can arrange about rehearsals. I am not going to tell you what it is about, but you will come across a lot of old friends all mixed up, such as old Mother Hubbard and Charlie Chaplin, Cinderella and Peter Pan, all in one show, and dancing, too. And we shall get Mr. Powell to describe the dances by giving a "running" commentary as they are being danced—it will be fine, won't it?

Now I'll just repeat the riddle, don't forget Friday 15th is prize day—here it is again.

What three words are most used by school children. And now I must go, it is time for Mary to be marcelled, and George has to have his shampoo!

Good-bye, all of you, and again many thanks for all your dear kind wishes.

Your old B.H.,
UNCLE JOE.

By the bye, the "Pets" have returned from their long trip and will be at the Studio on Monday afternoon. They would have been here in time for the Party only Florrie, the nightingale, got measles, but she's all right now.

Items from the Durban Studio.

Natal Eisteddfod.

This important annual Festival takes place at Durban during the first week in July. For the benefit of the many competitors who perhaps have not the opportunity of hearing a performance of the particular test-piece they are working upon, we have arranged to include in our programme for the week several of the chosen works. These will be broadcast on Tuesday and Thursday evenings, and the classes represented will include Nos. 16, 18, 28a, 33, 47, 52, 65, 71, 78 and 79. Assisting us in this connection on Tuesday evening are Miss Vera Colenbrander (Violin), Miss Marjorie Starke (Pianoforte) and Mr. Amos Bilmark ('Cello). Thursday evening's representations will take place during the "His Master's Voice" Recital.

Programme.

A Variety Programme of more than ordinary interest will be broadcast on Monday evening. An important anniversary in the annals of History will be dealt with by Mr. J. Bennett Mumford. This is the "Battle of Waterloo." The artists include Miss Sybil Sparks in some humorous monologues, Mr. Jack Wade (Baritone), and the ever popular Arthur Tann's Boys' Choir.

The sketch to be presented on Tuesday evening is entitled "The Compleat Angler." Patience is an angler of no mean achievement as the Hon. Wylie Walton discovered to his——

A short variety programme from the Studio on Wednesday evening will include Mr. A. McGrigor Robertson as the vocalist. This will be followed by the usual relay from "JB."

Thursday's Classical Fare.

By the Durban Municipal Orchestra and relayed from the Pavilion includes:—

Overture: "Coriolanus," Beethoven.

Though it was not written for Shakespeare's tragedy, it is possible that (as Wagner thought) the composer had in mind when writing it, the scene in that play in which Coriolanus yields to the prayers of his wife and mother, and refuses to besiege his native city, from which he has been banished. For this his allies condemned him to death. The two chief melodies employed may well stand, the first for the hero, and the gentle second for the women. At the end the opening melody is heard in faltering weakened tones, and we realise the tragedy of the hero's death.

Interspersed in the programme are songs by Miss Perla Siedle (Mezzo), one of Durban's most successful vocalists.

Included in the programme on Friday evening is Mr. C. R. Warriner's fourth talk on "Famous Watering Places and Spas," and a wee bit Scotch for our Highland friends.

During the relay from the Summer Palace on Saturday evening Mr. Ripley Evans (Tenor) will sing.

Details for Sunday evening's programme are unavailable at the moment. These, however, will be announced at a later date.

Some Musical Stories.

"And have you music in your church?" I asked the rural Squire. "Not ez I known on," he replied. "'Jes' singin' by the choir."

Johnnie could not think of the word triplets. "What do you call three babies born at the same time?" asked the teacher.

Johnnie, remembering the music lesson of the week before, shouted, "Accidentals!"

"We must buy that house from Brown as cheaply as possible," said the old real estate dealer to his young assistant, "for Brown is a very clever fellow."

JANE PLOTZ, PHOTOGRAPHER, PRODUCES THE VERY BEST RESULTS.

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"Oh, we can get it for a song," replied the optimistic young agent.

"Then you will have to sing in the key of B Sharp," snapped the old dealer.

H.E.D.

In and Out the Capetown Studio.

I have often wondered how it is that the one time popularity of the pianoforte duet has never wooed the radio; perhaps its late Victorian primness and early Edwardian gaiety wilts at the sight of an austere George V. Microphone. Anyhow, Edna and Harry Stanton are venturing with four well arranged numbers on Monday night. I think that very probably the lack of reasonably passable scoring has been the real reason why the majority of pianists have cold shouldered this quite pleasing form of entertainment.

It is at least two years since Mr. A. D. Kirstein, the well known masseur, broadcast musical monologues for us, so it is a pleasure to see his name on the first programme of the week.

The singers for that evening are Grace Hollingsworth and Ernest Montgomery. If I remember rightly Miss Hollingsworth carried off some Eisteddfod honours this year; in any case, her voice sounded pleasing during the Bellville relay. Mr. Montgomery is too well known a figure on the concert platform to need introducing, although he tells me this is the first time he has sung before the public for many a long night. Mr. Montgomery is, of course, specially noted for his rendering of Irish ballads; two of which he has chosen for this broadcast.

A Jennings Comedy.

The history of Gertrude Jenning's success with the one act play is interesting. For years she worked unnoticed, and many of her present time winners were rejected by Samuel French and Company, who have since become her publishers and made thousands out of her plays.

Beatrice Renouf, broadcasting Song Recital from Capetown, June 20th.

The secret of her success is, I think, her manipulation of the light type of suburban, upper middle class comedy shown up by the Cockney characters whom it is her particular talent to portray with such keen insight.

"Elegant Edward" is one of her recognised successes, and sure of an appreciative audience anywhere. We hope it will not fail to find one on Monday night at 9.5.

Dr. Skaife's Talk on Tuesday.

The popularity of Dr. Skaife's Nature Talks would surely gladden the heart of Feuchtwanger, the creator of "Jew Süss." His recently published article prophesying that the only future of broadcasting lies in talks, aroused considerable ire on the other side of the equator. Perhaps he had tuned in to Capetown and heard the good Doctor!

Mona McGregor, fresh from her arduous work with the "Queen High" Company in Johannesburg, is singing on Tuesday. It seems a pity that with her fine voice she has not chosen a better selection of songs. They hardly reflect her capabilities.

Harry Garfinkel, who acquitted himself so well in the Eisteddfod, is making his first solo broadcast. I understand he has a bass voice of great promise, and is a prominent member of the Synagogue Choir.

The Capetown Orchestra will contribute their usual Studio programme.

Beatrice Renouf.

The Recital Programme on Wednesday starts off well with a delightful selection of songs, including one of her husband's, by Beatrice Renouf. She is one of our regular singers who takes her art seriously, and for that reason it is always a pleasure to hear her again and again. The steady development of her singing personality has been one of the most interesting aspects of her performances this year.

Dick Allen is the other vocal recitalist on that evening, and Guy Lanham is broadcasting a piano recital. When he came from Kimberley some months ago, he made an instant success on the wireless. His vigorous attack and finger work are peculiarly effective, and remind one in that respect of the playing of Victor Hely Hutchinson, which was always more taking on the air than in a Concert Hall.

Kenneth Pritchard.

In point of popularity dramatic recitals on the air hold a curious position between the play proper and a good talk. Truth to tell they have lacked opportunity to develop their popularity, because so few performers have come forward with sufficient resource and initiative to exploit their possibilities. The wealth of the English language with regard to declamatory and narrative poetry is great, and yet the Microphone, the happiest medium for its expression, has remained singularly dumb not only in South Africa but in England itself.

Mr. Kenneth Pritchard, whose talent for and devotion to the expression of our dramatic literature has earned him praise all over the country, is broadcasting a short recital on Wednesday night at 9.5. Mr. Pritchard has one invaluable gift, which serves him well on the air, and that is his capacity for gripping his audience. Be his interpretations never so controversial the forceful projection of his personality through the Microphone is such as to arrest even his critics; and as every programme Director knows, performers with personality strong enough to withstand the peculiar conditions of broadcasting are as rare as pirates without an excuse for not paying their licence.

Violin Concerto.

Besides the Schumann Symphony No. 4, the big attraction on the Thursday evening will be the Vieuxtemps Violin Concerto in D Minor played by the leader of the Capetown Orchestra, Mr. Alfred Gibbs. I think I am not wrong in saying that this is its first performance this year; in fact I cannot remember ever hearing it at a Thursday Concert before. Although he bears the onus of leading a fair sized orchestra every day of the week, but one, Mr. Gibbs maintains a surprisingly consistent level as a solo performer.

Melophone Competition Result.

The entries for this Competition were 1,048, but only one listener forecast the majority vote which ran as follows:—

1. Violin Solo: "Old Folks at Home" ... ... arr. Kreisler.
   EDITH LORAND.
   Parlophone Record No. E10667.
2. Serenade ... ... Schubert.
   LOTTIE LEHMANN.
   Parlophone Record No. R20050.
3. Chorus from "Carmen" ... ... Bizet.
   ORCHESTRA AND CHORUS OF THE OPERA COMIQUE PARIS.
   Parlophone Record No. E10684.
4. Fantasia: "Madame Butterfly" ... ... Puccini.
   EDITH LORAND ORCHESTRA.
   Parlophone Record No. E10652.
5. Fantasia on "Faust" arranged for three pianos.
   KOTANGA TRIO.
   Parlophone Record No. E10677.
6. Song: "The Two Grenadiers" ... ... Schumann.
   WILLY FASSANDER.
   Parlophone Record No. E10668.

The second prize of £8 worth of records is being divided between seven competitors who all sent in the same answers.

The *first prize of a* gramophone, one of the latest Melophone models, goes to

Mrs. J. A. Cilliers,
Steenbras Road,
Parow.

Second Prize Winners.

W. Roberts, Esq., 196, Bree Street, Capetown.
Miss M. M. Horsley, C/o Eaton Convalescent Home, Plumstead.
C. S. Fanner, Esq., P. O. Box 1857, Capetown.
W. E. Hauptfleisch, Esq., P. O. Box 2, Odendaalsrust, C.P.
S. Lyons, Esq., Southampton Villa, Beyers Road, Woodstock.
R. E. Trembath, Esq., "Maple Villa," 5th Avenue, Sea Point.
Miss E. Greenblo, 24, Rosemount Avenue, Oranjezicht, Capetown.

GLADYS DICKSON.

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FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

SHOULD WE TELL?

By CHAS. J. CARTER (CARTER THE GREAT).

Shakespeare says: "If this be magic, let it be an art!" Therefore, says Carter the Great, who will appear at the Opera House, Port Elizabeth, on June 19th, if we radiate from this base and assume, for the sake of argument, that magic is an art, how can we benefit this, or any other branch of art, by publishing exposures, unless we publish a treatise on the subject and teach the neophyte the secrets of the science of magic rather than its art.

In my humble opinion, magicians are not made, therefore, paradoxically, a trite exposure of some simple trick on the stage in the course of a performance of legerdemain — especially if such exposure is provocative of a good laugh —can do no great harm, but will rather stimulate interest momentarily and as momentarily be forgotten. On the contrary, much harm is obviously done by a promiscuous publication of magic secrets, since those are usually available to all and sundry, and being in the form of a printed or written document, "talk" as long as they are in existence to the eternal chagrin and embarrassment of all conscientious performers.

The law looks upon slander—the spoken word—as inconsequential in so far as criminal action is concerned; but libel—the written word, because it is such and does its damage so long as it lives — is looked upon usually as a felony, and carries with it heavy penalties.

In this wise should we differentiate, and, as applied to magic, I will be pardoned if I cite precedents therefor.

Hermann always exposed the egg and handkerchief trick; Kellar, palming tricks.

The art of music makes no pretence to secret processes; hence, it is a poor simile to compare the technique or harmony of music with the technique or dissonance of magic. After all, it is not so much the rendition of music that attracts, but rather the greatness of the performer, since three-fourths of the audience is attracted out of curiosity by that indefinable mystery that makes for personality.

Mystery, therefore, is the great magnet; rob an institution of its mystery and you filch from it also its great interest. Godowsky, Paderewski, Josef Hoffman, shine because of the halos about them. Blind Tom's genius was enveloped in his mystery. The charm of magic lies in its mystery. Magic should thrill and tantalise. The wiseacre is usually present at a migician's show because of a pass. Those who pay come to be fooled and entertained, not to be taught. What would become of moving pictures if everyone understood the tricks of the craft or if each phase of the *modus operandi* thereof were revealed in theatres throughout the world? Who does not tinglingly respond to the multitudinous mysteries of filmdom is not young and if one is not young in heart, one does not go to the theatre, leastwise to see a thaumturgist. If the heart is young one clings to illusions; like children, we love Santa Claus. The iconoclast should be reserved for funerals, as should all others who dissipate (or attempt to) the gossamer status which enshrouds the magician, *i.e.*, mystery.

The "Torture Cell of Spikes," wherein a young girl's body is, to all intents and purposes, penetrated by seventy-two sharp steel spikes without injuring or inconveniencing her.

It is a sin to disillusionise! Consider the crestfallen appearance of your most enthusiastic admirer, after you have told the secret, or, note the piteous look of childhood as you shatter its ideals, which are, illusions.

Perhaps this is best illustrated by the exponent of spiritism; so long as a medium proclaims him or herself genuine, and declares that he or she is in cahoots with the supernatural, and may "summon spirits from the vasty deep"—so long will such medium have followers and relieve the gullible of their elusive (not illusive) shekels: but, let him or her play turn-coat and expose spiritualism, then will the medium usually excite only a passing interest, because, those who do not believe are not concerned, and those who do believe do not wish to be undeceived or shorn of their chimeras or illusions.

There are no old tricks, since there is ever present a new generation. Moreover, those tricks which are called old are the best and most effective.

Magic is finite—the magician should be infinite—or apparently so. On the hypothesis that: "a little knowledge is dangerous" hinges one of the cardinal objections to exposures.

To the sincere student, there are no secrets; but sincere students, with stamina, are rare. Herein may be the reason for the present dearth of magicians. To read to success is stony and devious, and the long, long weary years that abound while traversing it, tend to break one's heart and spirit. Only illusion sustains one—exposures are disquieting, comfortless and unproductive.

In the final analysis, however, most of us, notwithstanding, will continue to expose tricks—not because we believe in exposures, but, unfortunately, oftentimes, because we cannot help it!

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The Sherina Sisters.

No one would ever dream that they are sisters, they are all so entirely dissimilar in looks. There is Laline, the singer, who is very fair and blonde; there is Ouida, who is brown-haired and who excels in acrobatic dancing; and then there is Betty, the youngest and the 'cellist of the trio, who is as dark as midnight.

"People often tell us," they remarked to me, "that we are not really sisters, and we have the greatest difficulty in convincing them that we are."

It is Laline that does the talking for the trio. This is perhaps, because she is the eldest and is used to mothering the other two—that is, if one young person can possibly mother two who are almost her own age.

Talking of their early career, Laline told me that the Sherina Sisters had no alternative but to go on the stage.

"You see," she said, "my mother and father, as well as my grandfather, were all in the business. My father, Dan Conroy, was in South Africa many years ago, and I remember him telling us how he travelled through the country by bullock wagon. His stories always thrilled us, and we have always felt a longing to go and see the country of his adventures."

The family of Dan Conroy, which consisted of five boys and three girls, has provided the stage with eight excellent artists. The Dan Brothers and Sherry are well-known in South Africa as musical and whistling artists, while the two remaining male members of the family call themselves the Sherry Brothers, and are well-known as acrobatic dancers. Then there are the three Sherina Sisters, vivid, youthful, full of life and the happy laughter that can be bred only in a large family.

"When we were all children," Laline Sherina told me, "we were trained by our grandfather as concert artists, and we used to give entertainments to the people in the district, who would come from miles round to hear us."

It is extraordinary to me that every member of a family of eight should be gifted in the same direction. Probably, the Sherry family have created a record in this respect. They are certainly, I think, the largest family that ever took the stage *en masse*. But it is of the three girl children of the family that we must speak.

Their act is full of charm and youth, and musical as few acts are musical. Each one of the sisters sings and dances and plays the fiddle and the ukulele, whilst Betty, the baby of the family, and, as the other two sisters generously insist, the beauty of the family, is the one who plays the 'cello.

It is most difficult to pick one out and say she is better than the others. Indeed, one would be very wrong if one did this, as they are all equally gifted. Laline, however, has the slight advantage over her sisters, in that she is also a composer and sings one of her own Irish ballads during the act.

"I don't see," said Laline, speaking for herself and her sisters, "how we can help playing violins and pianos and fiddles, since these instruments were as common in our family household as chairs and cushions. I, myself, was pushed on to the stage by a pair of eager, stage-loving parents at the age of 14, when I sang and played the violin. A year later Ouida and Betty joined me, and together we formed the skeleton of what is now our present act."

Next Week's Calls.

Provisional Tour List, Week Commencing June 18th 1928.

Avoli, Capetown.—(Opening Wednesday, June 20th) Kennedy and Coppin, Larry Kemble, Sherina Sisters.

Empire, Johannesburg.—Muriel George and Ernest Butcher, Barbette, Gintaro and Assistant, Norris Girls and Max, Conn Kenna and Pilot, Drake and Fraser, Neer and Delar, Fields and Rossini.

Orpheum, Johannesburg.—Samehtini Trio, Hart Pender and O'Neill.

Grand, Pretoria.—Ann Suter, Les Omero.

Criterion, Benoni.—Toots and Partner, Marie Lawton.

Rinko, Pietermaritzburg.—Rene and Brian Croft, Haig and Escoe.

Criterion, Durban.—Carr Lynn, Edith Price, Mareski.

Vaudette, Kimberley.—(Monday, Tuesday and Wednesday) Peel and Curtis, Kathleen Lafla.

Vaudette, Bloemfontein.—(Thursday, Friday and Saturday) Peel and Curtis, Kathleen Lafla.

Apollo, Germiston.—Skeets Martin, Flying Potters.

Vaudette, East London.—(Opening Monday) Astor and Astoria.

His Majesty's Theatre, Johannesburg.—Sybil Thorndike and Co.

Opera House, Capetown.—Phyllis Neilson-Terry and Co.

Theatre Royal, Kimberley.—(June 21st) "Queen High."

Scott's Theatre, Maritzburg.—Harry Green and Co.

Babette, coming to the Empire on June 18th.

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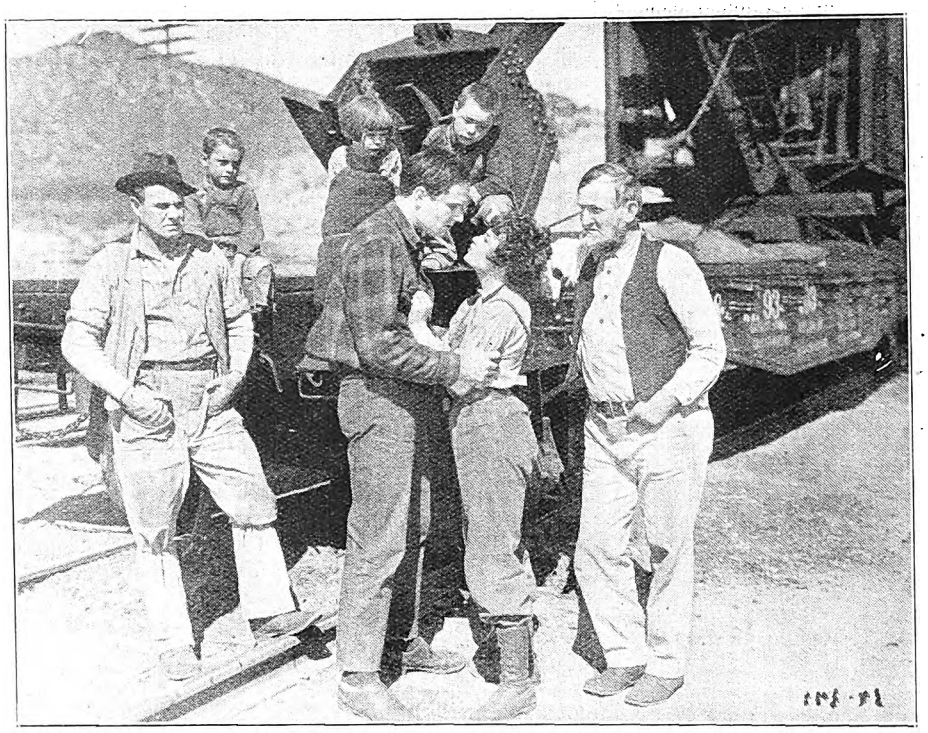
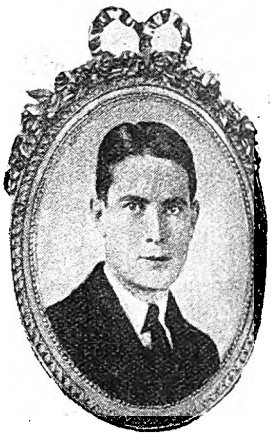
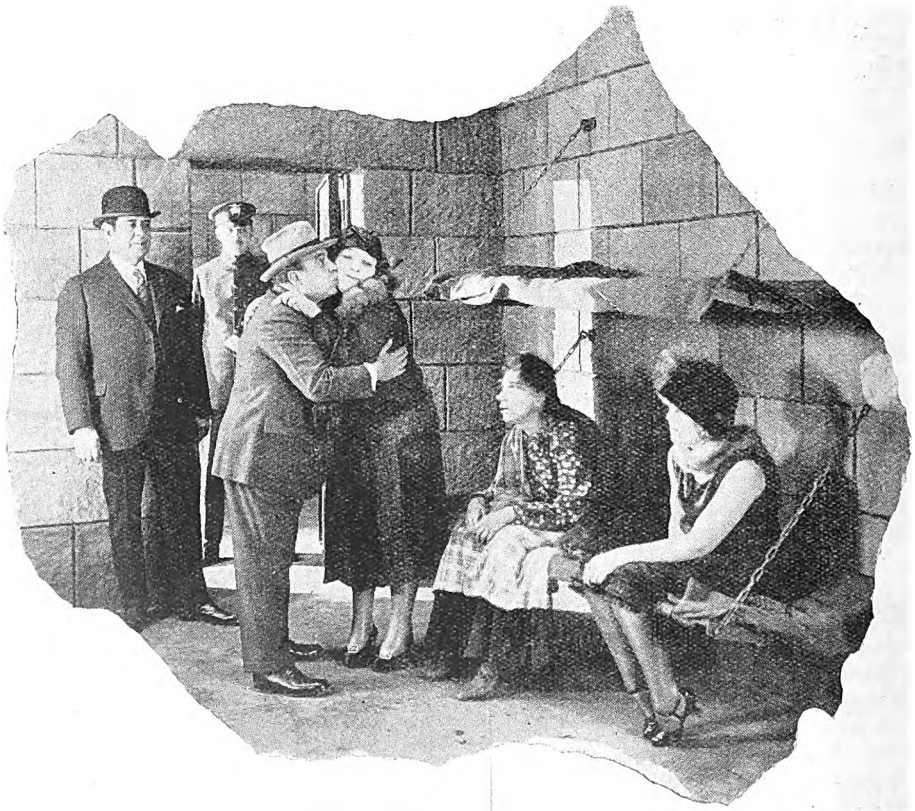


"Mike" deals with a pretty romance as well as men of affairs, as you will see when it comes to the Orpheum, Johannesburg, on June 21st.



Lloyd Hughes.

Irene Rich.



It certainly looks as if there'd be lots of excitement in "Sweet Daddies," which comes to the Standard Theatre, Johannesburg, on June 18th.

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JANE PLOTZ, PHOTOGRAPHER. 'PHONE CENTRAL 3378 FOR AN APPOINTMENT.

Don't Forget to look out for the Coney Island Amusement Park.

STAGE, CINEMA & LISTENER-IN

With which is Incorporated the South African Pictorial

.. XX., No. 673] JOHANNESBURG, JUNE 20TH, 1928. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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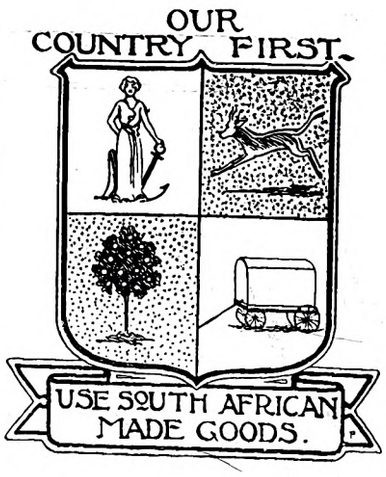

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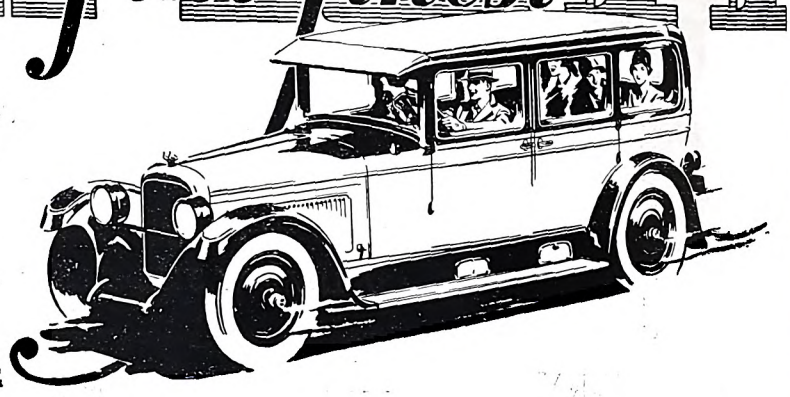

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The Next Thorndike Production.

On June 25th, at His Majesty's Theatre, Johannesburg, Sybil Thorndike will present a wonderful show, two plays on one night.

The first, "Jane Clegg," by the well-known playwright and critic, St. John G. Irvine, is described as a modern true-to-life drama that challenges discussion and awakens a new interest.

The second, the "Medea" of Euripides (translated by Gilbert Murray, LL.D.), although written many hundreds of years ago, shows that human nature has altered very little in the course of time.

Both "Jane Clegg" and "Medea" were wronged women, but whereas "Jane Clegg" was content to let her faithless husband go unpunished, "Medea" sought and accomplished a terrible revenge.

Those who are interested in drawing comparisons betwen ancient and modern drama will find excellent opportunity for so doing when these two plays are produced.

The *Sunday Times* (London) in writing of "Jane Clegg" says: "Miss Thorndike is said by many to be one of our theatre's greatest hopes. In certain characters the actress is, however, one of England's best realisations. And her "Jane Clegg" is one of them. For it proves that she can control as well as express her feelings. It is sheer realism. The pathos, the sincerity, the hard contemptuous exterior masking a breaking heart, the firm dominant decisive wifehood and motherhood shown by the actress, made her representation as nearly accurate as life. A personal triumph for our greatest modern actress."

The Empire.

A wonderful gown of silver tissue, glittering shining, sparkling, high panniers, and a train that hangs in its shimmering folds and sweeps gracefully some thirty yards down the long white staircase, a hat of palest pink velvet with drooping plumes to the waist—Barbette. A lithe figure with a sheath-like silver gown with flowerings of mauve tulle balancing on a tight wire—Barbette. A slim form in silver trappings whirling through the air on a trapeze—Barbette.

It is a daring act this, an act that makes women scream as the lovely figure floats above their heads; it is such trapeze work as Johannesburg has never seen. And of Barbette? A wealth of fair bobbed hair, a dainty piquant face, a lady to dance with, to flirt with, but surely one would never think able to do such feats of sheer daring. The act of Barbette alone should fill the Johannesburg Empire this week.

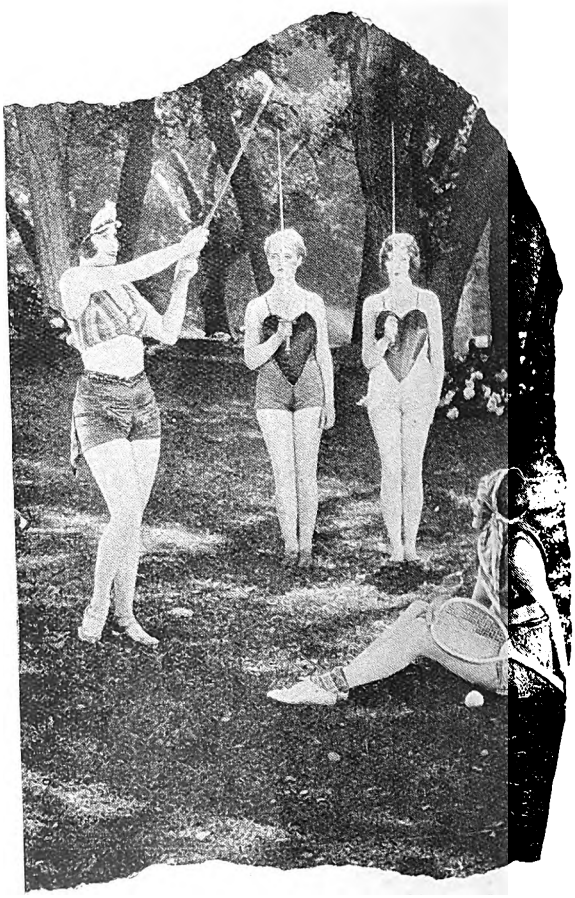
Ernest Butcher and Muriel George scored an enormous success in their old folk songs, the like of which we have not heard for many a long day—some of us never. Mr. Butcher has a fine voice and a most pleasing personality, and is "aided and abetted" by Miss George, a fair-haired lady of attractive manner. Very artistically presented, theirs is an act which deserved the reception it received.

Ellis Drake and Jack Fraser open in "sensible nonsense" and at once put everyone in a good humour. Neer and Delar, splendid dancers, gave several new numbers, notably the "invitation to the waltz," which was a gem of activity.

Con Kenna and his pilot were responsible, first of all, for lots of fun, and then for some thrilling moments on a see-saw perched perilously in the air. They should do much to popularise flying.

The Morris Girls and Max, old friends, opened the second half with new and catchy numbers. Tommy Fields and Nino Rossini, in their second week, had a rousing reception, and Gintaro did some marvellous things with rings and tops, bricks and glasses of water. A programme indeed to go to again and again.

C.R.



The Sporting Girls.

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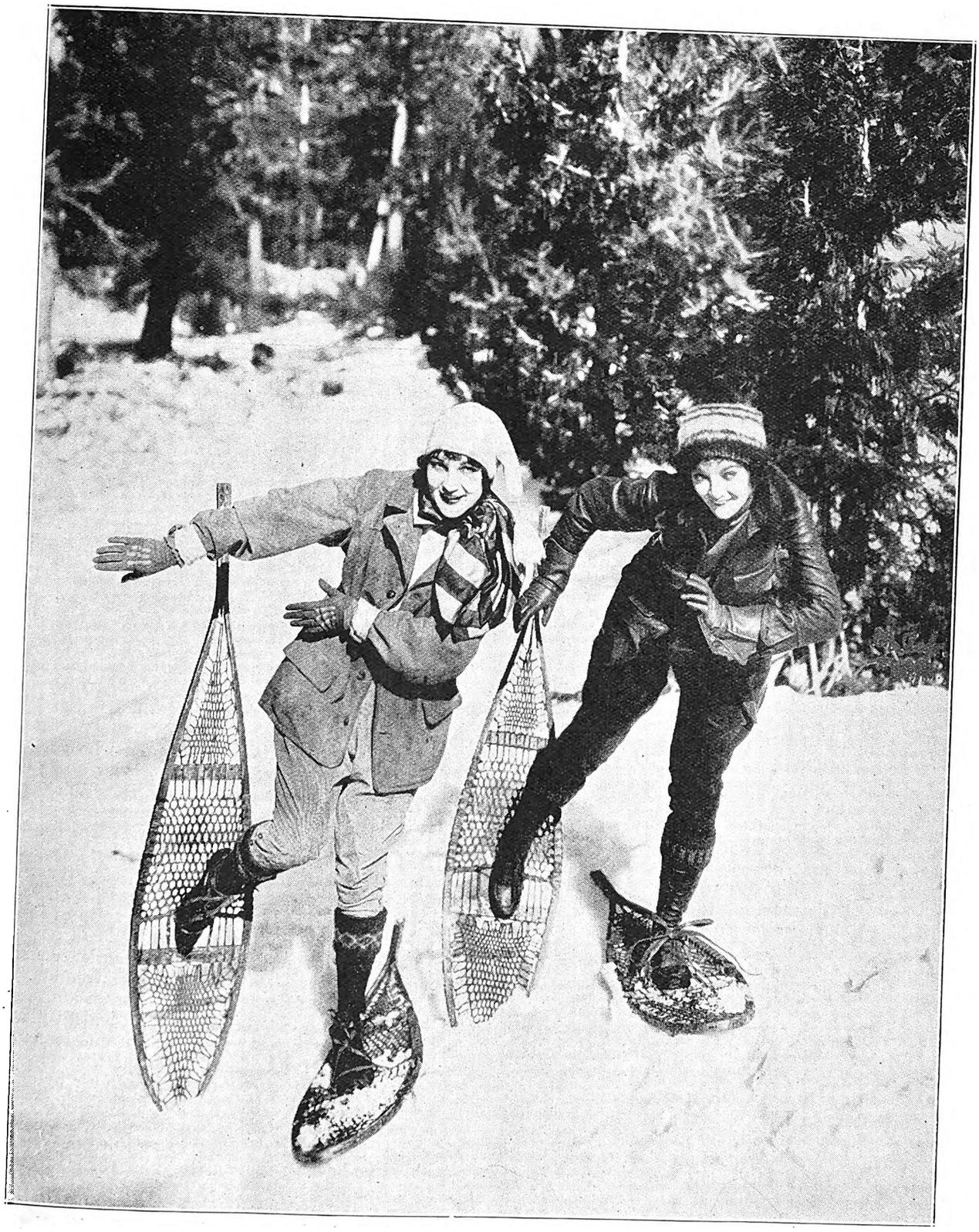

Yes, California has snow as well as sunshine. At Mt. Baldy, Myrna Loy is showing Jane Winton her outdoor adaptation of the Charleston.

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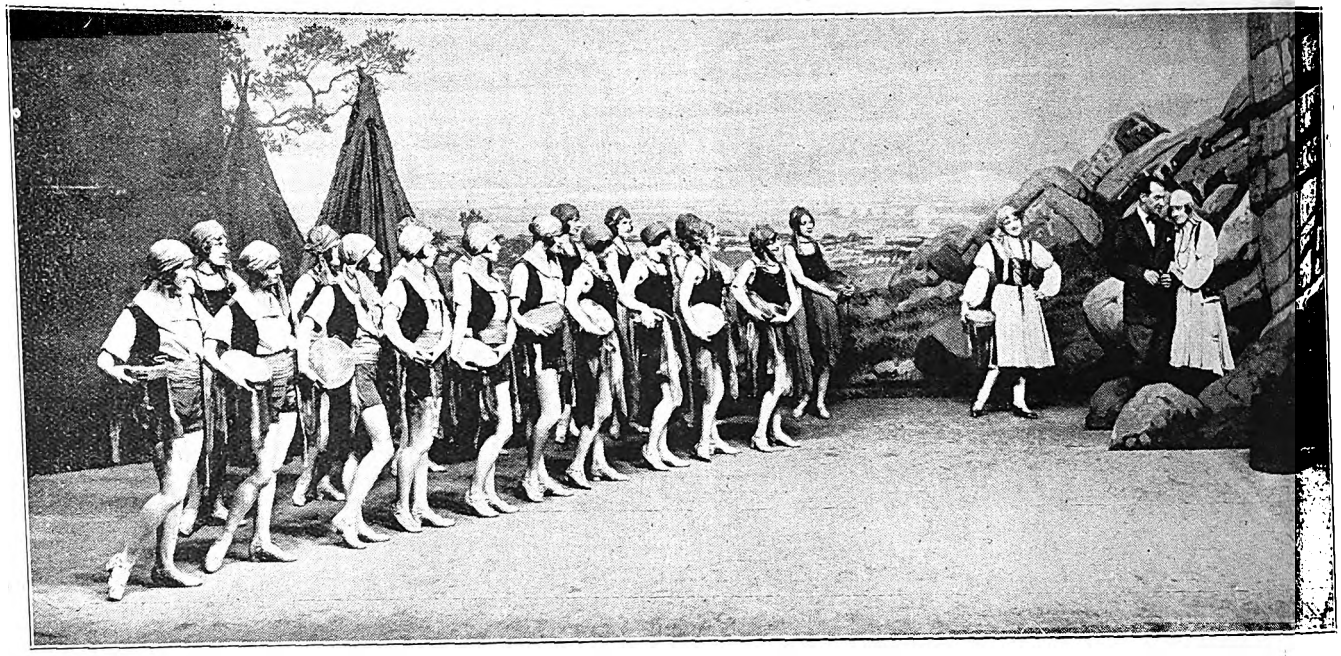

A dancing group of resplendent gipsy girls in "Will o' the Whispers." Greta Fayne, Jack Smith and Elsie Macfarlane are on the right of the picture.

LONDON THEATRES.

The week has been an uneventful one; the only three new plays we have had are "The Road to Rome," "Skin Deep" and "Call Me Georges." Others, of course, are in the offing but not, if I may put it so, in the near offing. To be quite truthful, there would appear to be, for a little while, at any rate, a lull in theatrical productions.

"The Road to Rome" is a very good play. It is written by a young Irish-American, Robert Emmet Sherwood, and deals with that ancient story of Hannibal crossing the Alps, dallying over the job of subduing Rome and eventually failing to conquer it. History, of course, vaguely tells us that Hannibal was unable to conquer Rome because he had not sufficient food supplies and had to wait too long for reinforcements.

Mr. Sherwood, however, takes an entirely new view of the case and makes Hannibal's failure due to a woman. "Fabius," a rich merchant, has a beautiful and seductive wife called "Amytis." Thinking to save her from the hands of Hannibal and his men, he sends her away to his country villa, but she, being a lady with a sense of adventure, journeys instead to Hannibal's camp and, after much romantic interchange of compliments, the two fall in love, and Hannibal is dissuaded from his intention of destroying Rome.

This plot, I know, sounds rather like the recent story of "Judith of Israel." There is in reality, however, little similarity between the two. Mr. Sherwood is a dramatist with a keen and subtle sense of humour and he has brought his story of Hannibal up to date so that it is now exquisitely modern. Wittily written and skilfully made, it is an excellent entertainment. The acting was also very good, with Philip Merivale as "Hannibal," and Isabel Jeans—what a beautiful and engaging creature she is!—was delicious as the seductive "Amytis." Henry Kendall, one of the best of our younger actors, was excellent, as was Alice O'Day, whose name, of course, is well known to you.

Now for "Skin Deep." This is an excellent title for a play of this kind for, indeed, its emotions and its comedy go no deeper than the skin. It is all very much on the surface—very light, very gay—and if it has not beauty it has certainly the kind of beauty that is, indeed, only skin deep. If the story is light, however, the acting is rich with comedy. How could it be otherwise with Athene Seyler, Henrietta Watson, Ruth Maitland and Carol Goodner in the cast?

The plot deals with two women who go in for beauty culture to attract men. Athene Seyler doing beauty exercises was a sight I shall never forget. What an inimitable comedienne she is and how finely unselfconscious.

The last of the three plays I mentioned is the slightest and the least important of all. This is a pity, since the cast contains that excellent comedian Ernest Treux. If anybody could have brought "Call Me Georges" to success it would have been Mr. Treux, but, alas, in spite of his efforts this remains a very dull farce. It failed entirely to establish any thread of laughter between the audience and the actors, though the latter all made excellent attempts.

Cocktails and masquerading counts, an escaped convict and several members of some theatrical Scotland Yard are all jumbled together in this play, but one remembers chiefly the cocktails. I felt very glad that the actors were from time to time able to relieve their dulness by drinking these pleasant beverages. I have heard that these rich martini-coloured stage cocktails are nothing but cold tea, but this is one of the legends I positively refuse to believe. Nobody could have been so cruel as to give cold tea to those striving actors last night.

One of the most notable events of the week has been the arrival of Adolphe Menjou and his wife, Kathryn Carver, from America, *via* Paris, where they were married a few days ago. London has been ringing since with the name of this prince of the films. When he arrived with his bride at Victoria Station he was greeted by a swarming mass of women, all of whom were anxious to shake his hand and were, apparently, willing to knock down everybody in their way in order to be able to achieve this ambition. The poor man must have signed his name hundreds of times as soon as he set feet on these shores.

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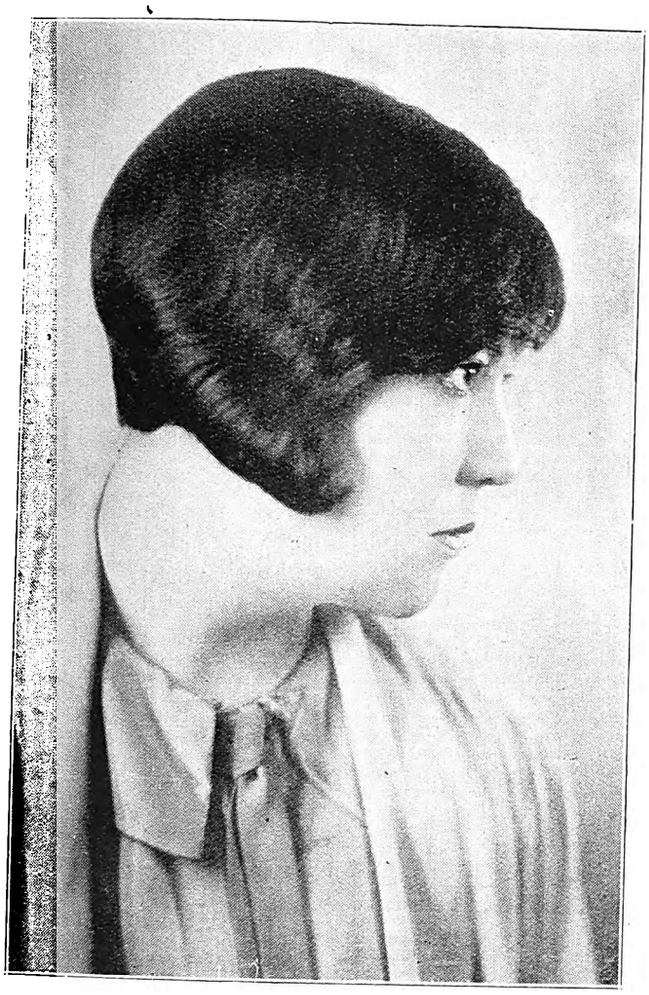
FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.



Alice Morley.

He is very much what the French call *soigné*—or, if you will have it so, chic and spruce. His tie is always very consciously in harmony with his shirt, his handkerchief and his socks. He wears his clothes with a most extraordinary perfection and, judging by the articles he has written for the newspapers, clothes are one of his main interests in life. This does not at all all detract from the charm of his personality, which is undeniable.

I caught a glimpse of him the other day and he seemed to me to be better looking off-film than on. I imagined that he would have rather a pale skin and weary looking eyes and a hint of baldness. Nothing of the kind. His skin is ruddy, as though he had spent long days in the open air, his eyes are most amazingly youthful and his hair is as thick as any hair could wish to be.

His wife, Kathryn Carver, who has acted with him in more than one picture, is a tiny fair-haired, Dresden china creature who, with true wife-like submission, sits very quietly while her husband talks, and only speaks when she is deliberately drawn into the conversation. The two of them have asserted, after seeing London, that they are longing to come here and make pictures. Whether this will eventuate nobody, as yet, knows, but if they do return and receive a second welcome as hearty as the first, they will surely feel very happy and contented.

The second cycle of "The Ring" came to an end at Covent Garden last night when "Gotterdammerrung" was given. Herr Lauhenthal sang divinely and made the death of "Siegfried" a really moving thing, and Frida Leider's "Brunnhilde" was theatrically and vocally exquisite. Now we are embarking on the French cycle with the production of "Louise" to-night.

Clifford Mollison.

Ruth Draper is again in London. I think I have told you of this excellent artist before. Every time I see her she has developed some new facet of her extraordinary art.

And now I hear that Yvette Guilbert will come again to London very shortly to flutter the older dovecotes. I have—and I suppose it is the same with you—heard of Yvette Guilbert ever since I was a small child. She is the kind of person about whom one's grandparents rave when they talk of the "old days of the theatre." It seems extraordinary to me that I shall at last see this person who has been so gracious a legend for so long. Her manner is rather that of Ruth Draper's; she sings songs and gives impressions without the aid of any scenery, furniture, changes of costume or stage hands. Yet, though she dispenses with all these things she manages to hold her audience for hours at a time. There are very few artists who can do this. Sophie Tucker, the American, is one of them; Ann Penn is another. I suppose you would include Karsavina and Pavlova in this tiny and select company, and perhaps one or two others. But such artists must of necessity be few and rare, otherwise we would never appreciate them as we do.

I hear that the Hippodrome is to have a new musical comedy called—and rather delightfully called, I think—"That's a Good Girl." This will be the successor to "Hit the Deck," which has had such a phenomenally successful run and which, though it will soon leave the Hippodrome, will still be given a long lease of life by its production in the provinces and in South Africa. "Hit the Deck" is one of the most original musical comedies I have ever seen, and if we hope for as good a play in its successor we are hoping for much. The accompanying photograph shows Alice Morley, who plays "Magnolia" in "Hit the Deck," and whose part will be played in South Africa by Katie Kay.

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Musical comedies are, as a matter of fact, drawing all the audiences in London at present, and managers of dramatic shows complain that they are having very poor houses. Perhaps this is due to the terrible weather we have had, which makes us so depressed that we feel more like seeing such jolly shows as "Hit the Deck," "Lady Mary," "The Girl Friend" and "Will o' the Whispers." "The Girl Friend" is still, together with "Hit the Deck," a prime favourite.

You remember, I told you some time ago that the New Oxford Theatre was being demolished. Well, the hammer and the crane have done the last of their fell work and the

Gerald Nodin to play in "Hit the Deck"—

—and Sheila Wallace, also to be in that sparkling play.

New Oxford Theatre no longer exists, save in the memories of those people who used to visit it when it was one of our best-known music halls. In its place has risen, as the Phoenix rose from her ashes, another palatial house owned by the indefatigable firm of Lyons & Co., whose Corner Houses are, as you know, dotted about London as frequently (almost) as the trees. Well, I suppose we should not grumble since so many other new theatres are springing up like mushrooms, but it was with mixed feelings of affection and regret that I watched the scrapping of the New Oxford Theatre.

A CHARMING GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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Muriel George and Ernest Butcher, who scored a tremendous success at the Johannesburg Empire on Monday evening.

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Kate Kay sailing this month for Africa to play in "Hit the Deck."

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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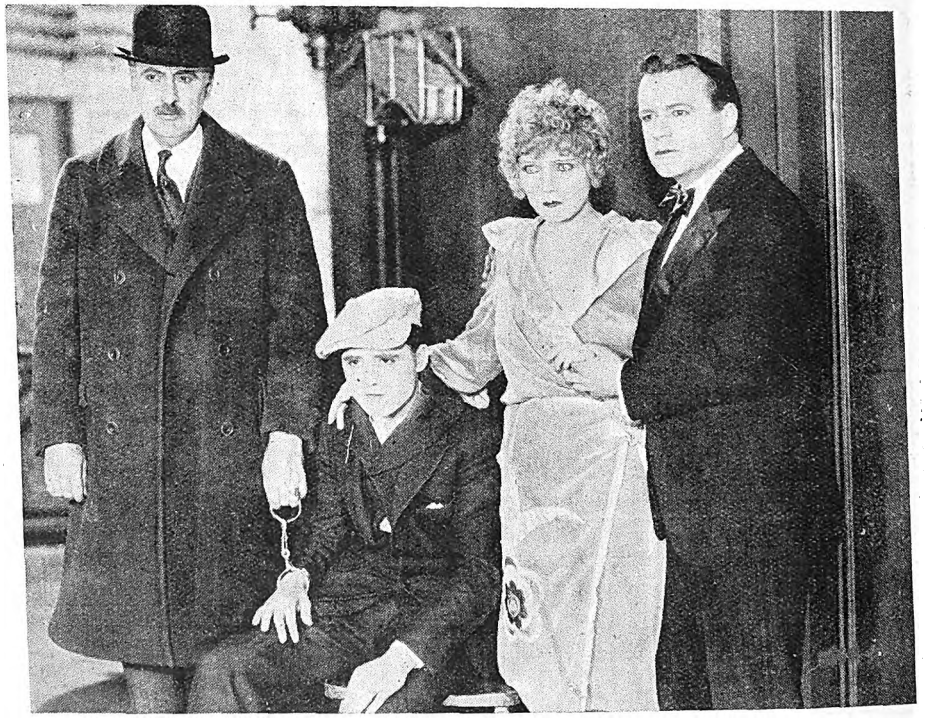
"Evening Clothes," featuring Adolphe Menjou, comes to the Grand Bioscope, Capetown on June 28th, 29th and 30th.



"Cabaret" is an intensely interesting story, which is to be screened at the Orpheum, Johannesburg, on June 25th.

MILKA & VELMA SUCHARD'S CHOCOLATE

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On With The Dance.

If I had had any doubt at all about the success of the great Polliaks-Columbia Amateur Ballroom Championships of South Africa (which I had not), it would have been hastily dispelled by the large number of letters I have already received by dancers anxious to know a little more about the contests, apparently with the intention of taking part. It is evident that South African dancers have been just waiting for something like this, and now that it is offered to them they are not going to let the opportunity slip by without exploiting it to the limit.

Perhaps the most interesting communication I have so far received is from a young lady who signs herself "Hopeful Amateur." In a way her queries crystallise most of the questions asked by other correspondents.

"I want," she naively informs me, "to become the amateur ballroom champion of South Africa. Can you tell me how I should go about it?"

"Unfortunately, I have not a regular partner, so I should be glad if you could advise me as to the kind of boy to chose to dance with in the championships. I am a good dancer myself, though not, I am afraid, up to championship form at present. How should I go about perfecting my style and making sure that I am doing the right movements"

"Hopeful Amateur" has touched on a point that many intending competitors must be puzzling about. Dance competitions of any kind have been such a rarity in South Africa that dancers have had little opportunity of learning how to set about preparing to take part in them. Now that a contest of the magnitude of the Polliaks-Columbia Amateur Ballroom Championships of South Africa is suddenly thrown open to them, they are not unnaturally somewhat hazy as to what they have to do to get themselves into proper trim for the fray.

To my mind the point raised by "Hopeful Amateur" as to the kind of partner she should have for the competitions is one of the utmost importance. Two really excellent dancers may make a very poor show dancing together if they are not properly suited in the matter of size, height, etc. It cannot be over-emphasised that in this matter of selection, the greatest care must be exercised by couples who really hope to get into the final stages of the contest. I regard it as essential that the man should be at least a shade taller than his partner. Certainly, it is disastrous if he is shorter. The ideal to aim at, I think, is for the man to be two or three inches taller than his companion, though this is not essential. The main thing is that he must not be shorter. If he is, even excellencies of style and deportment will be lost in the incongruity of appearance that the couple will naturally present.

On the other hand, competitors should avoid going to the other extreme and having the man too much taller than his partner. If the man is very tall and his partner is very short, the almost certain result will be that he will double himself up in dancing with her; and this, of course, would be fatal to the couple's chance in a competition.

My advice to any couple who think they really have a chance of doing well in the championships, is to go to some reliable teacher and be coached. No matter how good a couple may be there are bound to be little faults in their dancing that only a trained onlooker can notice and correct, which in the case of competitors who are not sure of the kind of movements that will be expected by the judges, a certain amount of instruction is essential.

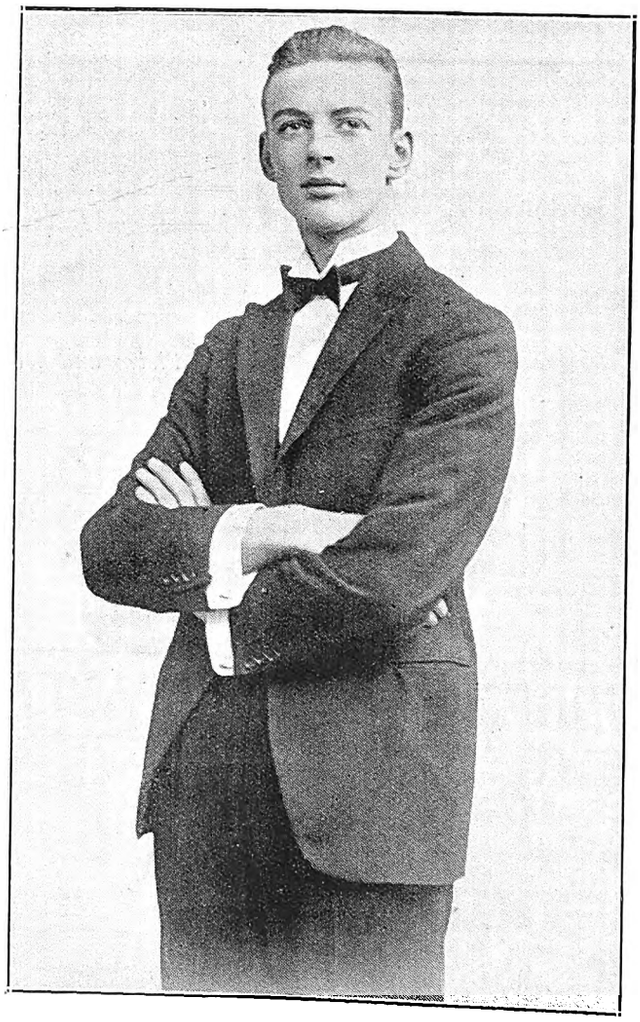
At the risk of becoming tiresome in repetition, I would urge all competitors to bear in mind the remark that I have made many times before, and that is that in competitions, even more than in ordinary dancing, style and deportment are both infinitely more important qualities than any number of tricky or showy steps. The competitors who make up their minds to place "style before steps" will, I think, have overcome one of the biggest obstacles that face the inexperienced competitor in dance competitions.

Asked recently what his favourite movement was, Mr. Franklyn Graham, the famous English exhibition dancer, replied that it was any movement or step that was perfectly done, "I don't mind in the least how simple or unspectacular it may be," he declared, "that a good walk is better than a bad turn is an excellent motto for dancers. Many people are so anxious to get hold of a lot of steps that they neglect the great essentials of correct deportment, a proper hold, and so on. We see so many couples in our ballrooms with bent knees and heads together doing weird Charleston steps, who haven't a notion how even to walk properly in a dance."

These are remarks that intending competitors in the Polliaks-Columbia Amateur Ballroom Championships of South Africa would do well to bear in mind, for there can be no doubt that when it comes to the question of selecting the best couples at the various preliminary and other heats, to say nothing of the finals, the judges will not be impressed by a wide variety of showy steps indifferently performed, but will keep their eyes wide open for couples performing simple movements in perfect style; in other words, interpreting modern ballroom dancing in its highest and most aesthetic form.

And so to get back to answering "Hopeful Amateur's" questions. I advise her, as I advise all competitors, to make sure that she has a partner physically suitable to her stature; to go with him to a good teacher in order that their dancing may be "polished up" to the limit of its brightness; and to remember at all times that style "is the hallmark of good dancing and the "stuff on which champions are made."

THE BALLROOM SHEIK.



Tommy Fields, the lad with the "angel child" expression, who is scoring, together with his partner, Nino Rossini, such a success at the Empire, Johannesburg.

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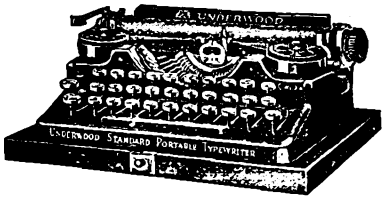
De Pietro and Revel, who will arrive shortly.

UNDERWOOD PORTABLE



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A new picture of Pola Negri.

Larry Kemble.

Suddenly the curtain emits from its voluminous olds a small man with a humorous face. He begins to say omething, but his speech is suddenly interrupted by a long rm, which comes through the curtain and tweaks him ack into the oblivion that lies behind it.

The little man is, of course, Larry Kemble, and the ng arm belongs to that tall, fair-haired, lanky assistant, ho, while seeming to dominate Larry Kemble, suffers nsiderable indignities from that irrepressible comedian. is a wonder to me that Larry's assistant is ever able to t down. I feel quite sure that, like the little boy who has cently been whipped, he takes his meals from the mantle-ece. The tallness of the assistant admirably accentuates rry Kemble's tinyness. We feel that we are watching a nt and a pygmy, each trying to get the better of the ner.

The giant brings out Larry's one-wheeled, high-seated cycle and sets up the ladder which it is necessary to climb before the cycle can be mounted. But do not think that the act of mounting is as simple as it sounds. Many minutes must elapse before it takes place, and the assistant suffers many bruises before Larry sends the heart of his audience into its mouth by cycling blithely on this exotic vehicle.

Larry Kemble well understands the secret of holding an audience's attention. He keeps us in such terrible suspense, and we feel if he does not mount his ladder and then his cycle in another minute we must scream. Many of us, in fact, do scream, particularly when he rides his two-wheeled cycle almost into the footlights and then deftly turns it away from that line of rosy light.

And through it all Larry Kemble remains serious and a little bored. Perhaps it is that grave, half-weary expression of his which gives his whole act such a comic effect. Larry, his assistant, wheels and ladder, are at the Tivoli, Capetown.

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FAY COMPTON.

By W. R. TITTERTON.

The first time I saw Fay Compton on the stage she was a child. It is not many years ago as the crow flies. But she has done so much since then. She had a quite startling beauty; her hair was an aureole, the cheeks were pink of the purest. She wore, as it were, a veil—she was secluded. There was a touch of bliss on the calm lips and lowered eyes. But it was remote. She was a sleeping princess waiting for the incantation.

And that, I think, has always been her charm. "Charm" is the right word, for she had a touch of Faery. That, no doubt, was why Barrie, who had seen in Hilda Trevelyan the incarnation of the common-sense Lowland part of his character, knew at once that of all our English actresses Fay Compton alone could give us a hint of his Highland glamour.

The strange thing is that she has given that suggestion of magic to two of the plays of our most ruthless realist: Somerset Maugham. In "Cæsar's Wife" the love of the oldish man for the girl might have seemed indecorous (I am not sure of that, but I have sometimes thought so) if Miss Compton had not kept that air of Fairy remoteness. Her eyes were secret, or at least half hid their blissful mysteries, there was a smile half-cancelled on her lips, as if she heard from far away the fifes of Elfland sounding.

Again "The Circle" had a difficult theme, which some of the critics remembered in their notices, and tended to forget how delicately that most delicate and difficult love scene between the two young people was played by Miss Compton and Leon Quartermaine. It was so virginal, almost one might say *austere*, and yet so full of dancing ecstasy. She was fairy, still—and yet grown up. I have always thought that "The Circle" brought Miss Compton to maturity.

Fay Compton, who is now playing the leading part in "Other Men's Wives," Walter Hackett's amusing comedy at the St. Martin's.

Anyhow, it is since that time I have noticed her comedy becoming triumphant. In the "Little Minister" her comedy was still the fun of a fairy child. There was nothing there to do more than prepare us for the complete mastery of the comic mode which she demonstrates in "Other Men's Wives."

And some of the critics have been completely surprised. She had been docketed as an emotional actress. What did she mean by these deft touches of humour? Let that pass! The touches of humour are there, and the moments of emotion are given full value.

But what I think should not be ignored is that there is a touch of glamour about Walter Hackett, the author of the play. You may say that it is all a joke with him. You may be right, but then it must be that for Hackett the joke has almost the value of a fantastic reality. His fable is all of one piece. The murder is in fairyland, and so are the embarrassments of the honest folk, so, too, is their love-making—all real, but in a world of glamour. And when the gendarme turned *chef* waltzes in with his table d'hôte, you almost see the wings sprouting from his shoulders.

It is in such a fairyland, whether painted in the serious brushwork of Barrie, or the mocking pastelle of Hackett, that Fay Compton is absolute queen. The changes of costume and character are part of the enchantment. You would not be surprised if she waved her wand *instanter*, and floated through the ceiling.

And yet she can hold you with her passion as surely she does with her playful humour. She can pass from mood to mood without a sense of discordancy. How does she do it? Is it because her acting is never *raw*. Because she knows that the play is a painting and must be all on one plane, in one medium? Or is the thing more spiritual? Is it that she always keeps that tenuous veil before her secret eyes and her lips with their secret smiling—so alluring and so demure?

I have said that Miss Compton appears now to be at the height of her powers. But she is young, and there is every chance that she may yet far transcend anything she has done. The Sleeping Princess is awakening, though she still preserves her art of enchantment. Will she be greater or less if the magic of the forest fades and leaves her in the light of common day? I think she will be all the greater. I think that if her work suffers this translation we shall regard all that she has done hitherto as a mere beginning.

That is a bold statement, for in her short life Miss Compton had done as much as most established actresses do in a whole lifetime.

But for those who examine carefully her acting in "Other Men's Wifes" there are signs of brave promise even in this complete achievement.

We have not at the moment many great actresses capable of spanning the full gamut of tragedy and comedy. That is partly because our managers tend to *pigeon-hole* players—to label them as suitable only for one sort of part. But the fact remains, and I venture the opinion that one reason why mystery plays are so prevalent is that we lack of sufficiency of great actresses to play that kind of high comedy which commands both our laughetr and our tears. Miss Compton has proved that she can do that. She has dodged the pigeon-hole. We may expect from her very great things indeed.—*Reproduced by special permission of "Theatre World," England.*

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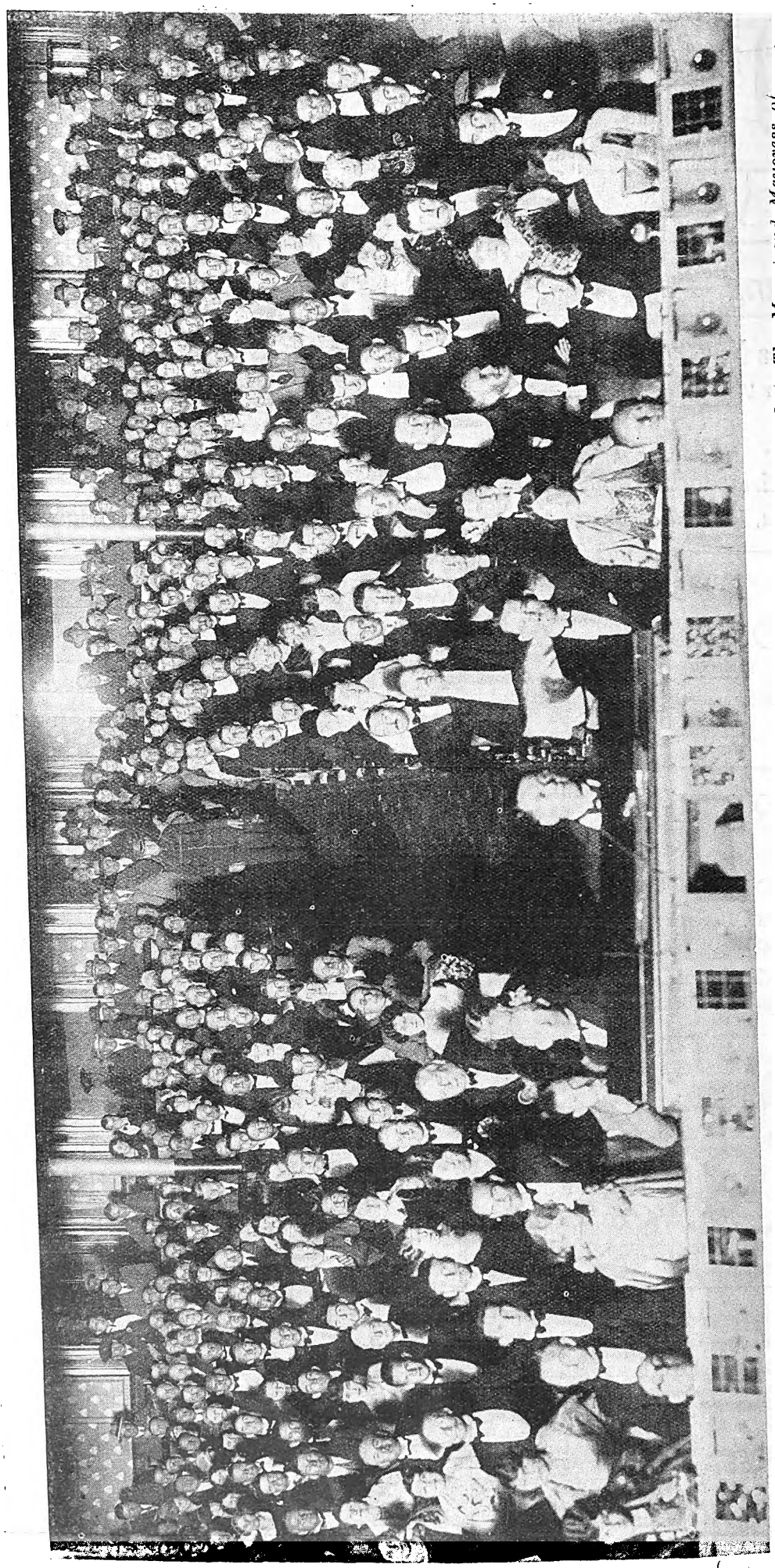

A wonderful flashlight photograph of the stalls taken by the "Rand Daily Mail" on "Empire" night for the All Blacks. The Mayor and Mayoress of Johannesburg (Councillor and Mrs. W. H. Port) in the second row on the right, centre aisle.

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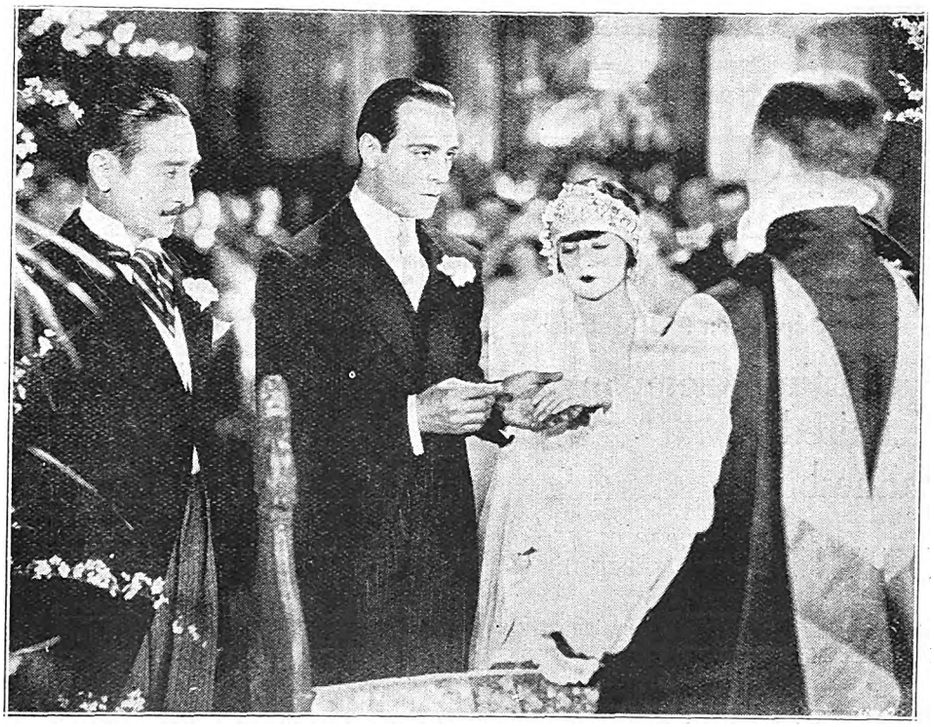

The wedding scene in "The Sorrows of Satan," coming to the Bijou, Johannesburg, on June 25th.

One of the spectacular scenes in "The Golden Key."

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Announcer ... ... Mr. LAGO CLIFFORD.
Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, JUNE 25th, 1928.

12.0 noon, 5.0 p.m., 7.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

5.0 p.m. daily, except Sunday: Women's Talk (arranged by **Mrs. C. Rothkugel**).

5.15 p.m. daily, except Wednesday and Saturday: Children's Hour (arranged by **Uncle Joe**).

5.15 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe**).

5.15 p.m., Saturday: Children's Hour (arranged by **Uncle Jimmy**).

6.15 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.45 p.m. daily, except Friday and Sunday: Close down.

6.45 p.m., Friday: Weekly Agricultural Talk.

MONDAY, JUNE 25th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "French Comedy" ... ... Keler Bela.
"JB" Studio Orchestra.

7.10— 2. Contralto:
(a) "Sunshine and Rain" ... ... Blumenthal.
(b) "Irish Lullaby" ... ... d'Hardelot.
(c) "The Birth of Morn" ... ... Leoni.
Miss Ethel Coppard.

7.20— 3. 'Cello Solo: **Mr. E. Levitz.**

7.25— 4. Waltz: "Moonlight on the Rhine" ... ... Vollstedt.
"JB" Studio Orchestra.

7.35— 5 Tenor:
(a) "Una Furtiva Lagrima" (sung in Italian) —Donizetti.
(b) "Your Eyes have Told me" ... ... G. O'Hara.
(c) "Celebre Serenata" (sung in Afrikaans) ... Toselli.
Mr. Joseph M. Saks (G.M. and S.M.).

7.45— 6. Suite: "Algerian Nights" ... ... Gregh.
"JB" Studio Orchestra.

7.58— 7. **Weather Forecast.**

8.0 — 8. **Bijou Orchestra**, relayed from Bijou Theatre.

8.10— 9. Fortnightly Talk on "Foreign Affairs," by **Mr. Advocate Morris de Saxe.**

8.25—10. Jazz: **"JB" Studio Orchestra.**

8.35—11. Contralto:
(a) "The Lost Chord" ... ... Sullivan.
(b) "The Dawn" ... ...
(c) "The Banks of Allan Water" ... ... Anon.
Miss Ethel Coppard.

8.45—12. Selection: "Philemon and Baucis" ... ... Gounod.
"JB" Studio Orchestra.

9.0 —13. **General News Service.**

9.5 —14. Tenor:
(a) "Eili, Eili" (sung in Yiddish) ... ... Russotto.
(b) "Out of the Darkness" ... ... d'Hardelot.
Mr. Joseph M. Saks (G.M. and S.M.).

9.15—15. Entr'acte: "A Gaelic Dream Song" ... ... Foulds.

9.20—16. Weekly Sports Talk: "Soccer, for a Change," by **Mr. W. D. Powell.**

9.35— **Miscellaneous Programme.**

10.30—Close down.

TUESDAY, JUNE 26th, 1928.

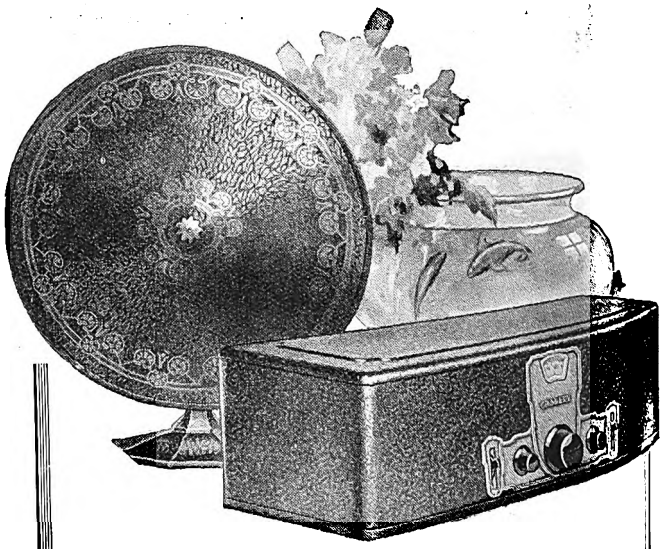
7.0—EVENING PROGRAMME.

7.0 — Music by **"JB" Studio Orchestra.**

CONCERT BY TROYEVILLE CHORAL SOCIETY.

7.30— 1. Chorus:
(a) "Hail, Smiling Morn" ... ... Spofforth.
(b) "Boat Song" ... ... Cowen.

7.38— 2. Contralto:
(a) "Whatever is, is Best" ... ... Lohr.
(b) "Mifanwy" ... ... Forster.
Mrs. L. M. Thomson.



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7.46— 3. Duets:
(a) "The Battle Eve" ... ... Bonheur.
(b) "Tenor and Baritone" ... ... Lane Wilson.
Messrs. J. Kennedy Oliver and F. J. Palvie.

7.54— 4. Entr'acte: "Cantilene" ... ... Ganne.
"JB" Studio Orchestra.

7.58— 5. **Weather Forecast.**

8.0 — 6. A Ten-Minute Talk on "Toc H in South Africa," by **Padre Ellison,** of Toc H in England.

8.10— 7. Baritone:
(a) "You" ... ... Crosse.
(b) "Salaam" ... ... Lang.
Mr. F. J. Palvie.

8.18— 8. Quartettes:
(a) "Strange Adventure" ... ... Sullivan.
(b) "A Regular Royal Queen" ... ... Sullivan.
Mrs. E. R. Gill, Miss L. Bellin,
Messrs. H. J. Niesewand and W. H. Wise.

8.26— 9. Duets:
(a) "O, that we two were Maying" ... ... ———
(b) "A Night in Venice" ... ... Lucantoni.
Mrs. E. R. Gill and Mr. J. Kennedy Oliver.

8.34—10. Waltz: "The Grenadiers" ... ... Waldteufel.
"JB" Studio Orchestra.

8.42—11. Mezzo Soprano:
(a) "Melisande in the Wood" ... ... Goetz.
(b) "Rose of my Heart" ... ... Lohr.
Mrs. H. Scorgie.

8.50—12. Jazz: **"JB" Studio Orchestra.**

8.55—13. **General News Service.**

RELAYED TO DURBAN.

9.0 —14. Quartettes:
(a) "The Sea hath its Pearls" ... ... Pinsuti.
(b) "Absence" ... ... Hatton.
Mesdames Gill and Thomson, Messrs.
Oliver and Palvie.

9.8 —15. Fortnightly Talk on Literature by **Professor Max Drennan, M.A.**

9.23—16. Bass:
(a) "Song of Hybrias the Cretan" ... ... Elliott.
(b) "The Norseman's Song" ... ... Allitsen.
Mr. R. Hunter.

9.31—17. Soprano and Chorus: "Hear my Prayer" ... Mendelssohn.
Mrs. E. R. Gill and Choir.

9.36—18. Descriptive Patrol: "The Phantom Brigade" ... Myddleton.
"JB" Studio Orchestra.

9.44—19. Chorus (Male Voice):
(a) "Comrades in Arms" ... ... Adam.
(b) "The Sailors' Chorus" ... ... Parry.

9.52—20. Tenor:
(a) "Just because the Violets" ... ... Lohr.
(b) "My Sweetheart when a Boy" ... ... Morgan.
Mr. J. Kennedy Oliver.

10.0 —21. Chorus:
(a) "The Soldiers' Chorus" ("Faust") ... ... Gounod.
(b) "O, Peaceful Night" ... ... German.

10.8 —22. Suite: "La Source" ... ... Delibes.
"JB" Studio Orchestra.

10.15—23. Quartettes:
(a) "Love is Meant to Make us Glad" ... ... German.
(b) "Good Evening" ... ... Seymour Smith.
Mesdames Gill and Thomson, Messrs.
Oliver and Palvie.

10.24—24. Chorus: "The Long Day Closes" ... ... Sullivan.

10.30—Close down.

WEDNESDAY, JUNE 27th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Selection: "Carmen" ... ... Bizet.
"JB" Studio Orchestra.

7.15— 2. Contralto:
Miss Florence Ellis.

7.25— 3. Saxophone Solos:
(a) "Valse Hilda" ... ... Clyde Doerr.
(b) "Saxophonetics" ... ... C. Bishop.
Mr. George Spencer.

7.30— 4. Overture: "Chal Romano" ... ... Ketelbey.
"JB" Studio Orchestra.

7.40— 5. Bass:
(a) "Toreador's Song" (from "Carmen") ... Bizet.
(b) "Within this Sacred Bower" ... ... Mozart.
(c) "As you Passed by" ... ... K. Russell.
Mr. W. E. Gainsford.

7.50— 6. Waltz: The Blue Danube" ... ... J. Strauss.
"JB" Studio Orchestra.

7.58— 7. **Weather Forecast.**

8.0 — 8. Relay from General Hospital of Opening Ceremony of Toc H Wireless Scheme at the General and Children's Hospitals. Speeches will be made by **His Worship the Mayor, a Hospital Patient, a Member of Toc H.**

8.20— 9. Jazz: **"JB" Studio Orchestra.**

8.30—10. "Herfs," 'n serieuse verhaal, vertel deur die skrywer, **Mnr. B. Northling Swemmer, M.I.S.A.**

8.45—11. Suite: "Three Irish Dances" ... ... Ansell.
"JB" Studio Orchestra.

8.55—12. **General News Service.**

RELAYED TO DURBAN.

9.0 —13. Contralto:
Miss Florence Ellis.

9.10—14. Selection: "Chu Chin Chow" ... ... Morton.
"JB" Studio Orchestra.

9.20—15. **Kathleen Lafia,** Mezzo-Soprano, relayed from Empire Theatre.

9.35—16. Waltz: "Tout Paris" ... ... Waldteufel.
"JB" Studio Orchestra.

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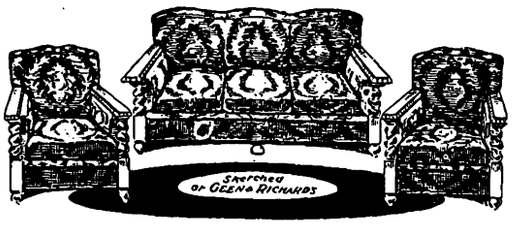

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9.45—17. Bass:

(a) "O, Pure and Tender Star of Eve" (from "Tannhauser") ... ... Wagner.

(b) "Tributes" ... ... Fisher.

Mr. W. E. Gainsford.

9.55— **Miscellaneous Programme.**

10.30—Close down.

THURSDAY, JUNE 28th, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "The Merry Wives of Windsor" ... ... Nicolai.

"JB" Studio Orchestra.

7.10— 2. Contralto:

(a) "Bells of Brittany" ... ... Lyall Phillips.

(b) "Mate o' Mine" ... ... Elliott.

(c) "No Thank you, Tom" ... ... Roeckel.

Miss Peggy Ross.

7.20— 3. Selection: "Verbena de la Paloma" ... ... Breton.

"JB" Studio Orchestra.

7.35— 4. Baritone:

(a) "When my Ships Come Sailing Home" ... Dorel.

(b) "Thoughts" ... ... H. Fisher.

(c) "My Little Irish Cottage" ... ... Eileen Summers.

Mr. Arthur F. Stocker.

7.45— 5. Suite: "Three Frivolities" ... ... Fletcher.

"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Contralto:

(a) "Lorraine" ... ... Sanderson.

(b) "Sometimes when Night is Nigh"...Lyall Phillips.

(c) "Ronald and I" ... ... Louisa Grey.

Miss Peggy Ross.

8.20— 9. Waltz: Wedding Dance" ... ... Lincke.

"JB" Studio Orchestra.

8.30—10. Weekly Wireless Talk by **Mr. J. N. A. Ray, B.A.**

8.45—11. Jazz: **"JB" Studio Orchestra.**

9.0 —12. **General News Service.**

9.5 —13. Baritone:

(a) "When I Come Back to You" ... Eileen Summers.

(b) "Slave Song" ... ... Teresa del Riego.

(c) "Jeunesse" ... ... Katharine Barry.

Mr. Arthur F. Stocker.

9.15—14. Sketch: **"JB" Studio Dramatic Company.**

9.35— **Miscellaneous Programme.**

10.30—Close down.

FRIDAY, JUNE 29th, 1928.

6.45 p.m. Weekly Agricultural Talk: "Uitbreidingsdiens van die Departement," by **Mr. J. P. du Plessis,** Senior Extension Officer.

7.0—EVENING PROGRAMME.

7.0 — 1. Waltz: "Casino Tauze" ... ... Gung'l.

"JB" Studio Orchestra.

7.10— 2. Contralto:

(a) "Happy Summer Song" ... ... Kahn.

(b) "Annie Laurie" ... ... Lehmann.

(c) "Morning" ... ... O. Speakes.

Miss Hilda Roles.

7.20— 3. Selection: "Mirella" ... ... Gounod.

"JB" Studio Orchestra.

7.35— 4. Tenor:

Mr. Leslie McCallum.

7.45— 5. Suite: "Sunny Spain" ... ... Cons.

"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. "Zulu Chiefs" (No. 1), a Series of Talks by **Dr. Manfred Nathan, K.C.**

8.25— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Contralto:

(a) "Garden of my Heart" ... ... Ball.

(b) "Break o' Day" ... ... Sanderson.

(c) "Here in the Quiet Hills" ... ... Carne.

Miss Hilda Roles.

8.45—11. Selection: "L'Arlesienne" ... ... Bizet.

"JB" Studio Orchestra.

9.0 —12. **General News Service.**

9.5 —13. Tenor:

Mr. Leslie McCallum.

9.15—14. Overture: "Etna" ... ... Francesca.

"JB" Studio Orchestra.

9.25—15. Monthly Talk on "Jewish Topics," No. 9, by **Mr. Sydney Jacobson.**

9.40— **Miscellaneous Programme.**

10.30—Close down.

SATURDAY, JUNE 30th, 1928.

7.0—EVENING PROGRAMME.

7.0 —1. Dinner Music by **"JB" Studio Orchestra.**

8.0 —2. **Weather Forecast. General News Service.**

8.5 (approx.)—3. **Radio Auction Bridge.**

8.30—4. **Dance Programme,** relayed from Carlton Hotel.

11.45 p.m.—Close down.

SUNDAY, JULY 1st, 1928.

FIRST SESSION.

10.30 a.m. Relay of Service from **Irene Dutch Reformed Church.**

11.30 a.m.—Close down.

SECOND SESSION.

3.30 p.m. **Gramophone Recital.**

5.0 p.m.—Close down.

THIRD SESSION.

EVENING PROGRAMME.

8.45—1. Overture: "Mignon" ... ... Thomas.

"JB" Studio Orchestra.

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8.55—2. Baritone:
(a) "Eri Tu" (from "Ballo in Maschera") ... ... Verdi.
(b) "El Ballo" ... ...
Mr. William Matthews.

9.5—3. Selection: "Zampa" ... ... Herold.
"JB" Studio Orchestra.

9.20—4. Violin Solo: "On Wings of Song" (by request) —Mendelssohn Achron.
Mr. J. Schulman.

9.25—5. Suite: Three Dances from "Tom Jones" ... ... German.
"JB" Studio Orchestra.

9.35—6. Baritone:
(a) "Woo thou thy Snowflake" ... ... Sullivan.
(b) "She Alone Charmeth my Sadness" ... ... Gounod.
Mr. William Matthews.

9.45—7. Ballet Music from "William Tell" ... ... Rossini.
"JB" Studio Orchestra.

10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.
Studio 'Phone Number, Central 2928.

A Tuning Note will be transmitted one minute before all Sessions.

MONDAY, JUNE 25th, 1928.

12.30 **Lunch Hour Session:—**
Soprano:
(a) "Spring the Fiddler" ... ... Banmer.
(b) "Phyllis has such charming Graces" ... Wilson.
Miss Phyllis Boddington.
Baritone: Selected Songs. **Mr. W. Cummings.**
Pianoforte Solo: **Miss Elvia Rayner.**
Light Music.

1.15 **Half Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.40 **The Studio Orchestra.**

5.0 **Children's Corner: Aunt Janet** will take you for a trip to Fairyland. We leave at five o'clock sharp and enjoy the fun. Sound Pictures. **Uncle Fred** at the Piano.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in Afrikaans).
Dinner Hour Session: Recital of "Polydor" Records (supplied by Messrs. P. E. Cooke & Co., West Street).

7.30 **The Wireless Orchestra:—**
Selection: "The Casino Girl" ... ... Englander.
Intermezzo: "In the Moonlight" ... ... Ketelby.
Mazurka: "L'auvergnaute" ... ... Ganne.
"The Phantom Brigade" ... ... Myddleton.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.10 **The Wireless Orchestra:—**
March: "Albermice" ... ... Javaloyes.
Foxtrot: "What Oh" ... ... Katoun.

8.20 **The History of the "Balalaika,"** with Musical Demonstrations.

8.30 **The Wireless Orchestra:—**
Selection: "Baby Bunting" ... ... Ayer.
Flute Solo: **Mr. J. J. Flanagan.**

9.40 **General and Local News.**

9.45 **Musical Monologues:—**
"Earthenware" ... ... Weston and Lee.
Miss Emmeline Butterworth.

9.55 **Talk No. 4:** "Hygiene." **Dr. G. H. Gunn,** Assistant Medical Officer of Health.

9.5 **A Short One Act Comedy,** entitled **"Packing Up,"** by **Harry Grattan.**
Characters: "Mrs. Chugwater," Miss E. Butterworth; "Mr. Chugwater," Mr. G. R. Montford; "The Luggage Man," Mr. P. Robinson.
Scene: The Dressing Room in "Chugwater's" House.

9.20 **The Wireless Orchestra:—**
Valse: "Blue Danube" ... ... Strauss.
Dance: "Hungarian" ... ... Brahms.

9.30 **A Variety Programme** by the **St. Andrew's Church Choir,** under the direction of **Mr. Maurice Alexander.**
Half an Hour of Harmony and Song.

10.0 Close down.

TUESDAY, JUNE 26th, 1928.

12.30 **Lunch Hour Session:—**
Soprano:
(a) "Sleep and the Roses" ... ... Tate.
(b) "To a Miniature" ... ... May Brahe.
Miss Myra Florens.
Contralto:
(a) "Where the Corals Lie" ... ... Elgar.
(b) "Unmindful of the Roses" ... Coleridge-Taylor.
Miss Mary MacFarlane.
Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** A Surprise Party for the Family. Come and join us. The more the merrier.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
Bass:—
(a) "Wolfgof the Bowman" ... ... Nelson.
(b) "The Floral Dance" ... ... Moss.
Mr. R. W. Brown.
"Special Request" Gramophone Records.

7.50 **Excerpt from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 Bass:—
(a) "Asleep in the Deep" ... ... Petrie.
(b) "Down amongst the dead Men" ... ... Anon.
Mr. R. W. Brown.

8.15 "Third Movement of Violin Concerto," by Brahms (Op. 77).
Fritz Kreisler and the Berlin State Orchestra.

8.20 **The Famous One-Act Play: "The Man in the Street,"** by **Louis N. Parker.**
Characters: "Philip Adare," Mr. H. E. Dawes; "Jabez Gover" (an old Clarinet player), Mr. Geo. R. Montford; "Minnie Adare," Miss Isobel Niven.
Mind Picture: "Philip Adare's" Studio in West Kensington. At the rise of the curtain "Philip" is discovered at an easel at work on a picture. "Minnie" is writing at a table.

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The rise and fall of the Curtain is denoted by the ringing of a bell.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, JUNE 27th, 1928.

12.30 **Lunch Hour Session:—**

Pianoforte:

(a) "The Rush Poole" ... ... De Lyle.

(b) "In the Heart of the Forest" ... ... Dunhill.

Miss Elvia Rayner.

Items on the "Pruchner" Player Piano.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

Dinner Hour Session: "New Hall of Fame Series" (specially selected Brunswick Records (supplied by Messrs. Brunswick (S.A.), Ltd., of West Street).

7.31 **Radio Talk:** "The Moving Coil Loud Speaker." **Mr. J. S. Ramsay.**

8.0 **Time Signal.**

Light Music and a few **"After Dinner Stories."**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace, under the Direction of **Mr. T. H. Huddle:—**

March: "Under the Banner of Victory" ... ... Von Blon.

Overture: "La Part du Diable" ... ... Auber.

Selection: "Star of the North" ... ... Meyerbeer.

Song: **Miss Phyllis Barnett.**

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, JUNE 28th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Songs my mother taught Me" ... ... Dvorak.

(b) "Serenata" ... ... Toselli.

Madame Doughty.

Contralto:

(a) "Homing" ... ... Del Riego.

(b) "One Fleeting Hour" ... ... C. Jacobs-Bond.

Miss Emmeline Butterworth.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:—**

Soprano:

(a) "Just a Cottage Small."

(b) "If I have you beside Me."

Mrs. E. M. Butler.

Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner: Aunt Janet,** of the Library, will tell you about the "Scheming Kittens," from "I Know a Secret," by Christopher Morley.. Songs by **Aunt Molly** and Piano Solos by **Uncle Fred.** Birthday Greetings and a News Bulletin.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in English).

Dinner Hour Session: "Famous Artistes." Recital of "His Master's Voice" Records (supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**

"His Master's Voice" Recital (continued).

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion, Marine Parade. Conductor, **Mr. T. H. Huddle.**

Symphony Concert in conjunction with **Signor Burani and Concert Party.** The details of this Concert will be announced later over the air. Signor Burani and Signor Ferri are late members of the famous Sistine Choir.

9.5 (approx.) **General and Local News.**

9.15 Conclusion of Symphony Concert relayed from the Pavilion.

10.0 Close down.

FRIDAY, JUNE 29th, 1928.

12.30 **Lunch Hour Session:** The Wireless Orchestra:—

Scenes from "Carmen" ... ... Bizet.

Valse: "Septembre" ... ... Godin.

Three Dances from "Nell Gwyn" ... ... German.

Solo Saxophone: **Mr. T. J. Stabbins.**

Selection: "The Girl in the Taxi" ... ... Gilbert.

Solo Trombone: **Mr. H. H. Harwood.**

An Oriental Intermezzo: "Nadja" ... ... Moret.

"Divertissemento Espagnole" ... ... Desormes.

Solo Cornet: **Mr. F. S. Roakes.**

"Minuet in G" ... ... Paderewski.

Selection: "Oh, Oh, Delphine" ... ... Caryll.

2.0 Close down.

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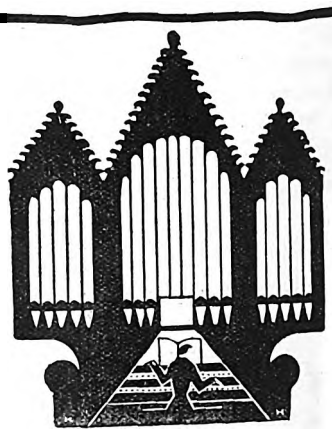

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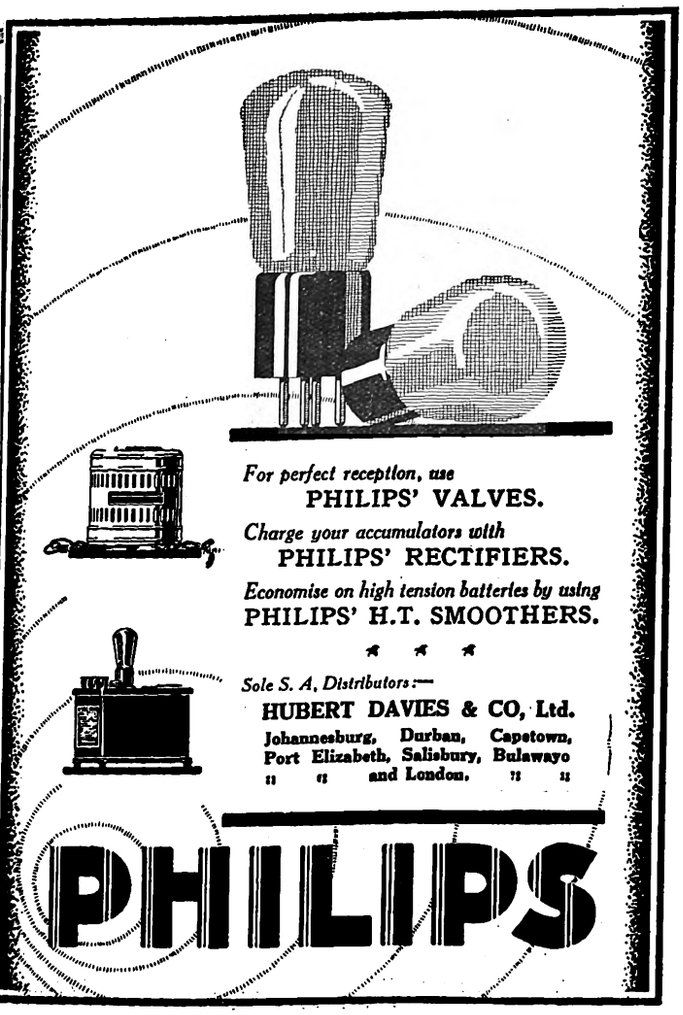
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner:** A Chat with **Aunt Isobel** about some of the beautiful things in the Treasure House of the World. A News Bulletin, Recitations and Stories by Wireless Cousins.
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Light Music.**
7.13 **Sports Talk,** by **"Natalian."**
7.30 **Dinner Hour Session:** The Studio Orchestra:—
March: "The Matador" ... ... Marchisie.
Serenade: "Noon Shadows" ... ... Walton.
Morceau: "The Perfect Melody" ... ... O'Hara.
Selection: "The Bird of Paradise" ... ... Jones.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
A LIGHT MUSICAL PROGRAMME.
8.10 Pot Pourri: "Precious Gems" ... ... Linderman.
The Studio Orchestra.
8.20 Soprano:—
(a) "Mary of Allendale."
(b) "My Lovely Celia" ... ... Munro.
Miss Ruby Horning.
8.30 Valse: "Souvenir de Mona Lisla" ... ... Schebek.
March: "The Lord Mayor" ... ... Byford.
The Studio Orchestra.
8.40 **General and Local News.**
8.50 Solo French Horn: **Mr. E. E. Waterman.**
8.55 **Sea Talk:** "My First Voyage to Australia in 1872." **Captain Alec Anderson.**
9.10 Baritone: Songs Selected. **Mr. George Glasspoole.**
9.20 Selection: "The King of Cadonia" ... ... Jones.
The Studio Orchestra.
9.30 Cornet Solo: "Robin Adair," with variations. **Alwyn Peasdale.**



9.34 Soprano:—
(a) "Depois le Jour" ... ... Charpentier.
(b) "If you were in my Garden" ... ... Benyon.
Miss Ruby Horning.
9.44 Pianoforte Duet:—
(a) "Spanish Dance No. 1" ... ... Moskowski.
(b) "Spanish Dance No. 2" ... ... Moskowski.
Miss Elvia Rayner and Mr. Edgar Heap.
9.50 Baritone: Songs Selected. **Mr. George Glasspoole.**
9.58 March: "Wipers."
10.0 Close down.

SATURDAY, JUNE 30th, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March: "La Petite Tonkonoise" ... ... Christine.
Overture: "Cenerentolo" ... ... Rossini.
Valse: "Cherry Ripe" ... ... Cussans.
Selection: "Hit the Deck" ... ... Youmans.
Solo Piccolo: "The Cornet" ... ... Brewer.
Mr. C. Horne.
Three Dances: "Henry VIII" ... ... German.
"An Eastern Romance" ... ... Haines.
Selection: "The Student Prince" ... ... Romburg.
12.30 Close down.
2.30 **Special Relay of the First Rubgy Test Match, All Blacks versus South Africa.** Listeners, please note, a running commentary of the game will be broadcast from Kingsmead by kind permission of the Natal Rugby Union.
7.15 **Reports:** Weather Reports, Shipping Intelligence.
7.20 **Dinner Hour Session:** Recital of "Columbia" Records (supplied by Messrs. H. Polliack & Co., of West Street.
8.0 **Time Signal.**
Columbia Recital (continued).
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "The Great Little Army" ... ... Alford.
Overture: "Le Dirn La Bayard" ... ... Auber.
Valse: "The Merry Peasant" ... ... Leo Fall.
Selection: "The Blue Mazurka" ... ... Lehar.
Songs by **Mr. Fred Kent** (Tenor).
8.50 **General and Local News and Sporting Results.**
9.0 **Relay from "JB."**
10.0 **Relay from Criterion Theatre,** Esplanade, Durban.
10.20 **Arthur Vos and his Orchestra,** relayed from the Marine Hotel, Esplanade, Durban.
11.0 Close down.

SUNDAY, JULY 1st, 1928.

3.0 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March: "With the British Colours" ... ... Von Blon.
Overture: "Maid of Orleans" ... ... Rawlinson.
Selection: "La Reine de Saba" ... ... Gounod.
Solo Cornet: "Goodbye" ... ... Tosti.
Mr. A. W. Snell.
Suite Burmese: "The Pagoda of Flowers" ... ... Finden.
(a) "Introduction."
(b) "In the Midst of the Petals."
(c) "The Star Flower Tree."
(d) "The Blue Lotus."
Valse: "Balmoral" ... ... Lotter.
Morceau: "Espana" ... ... Chabrier.
Selection: "San Toy" ... ... Jones.
4.30 **Children's Corner:** Arranged by **Aunt Isobel.**
5.15 Close down.
6.45 **The Bells of St. Paul's.**
7.0 **Evening Service,** relayed from the **West Street Wesleyan Church.** Preacher, **The Rev. J. Metcalf.** Organist, **Mr. Arthur Tann.**
8.30 **A Grand Popular Concert:** The Durban Municipal Orchestra, under the direction of **Mr. T. H. Huddle,** relayed from the Town Hall, Durban:—
March Festive: "Father Rhine" ... ... Lincke.
Overture: "Russlan and Ludmillar" ... ... Glinka.

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Mezzo: "Secrecy" ... ... Hugo Wolf.

Madame Olive Mundy.

"Dance Revels" ... ... Montague Phillips.

(a) "Mazurka."

(b) "Minuet."

(c) "Waltz."

Piccolo Duet: "The Lark's Flirtation" ... ... Horne.

Messrs. J. J. Flanagan and C. Horne.

Ballet Music: "Faust" ... ... Gounod.

Mezzo: "Awake" ... ... Pelissier.

Madame Olive Mundy.

"Procession of the Grail" ("Parsifal") ... ... Wagner.

Selection: "New Sullivan Selection" ... Sir Dan. Godfrey.

10.0 Close down.

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Capetown Programme.

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All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, JUNE 25th, 1928.

LUNCH-HOUR SESSION.

H.M.V. Records:—

12.45 "Hungarian Rhapsody, No. 2" ... ... Liszt.

Philadelphia Symphony Orchestra.

(a) "Heav'n, heav'n" ... ... Burleigh.

(b) "Deep River" ... ... Mansfield.

Lay Vicars of Westminster Abbey.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Selection: "The Girl Friend" ... ... Rodgers.

Savoy Orpheans.

(a) "Oh, yes, just so" (from "Phoebus and Pan") ... Bach.

(b) "With Verdure Clad" (from "The Creation") ... Hadyn.

Elsie Suddaby.

Violin Solos: "Zigeunerweisen" ... ... Sarasate.

Variations on "A Carnival of Venice" ... ... arr. Rode.

Alfredo Rode.

Songs:

(a) "Somewhere a Voice is Calling" ... ... Tate.

(b) "Far Away Bells" ... ... Gordon.

John McCormack.

Organ Solos:

(a) "Allegretto in E Flat" ... ... Wolstenholme.

(b) "Cantilene in B Minor" ... ... Watling.

Reginald Goss-Custard.

(a) "The Girl is You and the Boy is Me" ... ... Henderson.

(b) "If you see Sally" ... ... Donaldson.

Melville Gideon.

Selection: "The Mikado" ... ... Sullivan.

Coldstream Guards Band.

1.45 Close down.

AFTERNOON SESSION.

4.30 Piano Sonata: "Moonlight," Op. 27" ... ... Beethoven.

Frederic Lamond.

Songs: (a) "Dearest, I Love the Morning." (b) "The Brightest Day." **Sydney Coltham.**

Selection: "The Emerald Isle" ... ... Sullivan-German.

Coldstream Guards Band.

5.0 **Time Signal.**

5.0 **Afternoon Topics:** "A Coincidence."

Children: Stories by **Aunty Lex.** Songs by **Miss Margaret Roux.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

March: "The Ball of the Khan" ... ... Burgess.

Entracte: "Water Lilies" ... ... Clarke.

Valse: "Fancy Dress" ... ... Coates.

Selection: "Merry Widow" ... ... Lehar.

Piano Solo (selected).

Suite: "Three Musketeers" ... ... Rosse.

7.45 **Weekly Talk to Farmers:** "Agricultural Talk" (relayed from Stellenbosch-Elsenburg College of Agriculture).

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

"The Story of Lady Godiva." **John Henry and Blossom.**

Piano Solos:

(a) "Au bord d'une source" ... ... Liszt.

(b) "Nocturne in E Major" ... ... Chopin.

Mark Hambourg.

8.15 **"A Little Fowl Play."** A One-Act Comedy, relayed from Opera House. **Phyllis Neilson-Terry Company.**

Cast:—

Gilbert Warren ... ... Frank Freeman.

Sybil Warren ... ... Louise Regnis.

Mr. Tolbooth ... ... Cecil King.

Mary ... ... Shelia Hornby.

Boy ... ... L. M. Sachs.

Scene: Gilbert Warren's Study, 13, Balfour Mansion, Balham, London.

8.45 Songs:

(a) "Armida's Garden" ... ... Perry.

(b) "Phyllis has such Charming Graces" ... ... Wilson.

Eileen Wayt.

'Cello Solos: **Bob Parker.**

Songs: (a) "Rolling Down to Rio." (b) "When Twilight Comes." **Walter Applewhite.**

9.0 **News Service** (English).

9.5 "Concerto for Violin and Orchestra" ... ... Beethoven.

First Movement: Allegro ma non troppo.

Second Movement: Larghetto.

Third Movement: Rondo Allegro.

Fritz Kreisler and State Opera House Orchestra, Berlin.

9.45—Songs

(a) "E'en as a Lovely Flower" ... ... Bridge.

(b) "Morning" ... ... Speaks.

Eileen Wayt.

Saxophone Solos: **Bob Parker.**

Songs:

(a) "To-morrow" ... ... Bell.

(b) "Nocturne" ... ... Curran.

Walter Applewhite.

10.0 **News Service** (Afrikaans).

10.5 Item, if suitable, relayed from **Tivoli.**

10.30 Close down.

TUESDAY, JUNE 26th, 1928.

LUNCH-HOUR SESSION.

H.M.V. Records:—

12.45 Selection: "Martha" ... ... Flotow.

Coldstream Guards Band.

Songs:

(a) "Shepherds Gay" ... ... Sandersen.

(b) "Russet Maid" ... ... Sandersen.

Walter Glynne.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Duet from "Carmen":

(a) "Speak to me of my Mother" ... ... Bizet.

(b) "I Might, Perhaps."

Fanny Heldy and Fernand Ansseau.

Violin Solos:

(a) "La Serenata" ... ... Bizet.

(b) "Canzonetta" ... ... D'Ambrosio.

Marjorie Hayward.

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1.15 **Organ Recital by Mr. N. R. Ingleby, F.R.C.O.** Relayed from City Hall.

1.50 Close down.

AFTERNOON SESSION.

4.30 "Shepherd Fennel's Dance" ... ... Balfour-Gardiner.

Royal Opera House Orchestra.

Songs:

(a) "Blue Danube" ... ... Strauss.

(b) "Voices of Spring" ... ... Strauss.

Evelyn Scotney.

Part Songs:

(a) "Dream-lit Woods" ... ... Brahms.

(b) "Great God of Love" ... ... Pearsall.

Glasgow Orpheus Choir.

Selection: "The Waltz Dream" ... ... Strauss.

De Groot and the Piccadilly Orchestra.

(a) "Whispering" ... ... Schonberg.

(b) "Sunshine" ... ... Berlin.

Jack Smith.

5.0 **Time Signal.**

Afternoon Topics: "E. V. Knox and a Strange Experience."

Children: "Hungarian Fairy Tales," told by **Miss Betty Roinska.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Vision of Electra" ... ... Lotter.

"The Evening Hour" ... ... Kussner.

Selection: "Belle of Mayfair" ... ... Stuart.

Suite: "Nell Gwynn" ... ... German.

"Roses of Picardy" ... ... Wood.

"Czardas" ... ... Michaels.

7.45 **Records:—**

Panorama from "Sleeping Beauty" ... ... Tchaikowsky.

Royal Opera House Orchestra.

(a) "A Persian Rosebud" ... ... Nicholls.

(b) "Little Boy Blues" ... ... Ellis.

Melville Gideon.

Organ Solos:

(a) "Just a Memory" ... ... Henderson.

(b) "Souvenirs" ... ... Nicholls.

Jesse Crawford.

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

Love Duet from "Madame Butterfly" ... ... Puccini.

Margaret Sheridan and Aurelians Pertile.

Humorous Record: "At the Theatre." **Phil Baker and Sid Silvers.**

8.15 **Orchestral Programme by the Capetown Orchestra.** Conductor: **W. J. Pickerill:—**

March: "Marche Joyeuse" ... ... Chabrier.

Selection: "Cavalleria Rusticana" ... ... Mascagni.

The Orchestra.

Songs:

(a) "An Autumn Thought" ... ... Massenet.

(b) "The Song of the Horn" ... ... Flegier.

Harold Littlewert.

Piccolo Solo: "L'oiseau de Bois" ... ... Thier.

Mary Underwood.

Songs:

(a) "Lullaby" ... ... Bax.

(b) "I had a Dove" ... ... Klein.

Margaret Roux.

Selection: "Songs of the Hebrides" ... ... Kennedy Fraser.

The Orchestra.

.0 **News Service** (English).

.5 Quartette: **Alfred Gibbs** (1st Violin), **Walter Swanson** (2nd Violin), **Eric Bray** (Viola), **Granville Britton** ('Cello).

Songs:

(a) "Romance" ... ... Ford.

(b) "Lullaby" ... ... Boughton.

Margaret Roux.

Viola Solo. "The Prize Song" (from "The Meistersingers") —Wagner.

Eric Bray.

Suite: "Ballet Sylvia" ... ... Delibes.

The Orchestra.

10.0 **News Service** (Afrikaans).

Songs:

(a) "O, Lovely Night" ... ... Ronald.

(b) "Morgen Lied" ... ... Rubinstein.

Harold Littlewert.

Selection: "San Toy" ... ... Jones.

The Orchestra.

10.30 Close down.

WEDNESDAY, JUNE 27th, 1928.

LUNCH-HOUR SESSION.

12.45 Selection: "The Blue Mazurka." **Daly's Theatre Orchestra.**

Songs:

(a) "All Hail! Thou Dwelling" ... ... Gounod.

(b) "Down Her Pale Cheek."

Charles Hackett.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Overture: "The Little Minister" ... ... Mackenzie.

New Queen's Hall Light Orchestra.

Songs:

(a) "Sweet Phyllis" ... ... Coates.

(b) "Sea Rapture" ... ... Strickland.

William Heseltine.

"Andante Cantabile" ... ... Tschaikowsky.

Catterall Quartet.

Songs:

(a) "Gli Angeli d'Inferno" ... ... Mozart.

(b) "Le Variazioni di Proch" ... ... Proch.

A. M. Guglielmetti.

'Cello Solos:

(a) "Largo" ... ... Handel.

(b) "Danzas Espagnolas."

Gaspar Casado.

"Hungarian Rhapsody No. 1" ... ... Liszt.

J. H. Squire Celeste Octet.

1.45 Close down.

AFTERNOON SESSION.

4.30 "Quartet in E Minor" (Op. 59, No. 2) ... ... Beethoven.

Lener String Quartet.

5.0 **Time Signal.**

Afternoon Topics: Radio Matters.

Teens: "Hannibal with the One Eye."

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Remembrance" ... ... Joyce.

Selection: "M'Manhattan" ... ... Talbot.

"Scenes Venitiennes" ... ... Cazeneuve.

'Cello Solo: Selected.

Suite: "A Kiss for Cinderella" ... ... Bucalossi.

"Punchinello" ... ... Herbert.

7.45 **Records:**

Violin Solos:

(a) "Le Printemps" ... ... Milhaud.

(b) "Slavonic Dance in E Minor" ... ... Dvorak.

Joseph Szigeti.

"Napoli" ... ... Scarperia.

"The Road to Loch Lomond" ... ... Evans.

J. H. Squire Celeste Octet.

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:

Selection: "Il Trovatore" ... ... Verdi.

B.B.C. Orchestra.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Songs:
(a) " Spirit Flower " ... ... Tipton.
(b) " Muleteer of Malaga " ... ... Trotére.

Dennis Noble.

RECITAL PROGRAMME.

8.15 Songs:
(a) " Why Shouldn't I."
(b) " All Mine Alone."
(c) " A Jolly Old Cavalier."
(d) " The Clown of the Year."
(e) " Chorus Gentlemen."

Norman Lister.

8.30 Dramatic Recital:
(a) " The Listeners " ... ... De la Mare.
(b) " Yasmin " ... ... Flecker.
(c) " Dagobert, the Jester."
(d) " The Gentle Art of Shopping."

Sybil Marks.

8.45 Violin Recital:
(a) " Romance in F " ... ... Beethoven.
(b) " Slavonic Dance " ... ... Dvorak Kreisler.
(c) " Concertino " ... ... O. Rieding.

Harry Terhardt.

9.0 **News Service** (English).

9.5 Songs:
(a) " Deh Vieni " ... ... Mozart.
(b) " Qual far far letta " ... ... Scarlatti.
(c) " Lady Bird " ... ... Schumann.
(d) " Lovely Cradle of my Sorrows " ... ... Schumann.

Lilla Grace.

Brahm's Piano Recital:
(a) " Andante," from " Sonata in F Minor " (Op. 5).
" Three Waltzes."

Mrs. Skaife.

9.30 **Relay of Fletcher & Cartwright's Orchestra.** Leader, **Y. Latronico:**
Potpourri: " Musical Switch " ... ... Alford.
Waltz: " Love's Dream after the Ball " ... ... Czibulka.
" Ballet Egyptien " ... ... Luigini.

10.0 **News Service** (Afrikaans).

10.5 Item, if suitable, relayed from **Tivoli.**

10.30 Close down.

THURSDAY, JUNE 28th, 1928.

LUNCH-HOUR SESSION.

Columbia Records.

12.45 " Petite Suite de Concert " ... ... Coleridge Taylor.
(a) " La Caprice de Nanette."
(b) " Demande et Reponse."
(c) " Un Sonnet d'Amour."
(d) " La Tarantelle Fretillante."

New Queen's Hall Light Orchestra.

1.0 **Time Signal.**
News Summary (by courtesy of " Cape Times ").
Viola Solos:
(a) " An old Irish Air."
(b) " Hier du Soir."

Lionel Tertis.

Songs:
(a) " Damon."
(b) " Dream o' day Jill."

Dora Labette.

1.15 **Organ Recital by Alban Hamer, F.R.C.O.,** relayed from St. George's Cathedral.

1.50 Close down.

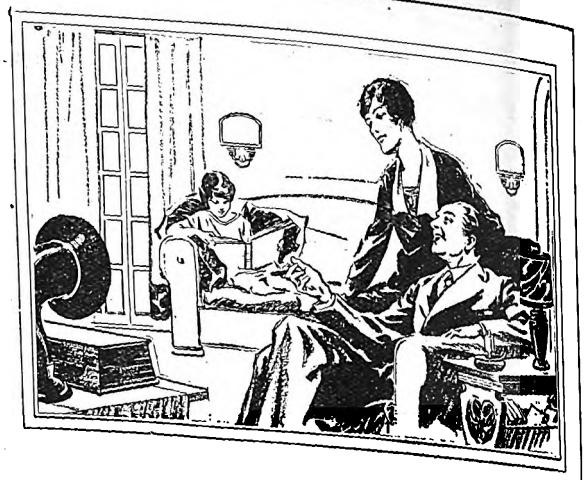
AFTERNOON SESSION.

4.30 Ballet Music from " Faust " ... ... Gounod.

Queen's Hall Orchestra.

Songs:
(a) " Because."
(b) " Sometimes in my Dreams."

Eva Turner.



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'Cello Solos:
(a) " Passione " ... ... Panzato.
(b) " Vivace " ... ... Sammartini.
W. H. Squire.
" Homage March," from " Sigurd Jorsalfar " ... ... Grieg.
London Symphony Orchestra.

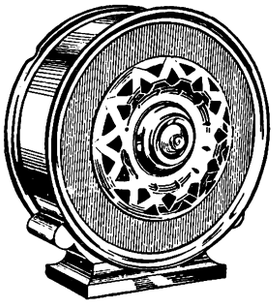
5.0 **Time Signal.**
Short Story: " The Cabman's Shelter," by **A. J. Alan.**
Children: Stories and Music.
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: " Surlat Flot " ... ... Berger.
Overture: " Martha " ... ... Flotow.
" Moresque " ... ... Coates.
Selection: " The Boy " ... ... Monckton.
Suite: " Coppelia " ... ... Delibes.
" Corinella " ... ... Lee.

7.45 **Records:**
" Because I Love You."
" Yes, Sir, I Prefer Brunettes."
Norah Blaney.
'Cello Solos:
(a) " The Sally Gardens " ... ... Hughes.
(b) " Papillon " ... ... Faure.
W. H. Squire.

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:
" The Clock is Playing."
" Chanson Bohemienne."
Jean Lensen and his Orchestra.
Songs:
(a) " The Erl King " ... ... Schubert.
(b) " When the King went forth to War " ... ... Koeneman.
Norman Allin.



PRESTIGE

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8.15 **Classical Concert by the Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill:**
Overture: " Suzanne's Secret " ... ... Wolf Ferrari.
" Concerto Groffo in C " ... ... Handel.
" Enigma Variations " ... ... Elgar.

9.0 (approx.) **News Service** (English).
" Symphony Fantastique " ... ... Berlioz.
(First performance in South Africa by the Capetown Orchestra.)

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Relay from Waldorf.** Musical Director: **Isidore Fisher:**
Foxtrot: " Playground in the Sky."
Foxtrot: " I never dreamt you'd fall in Love."
Waltz Song: " Mavourneen."
Song Foxtrot: " Mary Brown."
Novelty: " Firefly."

10.30 Close down.

FRIDAY, JUNE 29th, 1928.

LUNCH-HOUR SESSION.

12.45 Selection: " H.M.S. Pinafore " ... ... Sullivan.
(a) " Sweet Lil."
(b) " Aint She Sweet."
(c) " Mississippi Mud."
Perne Whiteman's Rhythm Boys.

1.0 **Time Signal.**
News Summary (by courtesy of " Cape Times ").
Selection: " Orphee aux Enfers " ... ... Offenbach.
De Groot and the Piccadilly Orchestra.
Songs:
(a) " Cloze Props."
(b) " My old Shako."
Harry Dearth.
Violin Solos:
(a) " Humoresque " ... ... Dvorak.
(b) " Caprice Viennois " ... ... Kreisler.
Fritz Kreisler.
Songs:
(a) " Mon Coeur s'ouvre a ta voix " ... ... St. Saens.
(b) " Printemps qui commence " ... ... St. Saens.
Macatje Offers.
Piano Solos:
(a) " Impromptu in A Flat " ... ... Schubert.
(b) " Study in E Major " ... ... Chopin.
Ignace Paderewski.
Overture: " Der Freischutz " ... ... Weber.
State Opera House Orchestra Berlin.

1.45 Close down.

AFTERNOON SESSION.

4.30 Ballet: " Coppelia " ... ... Delibes.
San Francisco Symphony Orchestra.
Cornet Solos:
(a) " Distant Shore " ... ... Sullivan.
(b) " Lost Chord " ... ... Sullivan.
Sergeant G. Morgan.
Songs:
(a) " Love could I only tell Thee."
(b) " She is far from the Land."
Peter Dawson.
Violin Solos:
(a) " Tambourin " ... ... Kreisler.
(b) " Golliwog's Cake Walk " ... ... Debussy.
Jacques Thibaud.
March: " Liberty Bell " ... ... Sousa.
Coldstream Guard's Band.

5.0 **Time Signal.**
Short Recital of Popular Tunes on the Organ.
Teens: " The Roads of Rome."
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: " Liebestraume " ... ... Erll.

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"Starshine" ... ... Wood.
Selection: "The Desert Song" ... ... Romberg.
Suite: "Hyde Park" ... ... Jalourez.
Piano Solo: Selected.
Valse: "Sleepy Seas" ... ... Stoneham.

7.45 **Survey of Week's Sports, by Mr. A. Shacksnovis.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:

Selection: "Hit the Deck" ... ... Youmans.

Savoy Orpheans.

Violin Solos:
(a) "Rondo" ... ... Schubert.
(b) "Ave Maria" ... ... Schubert.

Jascha Heifetz.

Songs:
(a) "Playground in the Sky."
(b) "I'll be Lonely."

Jack Smith.

Organ Solos:
(a) "A Brown Bird Singing" ... ... Wood.
(b) "Schon Rosmarin" ... ... Kreisler.

Reginald Foort.

"Molly on the Shore" ... ... Grainger.
"Shepherd's Hey" ... ... Grainger.

Royal Opera House Orchestra.

PROGRAMME OF DANCE MUSIC.

8.30 Foxtrots:
"A Red Roofed Chalet."
"I want to be miles from Everyone."
"Blue River."

Savoy Orpheans.

Waltzes:
"Sunset down in Somerset."
"In the Night."

Savoy Havana Band.

Tangos:
"Old Maid."
"Duck Tango."

Argentine Tipica Orchestra.

Foxtrots:
"Dancing Tambourine."
"Gonna get a Girl."
"Oh, Doris, where d' you Live."

Jack Hylton and his Orchestra.

9.0 **News Service** (English).

SHORT CONCERT PROGRAMME.

"Invitation to the Waltz" ... ... Weber.

Philadelphia Symphony Orchestra.

"Over my Shoulder."
"Mercenary Mary."

Hilliard and Male Quartet.

Hawaiian Guitar Duets:
(a) "Honolulu March."
(b) "Hawaiin Waltz Medley."

Ferera and Paaluhi.

Songs:
(a) "Friend o' Mine" ... ... Sanderson.
(b) "Shipmates o' Mine" ... ... Sanderson.

Manuel Hemingway.

March: "Washington Grays." **Royal Air Force Band.**

DANCE MUSIC.

9.30 Foxtrots:
"Ting-a-ling the Bells Ring."
"An old Guitar and an old Refrain."

Royal Wolfe Kahn and his Orchestra.

Foxtrots:
"Playground in the Sky."
"Georgia Land."

Jack Hylton and his Orchestra.

Waltzes:
"Lonely Nights in Hawaii."
"I'll think of You."

Savoy Orpheans.

Foxtrots:
"Wherever you Are."
"Headin' for Harlem."

Nat Shilkret and his Orchestra.

Foxtrots:
"Make my lot where the Cotton Grows."
"Sugar."

Red Nichol's Stompers.

10.0 **News Service** (Afrikaans).
10.5 Request Dance Numbers will be played.
11.0 Close down.

SATURDAY, JUNE 30th, 1928.

LUNCH-HOUR SESSION.

12.45 Overture: "Carneval" ... ... Dvorak.

Halle Orchestra.

Violin Solos:
(a) "Minuet" ... ... Debussy.
(b) "Tambourin Chinois" ... ... Kreisler.

Joseph Szigeti.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Waltz: "Tales from the Vienna Woods" ... ... Strauss.

Johann Strauss and Symphony Orchestra.

(a) "Je ne dis pas non." (b) "Mon Coeur."

Maurice Chevalier and Yvonne Valée.

"Rondo Capriccioso" ... ... Mendelssohn.

J. H. Suire Celeste Octot.

Songs:
(a) "Sea Fever" ... ... Ireland.
(b) "Steppin' Down Along the Road" ... ... Wilson.

Edgar Coyle.

Organ Solo: "Classica" ... ... arr. Ewing.

Quentin M. Maclean.

(a) "You'll Miss my Dancing." (b) "You've Got to Fit your Step." **Cicely Debenham, Bobby Howes and Chorus.**

Violin Solos:
(a) "Tempo di Minuetto" ... ... Pragnani.
(b) "Hungarian Dance in F" ... ... Brahms.

Arthur Catterall.

Selection: "Belle of New York" ... ... Kerker.

Grenadier Guards Band.

1.45 Close down.

AFTERNOON SESSION.

5.0 **Time Signal.**

Children's Hour: The Family entertain themselves in the Studio.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Happy Days" ... ... Roberts.
Selection: "Maid of the Mountains" ... ... Simson
Suite: "On Jhelun River" ... ... Finden.
"The Dawn of Hope" ... ... Byford.
"Chanson Triste and Humoreske" ... ... Tschaikowsky.

7.45 **Records:—**

Songs:
(a) "Ah, yes, thou art mine" (from "Il Trovatore") —Verdi.
(b) "Turiddu's Farewell" (from "Cavalleria Rusticana" ... ... Mascagni.

Arthur Jordan.

Selection: "Lady Luck." **London Theatre Band.**

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8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

"Organ Medley of Song Hits." **Quentin M. Maclean.**

Duets:

(a) "In Springtime" ... ... Newton.

(b) "At Love's Beginning" ... ... Lehmann.

Dora Labbette and Norman Allin.

8.15 **Popular Programme by the Capetown Orchestra.** Conductor: **W. J. Pickerill.** (Details will be announced.)

9.0 (approx.) **News Service** (English).

10.0 (approx.) **News Service** (Afrikaans).

10.5 Relay of **Cleghorn's Cafe Orchestra.** Leader: **Pervy Rees.**

Foxtroa: "Firefly."

Overture: "Masaniello" ... ... Auber.

Strings: "La Paloma."

Foxtrot: "Why should you cry?"

10.30 Close down.

SUNDAY ,JULY 1st, 1928.

EVENING SESSION.

7.0 **Time Signal.**

Divine Service will be relayed from the **Capetown Baptist Church,** Wale Street. Preacher: **Rev. Chas. Garratt.**

Order of Service:

Hymn: "O Worship the King, all Glorious Above."

Prayer.

Hymn: "Art thou Weary, art thou Languid?"

Scripture Reading.

Hymn: "Stand up, Stand up for Jesus."

Announcements and Offertory.

Anthem (to be announced).

Prayer.

Hymn: "I Need Thee, Precious Jesus."

Sermon.

Hymn: "Rock of Ages."

Benediction.

8.30 **Musical Programme by the Capetown Orchestra.** Conductor: **W. J. Pickerill.** (Details will be announced.)

10.0 Close down.

J.B. Studio Notes.

The programmes for the week commencing June 25th, will be of a most interesting description.

The Troyeville Choral Society.

On Tuesday the 26th, will run practically the whole of the evening programme from 7.30 onwards. The choir numbers amongst its members Mesdames Thomson, Gill, Bellin and Scorgie, and Messrs. Kennedy-Oliver, Palvie, Niesewand and Wise.

"Hear My Prayer."

"Hear My Prayer" (Mendelssohn) which you have so often listened to on the wonderful record made by Master Lough and the choir of the Temple Church will be one of the items for the evening, with Mrs. Gill as the soloist.

"The Sailors' Chorus" (Parry) will be sung by the male quartette, and among other popular items the choir will sing "The Soldiers' Chorus," "'O Peaceful Night," and in conclusion "The Long Day Closes" (Sullivan).

Toc H.

During the same evening Padre Ellison, of "Toc H in England," will give us a talk on "Toc H in South Africa," and later on Professor Drennan will be heard in his fortnightly Literary talk.

General Hospital Wireless.

On Wednesday at 8.0 p.m. we will give you a relay of the opening ceremony of the Toc H wireless scheme which is taking place at this Hospital and the Children's Hospital. Speeches will be made by His Worship the Mayor, a hospital patient and a member of the Toc H. This undoubtedly will be a very interesting event.

Dr. Manfred Nathan, K.C., on the evening of Friday, June 29th, you will all be glad to hear, starts on his first talk of a new series dealing with "Zulu Chiefs," and later on in the evening Mr. Sydney Jacobson will give us the monthly talk on Jewish Topics.

"Eili Eili."

There have been so many requests for this number, that Mr. Joseph Sacks will sing it on Monday evening.

The vocalists for the week will include such popular artists as Miss Florence Ellis, Miss Peggy Ross, Miss Hilda Roles and Miss Ethel Coppard; Messrs. W. E. Gainsford, Arthur Stocker and Leslie McCallum.

Mr. Levitz ('Cello) and Mr. G. Spencer (Saxophone) will give solos during the week also, and among the talkers Mr. Advocate de Saxe will continue his series of talks on "Foreign Affairs" on Monday, and the same evening Mr. W. D. Powell will give us his weekly Sports talk.

On Wednesday, Mr. Northling Swemmer will talk in Afrikaans, and on Thursday Mr. J. N. A. Ray will give us the weekly wireless talk which will be followed later by a sketch by the JB Dramatic Company.

Uncle Joe's Letter.

My dear Boys and Girls,

Can you imagine anything more absurd than a healthy, fat, old B.H. uncle like me to be so suddenly taken ill!

I'm afraid I haven't very much to tell you, although when one lies in bed for nearly a week all sorts of wonderful stories and ideas develop in one's mind. You watch flies on the ceiling and wonder how on earth they turn over so quickly to get their feet on the said ceiling, because just before they are flying with their feet downwards! Then you try to work it out yourself in bed, bang your head against the bed post and get all the bed clothes in an awful tangle. Then you hear the various hooters from motor cars and you wonder to what kind of car they belong and just why they are hooting, is someone nearly run over, and in fact every little incident of common everyday occurrence seems to take on different perspective, when you are ill in bed! Haven't you found it so?

I can feel more than ever now for our little friends in the hospitals,who are there not for a week, but months at a time, but also think what a glorious time one has when one is well again, and how soon one forgets all the little stories and ideas that have been conjured up in the mind with the most ordinary noises and shouts in the streets outside. I know every morning and evening there is a newspaper boy calling out his papers very verv persistently. I've often passed him and taken no notice. But when you are all alone, feeling rotten and miserable and you hear his familiar "call" it sort of cheers you up for a time, then you want to jump out of bed and throttle him, it is always the same "announcement," I took the trouble to count out how often he called out in one minute and it averaged "ten calls" and for two hours that boy called out the same paper in a rasping voice, always the same note, no tuning in. Now work out how many times he called out and bear with me if at the end of the first half-hour I would not have been justified in hiring an expensive assassin to "do him in."

However, to-morrow I shall pass him as usual and give him a tickey for a twopenny paper and think no more of it.

I want particularly to thank so many of you and your Mummies or Daddies who have come up to cheer me up, I've had lovely flowers, jellies, cakes and eggs sent me. It is almost worth while being ill, isn't it?

Now, nephews and nieces, I am giving you a brain test for the next fortnight instead of a riddle. Here is a sentence, I have punctuated it wrongly but the words are in their proper order. Punctuate it properly so that it makes sense without altering the sequence of the words.

IT WAS, AND I, SAID NOT, OR!

Now get your 14 lb. of grey matter on top gear and get it right. It doesn't sound right now, does it?

Prizeday will be Friday 29th, and now everybody good-bye. Thanks for all your kind messages.

Love from,

UNCLE JOE.

Items from the Durban Studio.

Listeners will, we feel sure, be delighted with our current programme on account of several novelty items, which we have pleasure in submitting.

Miss Emmeline Butterworth, whose musical monologues are so popular and eagerly looked forward to by all our Radio "fans," will broadcast on Monday evening, June 25th. Miss Butterworth's first number will be "Earthenware," and later in the evening in conjunction with Mr. G. R. Montford, this clever little lady will broadcast a short comedy entitled "Packing Up," which is a yell from start to finish.

The A.B.C. Dramatic Co. on Tuesday are performing a one-act play entitled, "The Man in the Street," by Louis N. Parker. This playlet is a particularly clever one, and was performed with great success on the London stage. We advise our listeners to make a point of hearing this item, as it will undoubtedly be a most popular one.

Wednesday's musical portion of our programme is provided by the Studio Orchestra in the afternoon, and a relay from the Summer palace of the Durban Municipal Orchestra in the evening, at which concert Miss Phyllis Barnett will sing some pleasing numbers.

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On Thursday evening, a special Symphony Concert by the Municipal Orchestra will be broadcast from the Pavilion, and in addition The Burani Concert Party will provide a vocal programme. Signor Burani and Signor Ferri, both late of the famous Sistine Choir, will sing, assisted by other members of their party. This Thursday evening's concert should prove a memorable feature.

On Friday evening, Miss Ruby Horning and Mr. George Glasspoole are the vocalists broadcasting from the Studio. Both these artists are great favourites "over the ether," and have always met with a pleasing reception. On the same evening, Miss Elvia Rayner and Mr. Edgar Heap will play pianoforte duets, another novelty in our programme.

The First Rugby Test Match.

Special note should be made of the fact that we shall be on the air on Saturday afternoon, June 30th, at 2.30 p.m., as we are going to broadcast a running commentary on the first rugby test match between All Blacks and South Africa. The match will be described (while being actually played) from the Kingsmead Ground, and the result will be on the air immediately the match is finished. This is distinctly a new feature, and the African Broadcasting Company sincerely hopes listeners will avail themselves of the opportunity of receiving the comments on the play. The Natal Rugby Union officials have kindly granted us all facilities, and we hope the result will be a gratifying one. Don't forget, listen on Saturday, June 30th, at 2.30 p.m.

Sunday evening's concert at the Town Hall will be broadcast as usual, the artist appearing being Madame Olive Mundy, whose voice contains such excellent broadcasting qualities. The Durban Municipal Orchestra, under the direction of Mr. T. H. Huddle, will render a suitable and excellent programme.

G.R.M.

In and Out the Capetown Studio.

Phyllis Neilson-Terry Company.

When in Johannesburg, Miss Neilson-Terry consented to a broadcast of the one act play "The Ballad Monger." I understand it went over the air very well indeed. On Monday night we are to have the pleasure of hearing Frank Freeman, Cecil King and other members of her Company in "A Little Foul Play," which rings up the curtain at 8.15.

This will be our first experience of broadcasting a complete play from the Opera House, but we have our excerpts from the Robey revue, and one or two acts of the Percy Hutchinson plays to assure us that it ought to be highly successful.

Sybil Marks, who is broadcasting from Capetown on June 27th.

Violin Concerto.

There will be a Gramradio production of the Beethoven Concerto played by Kreisler and the Berlin State Opera Orchestra on the same night. This is a splendid recording.

The singers on this programme will be Eileen Wayt and Walter Applewhite. Bob Parker will be as versatile as usual with his Saxophone and 'Cello.

A Popular Number.

Among the numbers chosen for performance on this programme, the Orchestra will play the Kennedy Fraser "Songs of the Hebrides" which have proved so popular on the new recording. Those who have requested their repeat so frequently will surely find compensation for the time we have kept them off the air when they hear the Orchestra's rendering on Tuesday night.

The popularity of this selection is but another instance of the unfailing appeal of the folk tune.

The Soloists.

This will, we regret to say, be Margaret Roux's last broadcast before returning to the north. She has chosen four modern English songs; none of which has been sung from our Studio before.

Miss Skaife, who is broadcasting a pianoforte recital from Capetown on June 27th.

The lack of enterprise among our local singers in getting new songs is deplorable. The men are infinitely worse in this respect than the women, and of these only about four show initiative enough to keep their repertoires up to date.

(Continued on page 32.)

Inside Information concerning these New Chocolates

These new, delicious centres are a revelation to those who enjoy fine chocolates. Just read one or two of the brief descriptions below—aren't they positively tempting?
But why be content with reading about them—get a half pound box and try them yourself. Like Naples, they are incomparable.

VANILLA CREME. — A favourite creme of vanilla flavour

GINGER "CUP." Finest preserved Chinese Ginger cupped in creme.

CROQUANTE — Bleached sliced almonds, finest sugar and fresh butter.

RAISIN CARAMEL "CUP." Fresh preserved Malaga raisins with delicious flavoured creme

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A scene from "Into her Kingdom," to be screened at the Grand Bioscope, Capetown, on June 25th.

Next Week's Calls.

PROVISIONAL TOUR LIST FOR WEEK COMMENCING JUNE 25TH, 1928.

Tivoli, Capetown.—(Opening Wednesday, June 27th) Samehtini Trio, Larry Kemble, Fields and Rossini.

Empire, Johannesburg.—Alf Thomas, Kathleen Lafla, Rene and Brian Croft, George and Butcher and Assistant. Barbette, Gintaro and Assistant, Norris Girls and Max, Conn Kenna and Pilot.

Orpheum, Johannesburg.—Ann Suter, Neer and Delar.

Grand, Pretoria.—Peel and Curtis, Flying Potters.

Criterion, Benoni.—Carr Lynn, Sylvestre and Assistant.

Rinko, Pietermaritzburg.—Edith Price, Mareski.

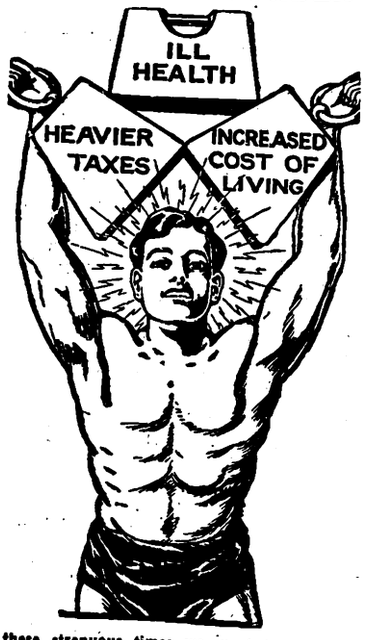
Criterion, Durban.—Sherina Sisters, Les Franck Hom, Eddie Bayes.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Skeets Martin, Toots and Partner.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) Skeets Martin, Toots and Partner.

Apollo, Germiston.—Haig and Escoe.

ARE YOU FIT AND ABLE TO BEAR THE BURDEN?



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The celebrated "Ajax" Dry Cell Body Battery gives you just the right nature of current, of sufficient volume to saturate your whole system with this life-giving element. **It infuses new energy, vim and power into every single nerve, muscle and tissue of your organism.** You must apply the Battery for one hour daily whilst resting, and this new life is pumped into your body without shock, inconvenience or irritation of any kind. It is powerful, but soothing, and thousands of "Ajax" patients will tell you that it achieves all we claim for it.

Cures are obtained in the most chronic cases, even when all other methods have failed. Write at once for our explanatory book, entitled, "**Electricity, the Road to Health,**" which describes how weakness is overcome and replaced by luxuriant health and strength; how pains and aches are driven out, and all nerve troubles are banished for ever.

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Empire, Brakpan.—(Friday and Saturday) Astor and Astoria.

Vaudette, Krugersdorp.—(Friday and Saturday) Vine and Carr.

His Majesty's Theatre, Johannesburg.—Sybil Thorndike and Company.

Opera House, Capetown.—Phyllis Neilson-Terry and Co.

Town Hall, Kingwilliamstown.—"Queen High" (26th)

Theatre Royal, Durban.—Harry Green and Co.

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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(*Continued from page 30.*)

Eileen Ryan's last recital was delightful, not so much on account of her enjoyable voice as her choice of songs, which carried us away from the oft vocalised paths of the usual ballad singers.

In this year of grace it takes an artist like Percy Heming to sing "Passing By" without causing us an emotional yawn. His visit to the Studio just before catching the train north was a treat in spite of its shortness.

Recital Programme.

Gramophone enthusiasts are talking Brahms just now on account of the great beauty of the Kreisler rendering of his D Minor Concerto played in conjunction with the Berlin State Opera Orchestra and, therefore, a short Brahms pianoforte recital by Mrs. Skaife on Wednesday night will come most opportunely. Mrs. Skaife besides being a pianist of some distinction herself, has an added interest for most of our listeners by reason of the great popularity among them of her husband, Dr. Skaife.

That always refreshing little singer Lilla Grace will give a recital just after the News Service.

As this may be Norman Lister's last appearance at the Studio for some months, as he leaves on a pleasure-business trip to Durban, special interest will be attached to his group of songs at the beginning of the programme.

Harry Terhardt is back with his violin again, and will broadcast at 8.45.

Sybil Marks.

Her trip to England in continuance of her dramatic studies has inspired this well known young elocutionist and teacher with many new ideas and enthusiasms, chief of which appears to be a firm belief, a means of imparting the beauty and rhythm of poetry to small children.

Her classes at her new Studio in Middlemost's Buildings should be very interesting, and when she produces her plays at the end of the year we hope she will manage to include a demonstration of this new method of teaching.

Capetown is always athirst for novelty and in this age of startling educational experiments, the latest is always assured a sympathetic hearing.

We wish this enterprising young teacher every success.

Her broadcast at 8.30 on Wednesday will surely find many well wishers among our listeners, as she has taught in the Paarl district as well as in Capetown.

Symphony Fantastique.

Berlioz's symphony had a very close and romantic connection with his own life. The stages of his infatuation for a beautiful Irish actress are faithfully portrayed, even his intention to commit suicide. "Fantastique" is it well named, but the country moods are delightfully expressed, also the Valse movement.

This will be its first performance by the Capetown Orchestra, but listeners will remember hearing it by Gramradio while they were on tour two years ago, and during their recent holiday.

I remember how everybody enjoyed the romantic story, but the music itself did not inspire such unanimous appreciation; perhaps a third hearing will be more fortunate in the number of its admirers.

The Gondoliers.

To quote the Grand Inquistor of the success of this production there is

"No probable, possible shadow of doubt—
No possible doubt whatever."

Letters of appreciation came in from all over the country, and our best thanks go to the kindly writers.

GLADYS DICKSON.

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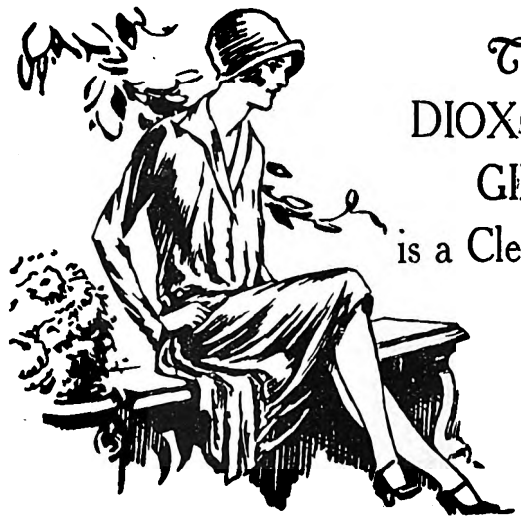

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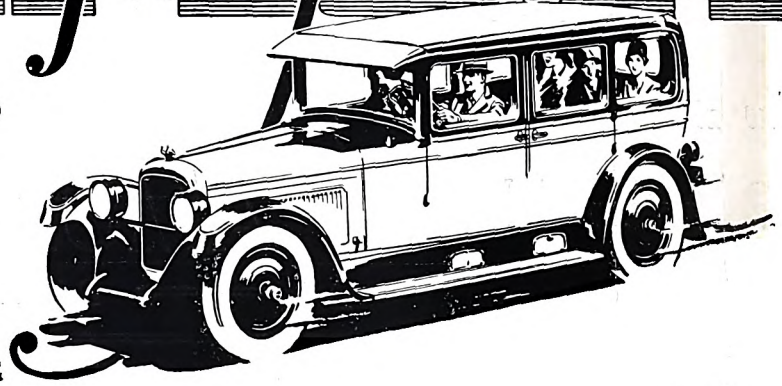

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The Triumph of Sybil Thorndike.

A programme at His Majesty's Theatre, Johannesburg, that is startling in its magnificence, its colourful beauty.

"Sybil Thorndike will present 'Jane Clegg' and 'Medea of Euripides' this evening."

How many people sitting in the theatre, enthusiastic though they may be, warm admirers, honest admirers, sincere admirers of the great actress, understand what that means. From the humdrum round of everyday life, the martyrdom of "Jane," to, in the space of a few minutes, the strikingly majestic figure of "Medea," her multi-coloured draperies flowing about her, her scarlet plaits shaking with the strength of her emotions. From the speech of the every-day to the rhetorical periods of ancient Greece. Could you, oh! my audience, while you change your clothes, so change your personality?—change it in the space of an interval? The prattling old mother to the anguished nurse of "Medea"; the traveller on the small town round, the man just above the ordinary rut of clerks, to the golden-haired "Jason," lover of women, leader of men; the cockney bookie with his loud, flashy cheeks to the aged King of Athens; the fellow-worker of "Clegg," in his good clothes and warm overcoat, his bowler and umbrella, to the russet-clad, barefooted attendant on the children. And the children, noisy, boisterous, "live" children of to-day and the quiet, demure children of Greece.

It is an achievement which is so well done, so quietly and sincerely done, that it is hardly noticed and just taken with perhaps not even a passing word. There are two plays and here are the actors! It is a magnificent achievement for the whole company.

The contrast? The work of genius. Let us take it in its programme order.

The curtain rises on a commonplace room with commonplace furniture, and in it just commonplace people. There is the old mother (Winifred Oughton), querulous, garrulous splendidly portrayed. The mother who at the back of her mind, one sees, considers her daughter-in-law quite unworthy of the honour of marrying *her* son; a woman who believed that men were on a different plane, and that women were meant to minister to them, to sit at home and wait. And there was "Jane Clegg," "the woman who waited," who was better educated than her husband, who questioned, who fought for help that came not against the everyday round, who beat her wings unceasingly against the bars of the cage of that drab room whose horizon was bordered by supper on a tray and bottles of bass. It was such a fine performance this, of Sybil Thorndike, that one felt sure if one had turned to anyone in the theatre and said, "Fine acting that," their neighbour would have replied, "*It is life.*"

Come now "Mr. Clegg," a commonplace man of an ordinary type, weak willed, never counting the cost; "Mr. Clegg" with his "fancy woman"; "Mr. Clegg" wronged against always, in his own estimation, and never sinning. And it again surprises one to have to write it down, "Mr. Clegg" was Lewis Casson, back from the world of life we have to come to the world of acting in order to praise, and very rightly, too, what to us was the human round. "Mr. Morrison" enters on the scene, "Clegg" has taken his employers' money, and he is the cashier. "Mr. Morrison," ponderous, proud of the trust reposed in him by his firm, the commonplace cashier in a commonplace firm. "Mr. Morrison" with his softer feelings battling for expression, but obviously quite at sea in the understanding of "Mrs. Clegg," and irritated beyond words by the old mother. "Mr. Munce" comes somewhat as a comic relief, but again sincerity is the keynote of his portrayer, and the picture of the little cockney bookie who "never failed to pay" finds a warm spot in every heart. "Jenny" and "Johnny" are two very commonplace children, and a word of praise should be given here to Mary and Ann Casson for their very natural presentation. Oh! the tragedy of that home. This, then, is what the stage should show us. The tragedies around us played by human men and women who earn heroes' and heroines' wreaths, who toil on, who "carry on"—inspiring words these—with no spot lights, no audience to applaud. Oh! the hopelessness of it all—the humdrum round of life asserting itself as the deserted wife turns out the lights and goes to bed. Sublime acting this, holding up a mirror to our souls.

And . . . . a brief, brief interval . . . . the House of Medea, the tall, dark columns fling purple shadows on the gold-flecked walls, the agony of "Medea" within, the crouched figure of the old nurse (Winifred Oughton), her impassioned speech, her fear of the tragedy to come, her longing over the soul of the Grecian woman.

"Medea," glorious, wonderful woman, hot in love, hot in red hate, revengeful, lustful, her words rang out with incomparable strength and glory, her wild outpourings found their echo in every heart in the audience, coated over though they were with the thin veneer we call civilisation. "Medea," primitive woman, a law unto herself, the woman scorned. And back to the commonplace room go the thoughts of "Jane Clegg," the woman civilisation had tamed.

And of "Jason" (Lewis Casson), the warrior, powerful in his speech, in his personality; of the old "King Creon," the ruler of Corinth (Carleton Hobbs), the King of Athens, "Aegeus" (Peter Ridgway), the attendant (William Fagan), and the two children (Ann Casson and Beryl Bunce), the brilliant elocution of the Messenger (Ronald Kerr), we cannot praise their performance as actors, *they were of Greece, sincerely and absolutely*, as we of the audience in our silks and furs were of the modern world. To criticise were heresy. Shall we forget the passion, the thrilling tones of the Corinthian women (Sheila Macgregor, Mary Casson, Louise Wynne, Jessie Anderson, Eunice Black), led by the mysterious purple-robed figure (Colette O'Neil) with a world of suffering and of yearning in her voice?

And so the shadows darkened over the House of Medea, blood red murder came, lived and departed in the chariot of the Sun.

"Fair days roll on and bear more gifts or less
Of fortune, but to no man happiness."

C.R.

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Vilma Delmar, an amazingly beautiful young singer who will visit us shortly. She has recently been doing a concert tour with the famous composer, Johann Strauss.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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LONDON THEATRES.

Still the slump in theatres continues. Many plays have been withdrawn within the last few days, and at the moment the new productions seem unwilling to come to us before the first or second week in June. Perhaps it is because June is the month of roses that they wish to blossom at the same time as these lovely flowers. So we have to make do with those plays which have had recent and successful first nights and those which have been running for some time and are already established favourites.

We have had two new productions this week, the most important of which, as far as entertainment is concerned, is Edgar Wallace's new play, "The Squeaker," whose advent I heralded some time ago in these columns. This amazingly versatile and hard working man has achieved another success which is comparable to "The Ringer," and again, as in "The Ringer," I could not place the villain until the very last moment.

A "Squeaker," of course, as you probably know, is a person who squeaks on his fellow criminal, in other words, a stool pigeon. Of course there is a murder in the play, to say nothing of several bigamies, doped glasses of wine and pistols that go off silently, but nevertheless do deadly work; there is an admirably pictured newspaper office full of reporters who seem to be the realist reporters I have ever seen on any stage, and there is a splendid night club scene which is the hit of the show.

I must not tell you about the plot of the play for, should you ever see it, you would never forgive me for letting out the secret. It is enough to say that "The Squeaker" is the most thrilling mystery play—and we have had a great many mystery plays lately—since "The Ringer" was produced. You yourselves, remembering the production of "The Ringer" in South Africa, will realise how very good "The Squeaker" is. I predict that it will be at the Apollo Theatre for many months to come.

The second play of the week can, unfortunately, only be seen by members of the Arts Theatre Club, as it is being performed there and seats are only obtainable by subscription. It is Pirandello's "Six Characters in Search of an Author." This play is full of tragic beauty and fine psychology, but unfortunately is not a production for the multitude. I hear that the censor has raised the ban which he put upon it when it was first produced, and that it will shortly be seen at the Globe Theatre, where those who like Pirandello will be able to see it without any difficulty. This play was first done in England by The Stage Society at the Kingsway Theatre, in 1922.

This is the second time within a few months that the censor has relented and, apparently, accepted the adage that second thoughts are best. You will remember that I told you how he had banned "Young Woodley" but gave in to the hue and cry and allowed it to be produced later. There is, of course, much to be said for the broad-minded point of view, but a censor who changes his mind seems to me to be paradoxidal. It would be almost better to have no censor at all.

In place of the riotous performance of Shakespeare in modern dress, the Court Theatre is to have a light opera season. One of the most important productions of this new management will be Mozart's "Cosi Fan Tutte," which will be very acceptable since it is usually overshadowed and put into the background by the same composer's more often performed "Figaro." Then there will be a triple bill which will include "The Shepherds of the Delectable Mountains," which Vaughan Williams has written round a scene from "Pilgrim's Progress," Manuel de Falla's musical version of that scene from "Don Quixote," called "The Puppet Show of Master Pedro" and the third will be Schubert's "Faithful Sentinel," which will be produced for the first time in this country. All this sounds as though the little Court Theatre in Sloane Square were about to offer us a very generous feast of light opera.

Recently, I have been doing a round of the music halls and was so glad to see again the inimitable antics of Bernt and Partner, whose cleverness will still be fresh in your memories. Outside a brightly coloured tent these two acrobats perform a series of feats of such stately grace and beauty that they might well be details in some extraordinary religious rite. Pose merges into pose with complete rhythm and flowing grace. Nothing they do is broken up or jagged. Seeing Bernt and Partner one realises what a great art the art of acrobatics is. It is as full of meaning as the dance and equally as graceful.

Later, I went to the Coliseum where Wee Georgie Wood, as enchanting and as boyish as ever, was topping the bill. I was enormously amused when an old man sitting next to me turned to his benevolent looking old wife and remarked enthusiastically "Mark my words, Marion, that

James Raylan and Dorothy Dickson in "The Man who Changed His Name," at the Apollo Theatre. [Photo: Stage Photo Co.

A PHOTOGRAPH OF YOURSELF BY JANE PLOTZ IS A MOST WELCOME PRESENT.

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This is a group of pretty girls in the West-end production of "Gentlemen Prefer Blondes." They are seen wearing the very latest Paris creations; you will notice that the girl on the left is wearing a coat trimmed with the new flower fringe.

boy will grow up into a really fine actor—he has got the stuff in him." That was, I think, great praise for Wee Georgie, and I longed to be able to tell him of it. His latest sketch is called "Nobody Loves Me," and in it he gives us a picture of a pathetic small person who, without having been consulted in the matter, has been given a step-father. Naturally, the step-father wants to train up the boy in the way he should go, so with devilish cunning the boy leaves a note on the table to say he has committed suicide, and goes into hiding to watch the effect on his mother and her new husband. His delight and pleasure in his mother's grief when she thinks he is really dead is an enchanting sight, but perhaps his best moment is when he suddenly begins to pity himself and then as suddenly grows ashamed of his cowardice and tries to be Spartan.

Then my steps led me towards the Victoria Palace, where once again I was lucky enough to find a great star, to wit, Will Fyffe. How pleasant it was to see once more the old gentleman who, on his hundredth birthday, was able to drink the doctor and the parson under the table and never turn a hair. How my heart went out to the ship's engineer who was so troubled by the immaculate ladies who always want to go and look at the "sweet engine room." How oddly their phrases sound coming from that burly person and what a world of contempt he puts into his mimicry of their mannerisms. Will Fyffe, by the way, is on the point of leaving for Scotland for a few days' fishing—a sport he adores—before he sets sail for South Africa.

"The Trial of Mary Dugan" is drawing crowded houses to The Queen's Theatre. This play is one of the outstanding successes of the London theatrical season, and to which play Zena Dare is a constant visitor, as she will play the leading part in it when she visits South Africa. "Young Woodley" appears to be one of the most popular of the dramatic plays, while "Will o' the Whispers," "So This Is Love" and "Lady Mary" are absorbing all the musical comedy audiences. You see here a photograph of Helen Gilliland, who plays the lead in the latter play.

Now for a little prophecy. The authoress of "Tiger Cats," produced some three years ago, with Edith Evans in the cast, has written a new play called "The Man They Buried." This will be produced at the Ambassadors with Jeanne de Casalis, Owen Nares and Arthur Wontner in the leading parts. One wonders if the plot is anything like that of the "Great Adventure," Arnold Bennett's

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play, in which Henry Ainsley and Wish Wynne appeared and which dealt with a case of mistaken identity—a famous painter's valet was buried in his master's name, and the subsequent complications caused by the artist continuing to paint under another name, and eventually being discovered by a European art expert.

We are also promised a new musical play called "Running Wild," which is due at the Carlton Theatre in the second week of June. After that a new farce called "Collecting Cousins" will appear, and when you know that Miss Iris Hoey is playing lead you will realise that it already has much to commend it.

Helen Gilliland.

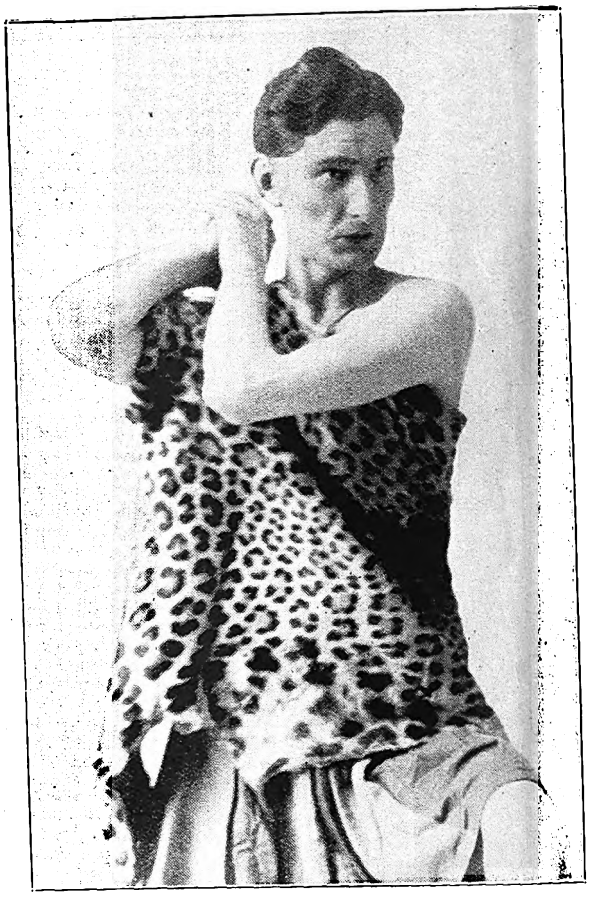
"Call Me Georges" has, as I predicted, been withdrawn from the Garrick Theatre. Its place will be taken by a new melodramatic comedy called "The Whispering Gallery."

There, that is the full extent of the productions to which we are able to look forward at the moment. One finds one's self longing for some really juicy plays and wishing one could wave a wand or rub a magic lamp so that some genii of a dramatist would materialise. Still, good things are constantly cropping up and, in the meantime, we must remember the old saying "if one can't have what one likes one must like what one has."

P.T.

Vilma Delmar.

The new Jenny Lind—that is how people speak of Vilma Delmar, the coloratura soprano, who will shortly be seen in South Africa. Our mothers, with that annoying tiresomeness parents possess, have often told us how beautifully Jenny Lind sang, and lamented the fact that there was nobody alive now to take her place. Now, however, that Vilma Delmar has sprung up upon the musical horizon this assertion can no longer be made. Critics who have heard both singers agree that her voice is as liquid and as tender as that of Jenny Lind.



Ronald Kerr in "Medea."
[*Photo: Jane Plotz.*

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Gerald Nodin.

"The Trumpet Call" comes to the Bijou, Johannesburg, on July 2nd.

Gerald Nodin.

"The first time I ever appeared on the London stage was a disastrous occasion for me," said Gerald Nodin, who is playing the part of 'Bill Smith" in 'Hit the Deck.' "It was in 'Mercenary Mary' at the London Hippodrome, and I had to go on at a moment's notice and without any rehearsal, and do a dance.

"Unfortunately, in my eagerness to get on with the job, I went on the stage a little bit before the time prescribed, and by so doing I failed to notice that June was still on the stage, and ran right into her knocking her into the footlights. This clumsiness of mine deserved, I think, both hauteur and coldness on the part of June, but I shall never forget how kind she was to me when she learned I was a newcomer and had not had a rehearsal.

"June is, to my mind, the cleverest and most engaging musical comedy actress we have at present on the English stage. She is beautiful, she sings well, her acting has great charm and she dances divinely."

It is evident that June is also possessed of a kind heart, for there are not many musical comedy leads who would submit with a good grace to being knocked into the footlights by a young and inexperienced newcomer to the stage.

Gerald Nodin, however, was not a newcomer very long. He soon had a large part in "Mercenary Mary" and later went into "Princess Charming" at the Palace Theatre. After that he came to the "Hit the Deck" company to play the part of the "Flag Lieutenant" and to understudy Stanley Holloway, who played "Bill Smith" in the London production. Now, Gerald Nodin goes to play the part in South Africa.

Oddly enough this actor looks like a sailor. He is very tall and very fair, and walks with that swaying gait which is so rhythmic and which one usually associates with sailors. One can imagine him standing on the bridge of a great vessel and even, if the occasion demanded such a thing, climbing the rigging.

As a matter of fact, there is very little that Gerald Nodin does not know about sailoring. He was in the navy during the war and was probably the youngest member of it. He has also sailed his own yacht, and, unlike most mere land lubbers, he knows the binnacle from the anchor.

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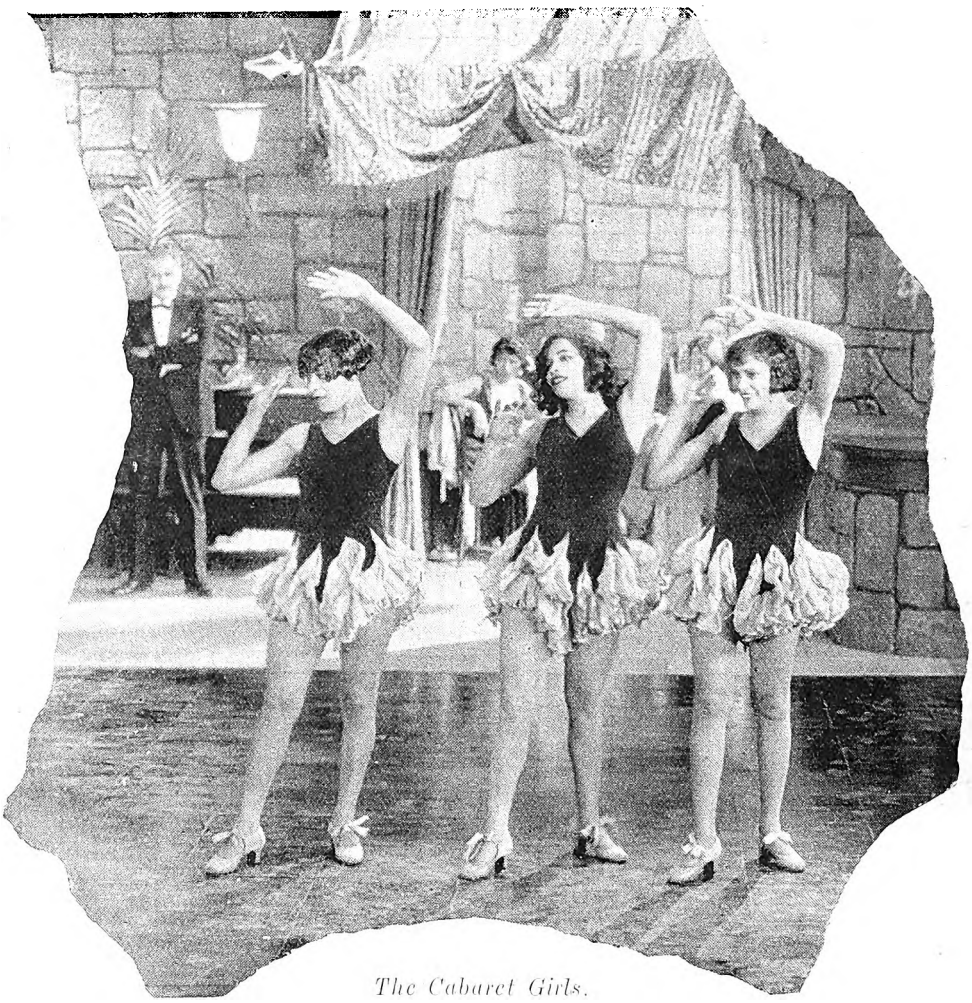
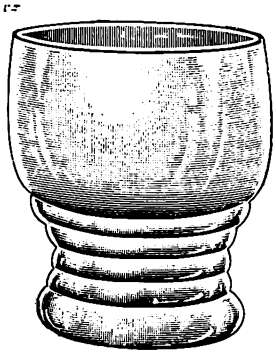


The Cabaret Girls.



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Next Week's Calls.

Provisional Tour List, Week Commencing July 2nd, 1928.

Tivoli, Capetown.—(Opening Wednesday, July 4th) Ann Suter, Marini, Carr Lynn, Samehtini Trio, Sylvestre and Assistant, Drake and Fraser.

Empire, Johannesburg.—Vine and Carr, Skeets Martin, Flying Potters, Mareski, Kathleen Lafla, Barbette, Muriel George and Ernest Butcher, Gintaro and Assistant.

Orpheum, Johannesburg.—Fields and Rossini, Conn Kenna and Pilot.

Grand, Pretoria.—Eddy Bayes, Toots and Partner.

Criterion, Benoni.—Neer and Delar, Edith Price.

Rinko, Maritzburg.—Les Franck Hom, Sherina Sisters.

Criterion, Durban.—Raya and Daniel Dolinoff, Kennedy and Coppin, Briar and Hedge.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Haig and Escoe, Norris Girls and Max.

Vaudette, Kimberley (Thursday, Friday, Saturday) Haig and Escoe, Norris Girls and Max.

Apollo, Germiston.—Peel and Curtis, Astor and Astoria.

Vaudette, Krugersdorp.—(Monday and Tuesday) Alf Thomas.

Empire, Boksburg.—(Wednesday and Thursday), Alf Thomas.

Empire, Brakpan.—(Friday and Saturday) Alf Thomas.

His Majesty's Theatre, Johannesburg.—Sybil Thorndike and Company.

Opera House, Capetown.—Carter the Great.

Opera House, Port Elizabeth.—(July 3rd) "Queen High."

Theatre Royal, Durban.—Harry Green and Company.

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Haig and Escoe.

The parents of a small brownie who took part in the fairy play "Catawampas" at the Prince of Wales' some years ago, and the parents of a small girl who played "Oliver Twist" at the Lyceum, never realised that these two gifted children would become one of the cleverest comedy duos of their day. But, then, parents never do realise these things, though probably Haig and Escoe knew all about it even as children.

Haig was the brownie of "Catawampas," and tells an amusing story of how he used to make his nightly entrance on to the stage.

"I may say, in passing," he said, "that Constance Collier and the late Courtice Pounds were both in the same play, and it used to be my delight to watch them act. I

Irene Rich.

had to enter in one scene through the fire-place, and I often used to forget that I was a brownie and enter casually as a boy with my eyes fixed admiringly on these two gorgeous creatures who so filled my imagination. To cure me of this, the stage manager invented a method of his own. I used to wait on all fours just outside the fire-place, and when the time came for me to spring through it, in order to give the spring every similitude, the stage manager used to give me a stinging blow with a ruler on the place where most little boys are caned. You can imagine that, after such nightly urgings, I had to eat my breakfast off the mantlepiece next day."

Whilst Haig was busy studying the elementary part of dramatic art, Escoe, who was to become his partner when they both grew up, was giving moving performances of "Oliver Twist" and the Little Mother in "The Fatal Wedding" and other child parts at the Lyceum, which was, in those days, the home of melodrama.

Now they have grown up, and together constitute one of the cleverest and snappiest comedy duos we have. They will open at the Vaudette, Bloemfontein, on July 2nd, and the Vaudeette, Kimberley, on the 5th.

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"Come and play!"

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Rona Ray.

Rona Ray looks as if the most suitable part for her would be that of "Goldilocks" in "The Three Bears." For she is very like "Goldilocks" in appearance, her hair being a rich sun colour and as curly as any fairy tale child's.

Since "The Three Bears" has not ever been turned into a pantomime, Rona Ray's yellow hair will be seen instead in "Hit the Deck," in which production she will play the part of "Looloo," the merry heroine. She will determine the fate of the two Bill Smiths and of the other Smiths, instead of creeping into the house of "The Three Bears" early in the morning, and eating up the porridge of the youngest one.

"Goody Two Shoes," "Katinka," "Red Riding Hood," "The Last Waltz," "Keep Dancing" and a series of other musical comedies and revues have brought Rona Ray's talent to full flower. She sings enchantingly, and dances with all the daintiness of Genee and the swiftness of a Karsavina. Added to these gifts she has a very powerful and enchanting personality, is full of comedy and acts so well that it seems as if she is not acting at all.

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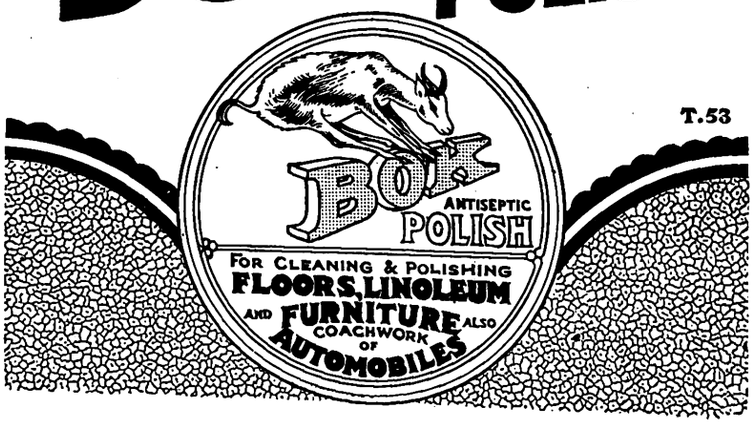

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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Naturally, having played in so many different productions, Rona Ray has absorbed from them an amazing fund of anecdote, which she tells with excellent humour.

"I remember once," she said, "I was playing in 'The Forty Thieves,' and during the matinee all the lights in the theatre failed. You can imagine what a commotion there was with over a hundred people on the stage and the stage in pitch darkness. Some bright person suggested that the top of the theatre should be opened. This was done and the sunshine poured in and we continued the show praying that the sun would not hide his face behind a cloud. Eventually we finished up all carrying candles, much to the delight of the audience."

Florence Bayfield.

The part of "Charlotte Payne" in "Hit the Deck" will be played by Florence Bayfield, one of the cleverest of our younger generation of dancers in England.

Florence Bayfield has danced ever since she can remember. As a child she was a member of the Isadora Duncan Children's Troup, which toured America and the Continent in Greek dances, and she has spent a considerable amount of time perfecting her knowledge of ballet on the French stage.

Recently she has been to Norway to produce the dances in "No, No Nanette" in Oslo.

"That was a very amusing experience," said Florence Bayfield, laughing her cooing laugh and screwing up her eyes in that inimitable and engaging way she has. "You see, very few of the members of the company could speak any English and I had to teach them all the dances by means of an interpreter.

"The Norwegians are a beautiful race, very fair, very blue-eyed and Juno-esque in stature. In spite of the fact, however, that they are very quick to pick up new steps, they are seven years behind the times in the matter of dancing. Would you believe it, they had never heard of the Charleston or the Black Bottom, to say nothing of the Blues! I can't imagine anyone not being able to do the Charleston.

"This production of "No, No, Nanette" in Oslo was a very amusing one, and I remember that on the first night we were still hammering at the scenery—I, the stage manager, the manager of the theatre and the stage hands—three minutes before the curtain went up. Nevertheless, it was a great success and I felt awfully proud of those fair-haired, blue-eyed goddesses whom I had trained in their dances without speaking a single word of Norwegian.

Florence Bayfield.

JANE PLOTZ FOR ARTISTIC PORTRAITS.

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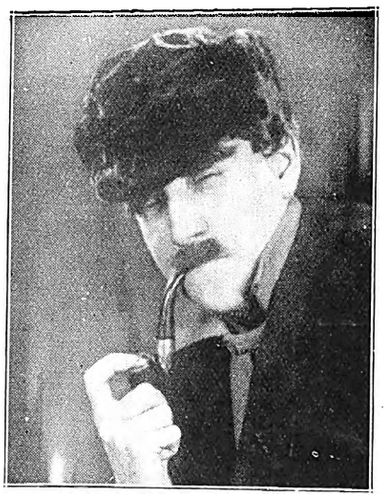
JANE DILLON.

For years now we have been sending our best stage artists from London to America, and America has been reciprocating this gift by sending us her films. Now, at last, she is repaying us in proper kind, however, and has sent us Jane Dillon, one of the most remarkable vaudeville artists I have ever seen.

I can see that this artist is going to defy description. Ordinary words seem so feeble when one applies them to Jane Dillon. To begin with, she is entirely unlike any other artist off stage as well as on. You will not find Jane Dillon wearing fluttering and frilly Paris confections and stepping about the streets of London with heels about four inches high. No, Jane Dillon shades her hazel eyes and her rich red-brown hair under a floppy hat, and robes her beautiful Juno-esque figure in soft leather coats. And somehow these garments seem so exactly right. They look as if they belonged to her, and to her alone.

Jane Dillon has a rich and generous personality. When she looks at you out of those grave, widely set, honest eyes of hers, you sense the vast resources of mind and heart that lie behind her glance. A vast kindness pervades the atmosphere in which Jane Dillon moves, a generosity not, alas! always among the little humans who inhabit the world of the stage. All the simple, lovely things of life please Jane Dillon—laughter and gentle wit, songs tripping off a gay mouth, sunshine and soft down-coming rain. Indeed, I think if the world could be wrapped up in a heart, Jane Dillon's would easily contain it.

As for her work, that, too, is difficult to describe. Put into poor words, it is impersonation, usually male impersonation. This is not to say that she in any way resembles Hetty King or Ella Shields. The type of man she impersonates is entirely different. She will show you a back-woods man with a fur coat and rough, heavy boots, and then, in the space of a minute, she will change herself into an American gentleman with vast resources of money at his command who is travelling on the Continent in order to "get a little culture." Or she will be an old man telling over the story of his long and happy life.



Jane Dillon told me the story of this old man she impersonates.

"I was going towards California in the train," she said, "and the compartment into which I stepped was very crowded. One old man stood up and offered me his seat. He seemed so old that I hesitated to take it, and eventually we compromised by sharing the seat between us. It was then that I discovered that he was going to California for a holiday, the first holiday he had ever had. For a long time we talked about California and its beauties, and eventually, when some people got out of the carriage, I lay down on the opposite seat and dozed.

"Presently I felt something soft and warm being laid over me, and, half opening my eyes, I saw that the old man had taken off his coat and put it over me. That, I think, is the most lovely thing that has ever happened to me, and, although I was not cold in the least, I would not have hurt his feelings for the world by throwing off the coat. He got off a few stations later and stood waving to me with his red handkerchief and calling out in cracked old tones, 'Good luck! Good luck!'

"I reproduce in my sketch of him the exact gesture with which he held his handkerchief and waved."

MILKA & VELMA SUCHARD'S CHOCOLATE

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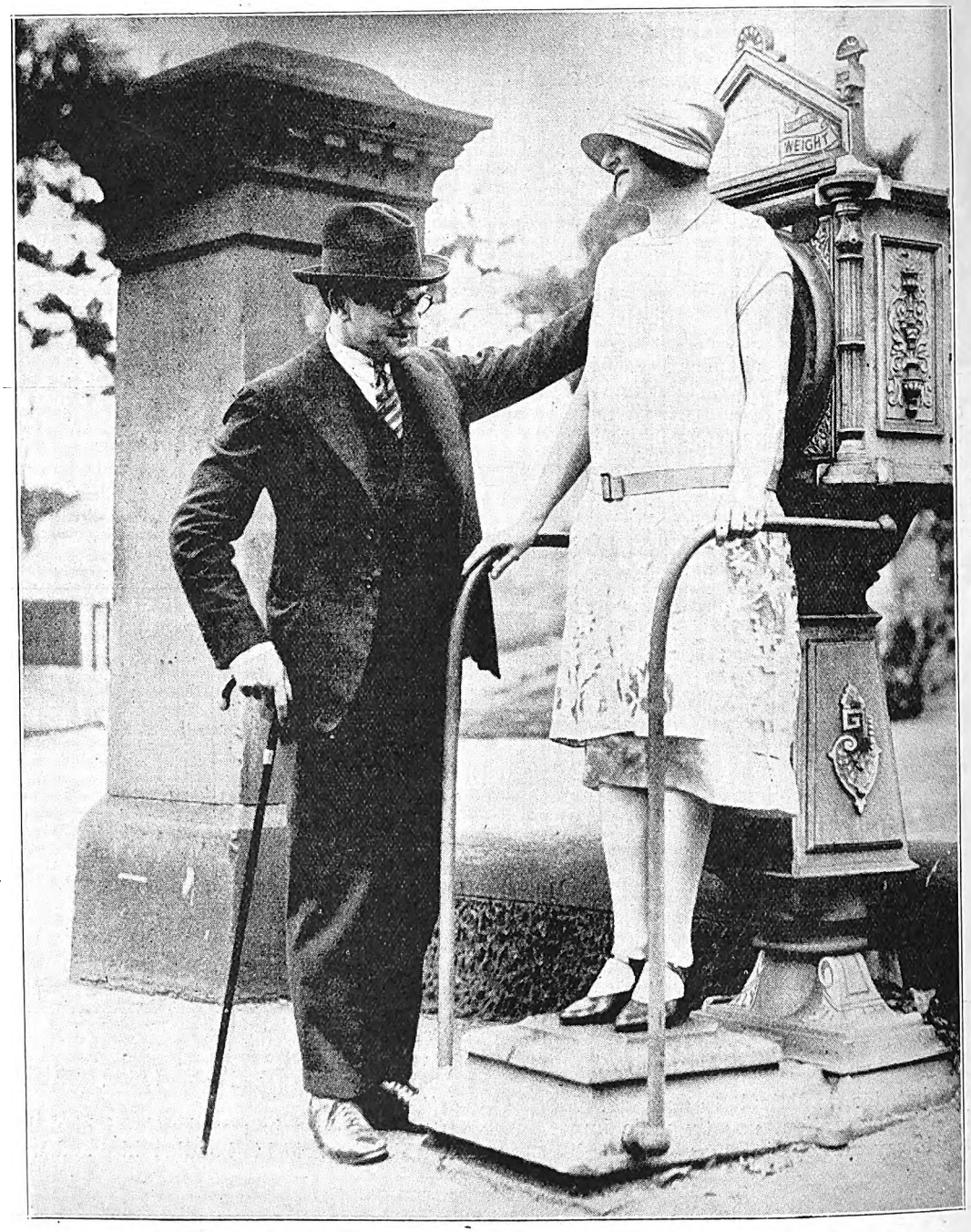

Harry Green tried to see how much Gladys Moncrieff weighed when they were in Australia together. but she was rather coy about it.

A CHARMING GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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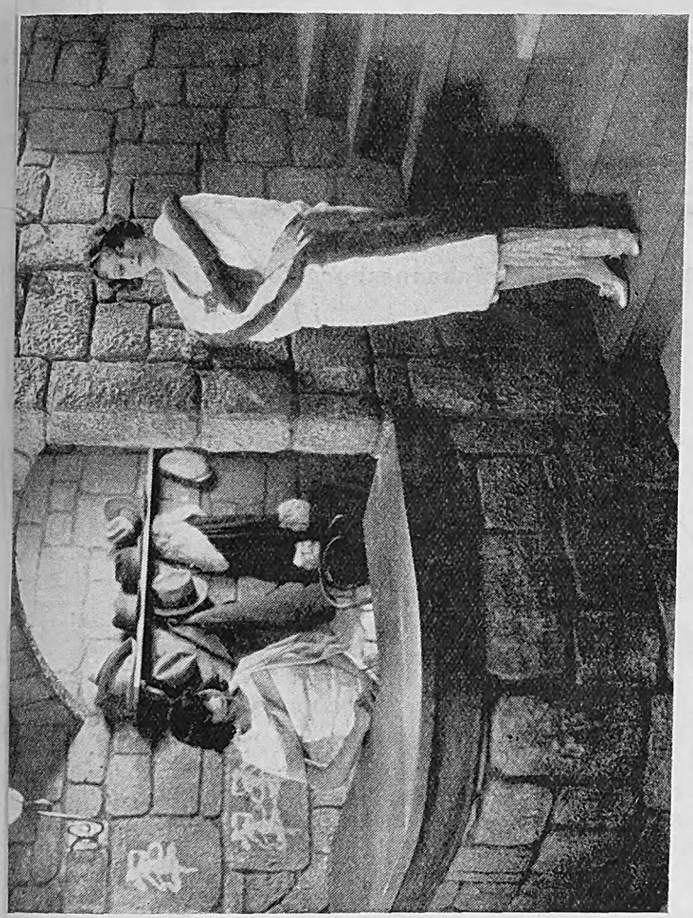
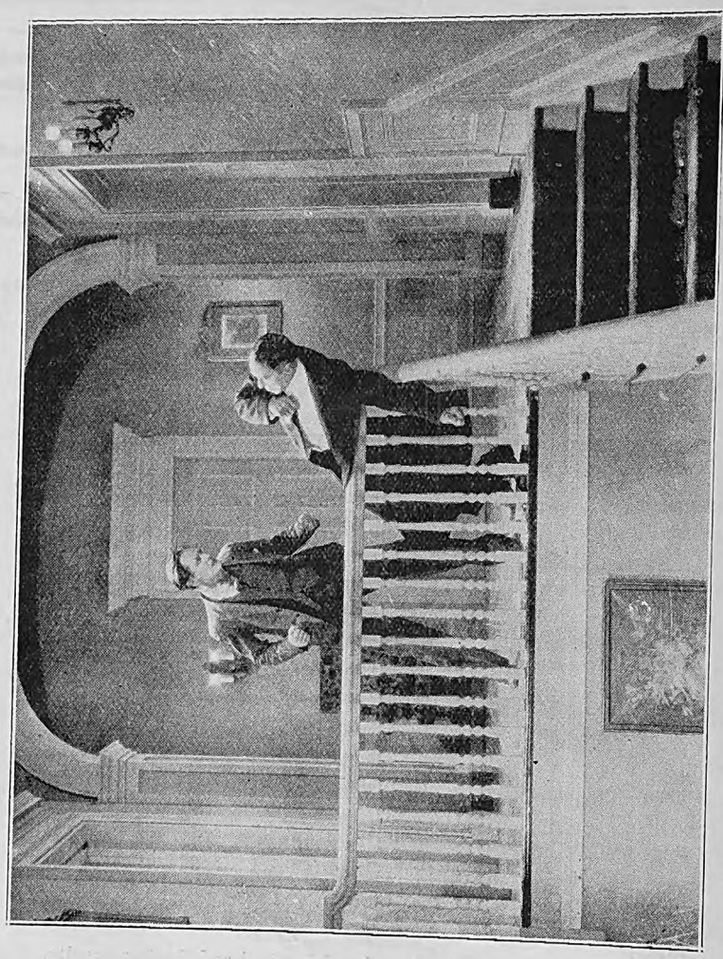
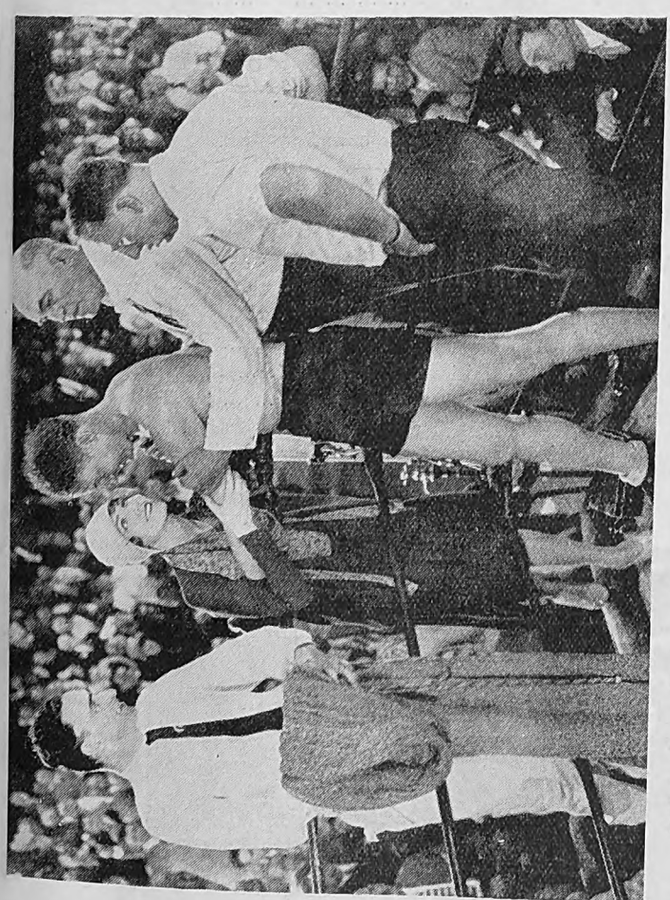


Very elegant indeed is "The Girl from Chicago," who arrives at the Grand, Capetown, on July 5th.



Two gentlemen have words in "One Increasing Purpose," to be shown at the Grand, Capetown, on July 2nd.



"One Round Hogan," comes to the Orpheum, Johannesburg, on July 2nd.

A scene from "The Barrier," to be shown at the Alhambra, Capetown, on July 2nd.

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WIRELESS NEWS.

Pretoria 320 Metres. Capetown 375 Metres. Durban 406·5 Metres. Johannesburg 443·5 Metres.

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Announcer ... ... Mr. JAMES GRANT.
Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, JULY 2nd, 1928.

12.0 noon, 5.0 p.m., 7.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

5.0 p.m. daily, except Sunday: Women's Talk (arranged by **Mrs. C. Rothkugel**).

5.15 p.m. daily, except Sunday: Children's Hour (arranged by **Aunt Davey**).

5.55 p.m., Wednesday and Saturday: Local Football and Racing Results.

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.30 p.m. daily, except Sunday: Close down.

6.45 p.m., Friday: Weekly Agricultural Talk (arranged by the Department of Agriculture).

MONDAY, JULY 2nd, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Nachtlager in Granada" ... ... Kreutzer.
"JB" Studio Orchestra.

7.10— 2. Songs:
(a) "Caller Herrin'" (Traditional).
(b) "Who is Sylvia?"
(c) "All thro' the Night" ... ... Maynard.
Miss Jean Gluckman.

7.20— 3. Selection: "The Runaway Girl" ... Caryll and Monckton.
"JB" Studio Orchestra.

7.35— 4. Baritone:
(a) "Wolfgof the Bowman" ... ... H. H. Nelson.
(b) "Soul of Mine" ... ... Ethel Barns.
(c) "Smilin' Through" ... ... A. A. Penn.
Mr. J. MacFarlane.

7.45— 5. Suite: Three Dances from "Nell Gwyn" ... ... German.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Talk: **Mr. Eric Rosenthal.**

8.25— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Songs:
(a) "Largo" ... ... Handel.
(b) "Fair Spring is Returning" ... ... Saint Saens.
(c) "Annie Laurie" ... ... arr. Lehmann.
Miss Jean Gluckman.

8.45—11. Selection: "The Grand Duchess" ... ... Offenbach.
"JB" Studio Orchestra.

9.0 —12. **General News Service.**

9.5 —13. Baritone:
(a) "Out where the Big Ships go" ... ... T. J. Hewitt.
(b) "O, Falmouth is a Fine Town" ... Landon Ronald.
(c) "Absent" ... ... Metcalfe.
Mr. J. MacFarlane.

9.15—14. Waltz: "Luna" ... ... Lincke.
"JB" Studio Orchestra.

9.25—15. Weekly Sports Talk: "Reflections on the First Test," by **Mr. W. D. Powell.**

9.40— **Miscellaneous Programme.**

10.30—Close down.

TUESDAY, JULY 3rd, 1928.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Nachtlager in Grenada" ... ... Kreutzer.
"JB" Studio Orchestra.

7.15— 2. Soprano:
(a) "The Cuckoo" ... ... Lehmann.
(b) "The Fairies' Dance" ... ... Michael Head.
(c) "One Morning Very Early" ... ... Sanderson.
Miss Charlotte Jack.

7.25— 3. Selection: "Quo Vadis" ... ... Noughes.
"JB" Studio Orchestra.

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7.40— 4. Tenor:
(a) "The Garden of your Heart" ... ... Dorel.
(b) "Tom Bowling" ... ... ———
Mr. T. Dunn.

7.50— 5. Jazz: **"JB" Studio Orchestra.**

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Afrikaans Recitations: **Mr. Tommie Beckley.**

8.25— 9. Suite: "Les Orientales" ... ... Gauwin.

8.35—10. Tenor:
(a) "My Queen" ... ... Blumenthal.
(b) "Evensong" ... ... Blumenthal.
Mr. T. Dunn.

8.45—11. Waltz: "Les Patineurs" ... ... Waldteufel.
"JB" Studio Orchestra.

8.55—12. **General News Service.**
RELAYED TO DURBAN.

9.0 —13. Suite: "La Farandole" ... ... Dubois.
"JB" Studio Orchestra.

9.10—14. **Fields and Rossini,** Comedy Duo, relayed from Empire Theatre.

9.25—15. Soprano:
(a) "At Dawning" ... ... Cadman.
(b) "By the Waters of Minnetonka" ... ... Lieurance.
(c) "Garden of Happiness" ... ... Daniel Wood.
Miss Charlotte Jack.

9.35—16. Item by **Mr. James Grant.**

9.45— **Miscellaneous Programme.**

10.30—Close down.

WEDNESDAY, JULY 4th, 1928.
AMERICAN INDEPENDENCE DAY.
7.0—EVENING PROGRAMME.

7.0 — 1. **"JB" Studio Orchestra.**

7.10— 2. Contralto:
(a) "The Laddie I Love" ... ... Trevalsa.
(b) "Harvest" ... ... del Riego.
(c) "Grey Days" ... ... Noel Johnson.
Miss Minnie Bennett.

7.20— 3. **"JB" Studio Orchestra.**

7.40— 4. Songs: **Mr. L. M. McKune.**

7.50— 5. March: "Stars and Stripes" ... ... Sousa.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Short Address by the **American Vice-Consul (Mr. Abbey).**

8.20— 9. Suite: "Americana" ... ... Thurban.
"JB" Studio Orchestra.

8.35—10. Songs: **Mr. L. M. McKune**

8.45—11. Characteristic Sketch: "Down South" ... ... Myddleton.
"JB" Studio Orchestra.

8.55—12. **General News Service.**
RELAYED TO DURBAN.

9.0 —13. Talk: "The American in South Africa," by **Mrs. James Gray.**

9.10—14. **"JB" Studio Orchestra.**

9.20—15. Contralto:
(a) "Farewell to Summer" ... ... Noel Johnson.
(b) "Summer Rain" ... ... Willeby.
(c) "My Rose" ... ... Jeanne Langtry.
Miss Minnie Bennett.

9.30—16. **"JB" Studio Orchestra.**

9.45—17. **Vine and Carr,** Piano, Vocal and Comedy Duo, relayed from Empire Theatre.

10.0 — **Miscellaneous Programme.**

10.30—Close down.

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THURSDAY, JULY 5th, 1928.
EVENING PROGRAMME.

7.0 — 1. Overture: "Maid of Orleans" ... ... Rawlinson.
"JB" Studio Orchestra.

7.10— 2. Quartettes:
(a) "Simple Simon" ... ... ———
(b) "It's oh! to be a Wild Wind" ... ... Elgar.
The Bohemian Quartette.
(Messrs. C. H. Olivier, G. Kinghorn, Stanley Watson and Robert C. Bothwell.

7.18— 3. Selection: "Dear Little Denmark" ... ... Rubens.
"JB" Studio Orchestra.

7.33— 4. Tenor:
(a) "My Snowy Breasted Pearl" ... ... ———
(b) "Kashmiri Song" (from "Four Indian Love Lyrics") ... ... Woodforde-Finden.
Mr. Gordon Kinghorn.

7.41— 5. Waltz: "Deux a Deux" ... ... Waldteufel.
"JB" Studio Orchestra.

7.50— 6. Bass:
(a) "Captain Mac" ... ... ———
(b) "The Vulcan Song" ... ... Gounod.
Mr. Robert C. Bothwell.

7.58— 7. **Weather Forecast.**

8.0 — 8. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 9. Quartettes:
(a) "Song of the Volga Boatmen" ... ... G. Bantock.
(b) "Drink to me only" ... ... Dr. Robertson.
The Bohemian Quartette.

8.18—10. Jazz: **"JB" Studio Orchestra.**

8.28—11. Weekly Wireless Talk by **Mr. J. N. A. Ray, B.A.**

8.43—12. Tenor:
(a) "The Minstrel"
(b) "Red Devon by the Sea."
Mr. C. H. Olivier.

8.51—13. Suite: "Carnival" ... ... M. Ring.
"JB" Studio Orchestra.

9.0 —14. **General News Service.**

9.5 —15. Duets:
(a) "The Moon hath Raised" (from "Lily of Killarney") ... ... Benedict.
(b) "The Twin Duet" (from "The French Maid").
Messrs. Gordon Kinghorn and Robert C. Bothwell.

9.13—16. Sketch: **"JB" Studio Dramatic Company.**

9.33—17. Songs:
(a) "She is Far from the Land" ... ... Lambert.
(b) "Maiden of Morven" (from "Songs of the North")
Mr. Stanley Watson.

9.41—18. Serenade: "Florentine" ... ... Godard.
"JB" Studio Orchestra.

9.50—19. Quartettes:
(a) "Swanee River" ... ... Robertson.
(b) "When Evening's Twilight" ... ... Hatton.
The Bohemian Quartette.

9.58— **Miscellaneous Programme.**

10.30—Close down.

FRIDAY, JULY 6th, 1928.

6.45 p.m. Weekly Agricultural Talk (arranged by the Department of Agriculture): "Diseases Transmissible from Animals to Man" (No. 2), by **Dr. P. R. Viljoen,** Deputy Director of Veterinary Services.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Phedre" ... ... Massenet.
"JB" Studio Orchestra.

7.10— 2. Mezzo: **Miss Eleanor Bonami.**

7.20— 3. Selection: "The First Kiss" ... ... Luna.
"JB" Studio Orchestra.

7.35— 4. Bass:
(a) "The Farmer's Boy" (Old English).
(b) "Golden Slumbers" (Old English).
(c) "A Stave of Roving Tim" ... ... Martin Shaw.
Mr. Alec Watt.

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7.45— 5. Jazz: **"JB" Studio Orchestra.**
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. Talk No. 3 on "Character Analysis" by **Mr. Arnold Smith.**
8.25— 9. Overture: "Stradella" ... ... Flotow.
"JB" Studio Orchestra.
8.40—10. Mezzo: **Miss Eleanor Bonami.**
8.50—11. Suite: "Fantastique" ... ... Foulds.
"JB" Studio Orchestra.
9.0 —12. **General News Service.**
9.5 —13. "A Trip Round the World." No. 7: "Norway."
9.20—14. Entr'acte: "Slavisch Tanze, No. 1" ... ... Dvorak.
"JB" Studio Orchestra.
9.25—15. Bass:
(a) "Follow me 'Ome" ... ... W. Higgs.
(b) "The Cavalier's Escape" ... ... M. Shaw.
Mr. Alec Watt.
9.35—16. **Empire Orchestra,** relayed from Empire Theatre.
9.40— **Miscellaneous Programme.**
10.30—Close down.

SATURDAY, JULY 7th, 1928.

During the Afternoon a brief description of the **Durban July Handicap** will be broadcast.

7.0 —1. Dinner Music by **"JB" Studio Orchestra.**
7.58—2. **Weather Forecast.**
8.0 —3. **General News Service.**
8.5 —4. **Radio Auction Bridge.**
8.30—5. **Dance Programme,** relayed from Carlton Hotel.
11.45—Close down.

SUNDAY, JULY 8th, 1928.

3.30 p.m. **Gramophone Recital.**
5.0—Close down.
7.30 p.m. Relay of Service from **Troyeville Baptist Church.**

EVENING PROGRAMME.

Hymn: "Glorious Things of Thee are Spoken."
Prayer.
Hymn: "Jesus, Thou Joy of Loving Hearts."
Scripture Lesson.
Hymn: "In the Cross of Christ I Glory."
Intimations and Offering.
Anthem.
Hymn: "Rock of Ages."
Sermon: "Withholding good from us," by **Rev. W. H. Doke.**
Hymn: "Sun of my Soul."
Benediction and Vesper.

8.45—1. Overture: "La Princess Jaune" ... ... Saint Saens.
"JB" Studio Orchestra.
8.55—2. Contralto:
(a) "Nearer my God to Thee" ... ... Lewis Carey.
(b) "Crossing the Bar" ... ... Behrend.
Miss Florence Ellis.
9.5 —3. Selection: "Mosaique" ... ... Weber.
"JB" Studio Orchestra.
9.20—4. Clarinet Solo: "Once Again" ... ... Sullivan.
Mr. George Spencer.
9.25—5. Suite: "Scenes Napolitaines" ... ... Massenet.
"JB" Studio Orchestra.
9.35—6. Contralto:
(a) "My Ships" ... ... Barratt.
(b) "Brown Eyes I Love" ... ... Coates.
(c) "O Don Fatale" ... ... Verdi.
Miss Florence Ellis.
9.45—7. Selection: "Romeo and Juliette" ... ... Gounod.
"JB" Studio Orchestra.
10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.
Studio 'Phone Number, Central 2928.

A Tuning Note will be transmitted one minute before all Sessions.

MONDAY, July 2nd, 1928.

12.30 **Lunch Hour Session:—**
Light Music.
Pianoforte Recital: Miss Elvia Rayner.
1.15 **Half Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**
1.45 **Light Music.**
2.0 Close down.
4.0 **Afternoon Session:** Light Music.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **Light Music.**
5.0 **Children's Corner: Aunt Janet** of the Library will tell you the Story of "The Shaving of Shaghat." Piano Soli by **Uncle Fred** and Songs by **Uncle Jack.** A News Bulletin and Birthday Calls. A Chat with **Aunt Isobel.**
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Agricultural Talk** (in Afrikaans).
Dinner Hour Session:—
Recital of "Polydor" Records (supplied by Messrs. P. E. Cooke & Co., of West Street).
7.30 **Orchestral Items by the "Femina Trio,"** interspersed with vocal items.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.10 **The Femina Septette:—**
Chorus: "In Springtime" ... ... E. Nevin.
Song: "Corisande" ... ... W. Sanderson.
Miss Doreen McMahon.

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Violin Solo: Selected. **Miss Constance Watt.**

Duet: "Calm Silent Night" ... ... Carl Goetze.

Misses Laura Coombe and Doreen McMahon.

Song: "Brown Eyes I Love" ... ... E. Coates.

Miss Hilda Coombe.

Trio: "Serenade" ... ... Widor.

Song: "On Wings of Song" ... ... Mendelssohn.

Miss Dorothy Brookes.

'Cello Solo: "Prelude-Allegro" ... ... Caix De Hervelois.

Miss Dorothy Bishenden.

Song: "La Serenata" ... ... Tosti.

Miss Laura Coombe (with violin obligato).

Chorus: "Stars of the Summer Night" ... ... E. Newton.

8.40 **General and Local News.**

8.45 **Femina Septette:—**

Trio: "Three Fours Valse" ... ... Coleridge Taylor.

Trio: "Air de Ballet" ... ... Leon Adam.

9.0 **Talk:** "Photographing Wild Animals," by the **Announcer.**

9.15 **Femina Septette:—**

Song: "The Dawn has a Song" ... ... M. Phillips.

Miss Hilda Coombe.

Duet: "Autumn Song" ... ... Mendelssohn.

Misses Laura Coombe and Doreen McMahon.

Song: "The Wayfarers Love Song" ... ... E. Martin.

Miss Dorothy Brookes.

9.30 Baritone: "Gypsy Dan" ... ... Russell.

Raymond Newell.

9.35 "I'm Coming, Virginia" ... ... Heywood.

Palais De Dance Orchestra.

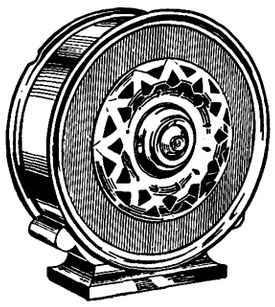
9.38 Pianoforte Solo: "Libestraume," No. 2 ... ... Liszt.

Miss Elvia Rayner.

9.48 "Miss Annabel Lee" ... ... Clare and Pollack.

Palais De Dance Orchestra.

9.52 "Shepherd Fennel's Dance" ... ... Balfour Gardiner.



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Royal Opera Convent Garden Orchestra.

9.57 March: "The Middy."

10.0 Close down.

TUESDAY, JULY 3rd, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Just a rose in old Killarney" ... ... Swain.

(b) "The Lovelight in your Eyes" ... ... Dunkley.

Baritone:

(a) "The Trumpeter" ... ... Dix.

(b) "Trooper Johnny Ludlow" ... ... Temple.

Mr. D. Wallace Bradley.

Light Music:

(a) "Where in the World" (by request).

(b) "Sunshine" (by request).

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner: Aunt Isobel** will relate the adventures of a Shilling (Joseph Addison). The Family will entertain you with Songs, Recitations and Piano Soli.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.10 **Special Request Gramophone Records.**

7.30 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

7.45 **Special Request Records** (continued).

8.0 **Time Signal.**

Prince's Orchestra, relayed from the Prince's Theatre.

8.5 Contralto:—

(a) "If I might come to You" ... ... W. H. Squire.

(b) "My dear Soul" ... ... Wilfred Sanderson.

Miss Ivy Johnson.

8.15 **Light Music.**

8.20 **A Humorous Sketch,** entitled "A Matter of Course," played by the **A.B.C. Dramatic Co.**

Characters: "Jack Jones," Mr. G. R. Montford; "Jimmy Thompson" (his pal), Mr. H. E. Dawes; "Anne Chambers," Miss Isobel Niven; "The Waiter," Mr. T. Robins.

Mind Picture: A fashionable London restaurant. At first in the entrance and then inside the restaurant.

Throughout can be faintly heard the usual music of a fashionable restaurant. As the curtain rises, "Jimmy" and "Jack" are standing in the Foyer gazing anxiously round, as though seeking someone.

The rise and fall of the curtain is denoted by the ringing of a bell.

8.45 **General and Local News.**

8.50 Contralto:—

(a) "A Summer Night" ... ... Goring Thomas.

(b) "Tired Hands" ... ... W. Sanderson.

Miss Ivy Johnson.

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, JULY 4th, 1928.

12.30 **Lunch Hour Session:—**

Light Music.

Pianoforte Soli:

(a) "Woodland Song" ... ... Clutsam.

(b) "Autumn Leaves" ... ... Clutsam.

Miss Elvia Rayner.

The "Pruchner" Player Piano.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.** More about Brer Fox and Brer Rabbit.

5.45 Close down.

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7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "New Hall of Fame Series." Specially selected Brunswick Records (supplied by Messrs. Brunswick (S.A.), Ltd., of 434, West Street).

7.30 **Talk:** "How Barrie became a Dramatist," by the **Announcer.**

7.45 **Brunswick Recital** (continued).

8.0 **Time Signal.**

Light Music.

8.10 **A Few Humorous Radio Stories.**

8.15 **A Popular Concert:** The Durban Municipal Orchestra, under the direction of **Mr. Dan Goldfrey, junior,** Director of Music. Relayed from the Summer Palace:—

March: "Under the Banner of Victory" ... ... Von Blon.
Overture: "La Part du Diable" ... ... Auber.
Selection: "Star of the North" ... ... Meyerbeer.
Tenor:
(a) "Take a pair of Sparkling Eyes" ... ... Sullivan.
(b) "Your eyes have told me So" ... ... O'Hara.

Mr. James Foster.

8.50 (approx.) **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, JULY 5th, 1928.

12.30 **Lunch Hour Session:** Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** Two Irish Fairy Tales, told by **Aunt Janet,** of the Library. Irish Folk Tunes played by **Uncle Fred** and Irish Songs by **Aunt Isobel.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in English).

7.15 **Dinner Hour Session:** "Famous Artistes." Recital of "His Master's Voice" Records (supplied by Messrs. Mackay Bros. and McMahon, Ltd., of West Street, Durban).

8.0 **Time Signal.**

Soprano:—
(a) "Ay, Ay, Ay" ... ... Perez.
(b) "The Spirit Flower" ... ... Tipton.
(c) "The Witch of the Wood," from "The Merry Widow" ... ... Lehar.

Miss Lucie Schoentjies.

8.15 **Grand Classical Concert:** The Durban Municipal Orchestra, under the Direction of **Mr. Dan Godfrey, junior,** Director of Music. Relayed from the Pavilion, Marine Parade:—

Overture: "Russlan and Ludmilla" ... ... Glinka.
"Siegfried Idyll" ... ... Wagner.
Suite: "The Three Bears" ... ... Eric Coates.
"Norwegian Rhapsody" ... ... Lalo.

9.5 (approx.) **General and Local News.**

Soprano: "Cavatine de Leila" ... ... Bizet.

Miss Lucie Schoentjies.

"Symphony No. 6 in B Minor" ("The Pathetique") —Tschaikowsky.
(a) "Adagio-Allegro non troppo."
(b) "Allegro-Congrazia, 5/4."
(c) "Allegro molto vivace."
(d) "Adagio lamentoso."

10.0 Close down.

FRIDAY, JULY 6th, 1928.

12.30 **Lunch Hour Session:**—

Contralto: Song Selected. **Miss Hazel Smith.**
Soprano: Songs Selected. **Miss Isobel Niven.**
Light Music.
Pianoforte Solo: "Melodie" ... ... Rachmaninoff.

Miss Elvia Rayner.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** Our Magic Corner. Talk by **Aunt Isobel:** "What is Romantic Music." Musical Illustrations on the "H.M.V." Gramophone.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Light Music.**

7.13 **Sports Talk,** by **"Natalian."**

7.30 **Dinner Hour Session:** The Studio Orchestra:—

March: "Liberty Bell" ... ... Sousa.
Airs from "Veronique" ... ... Messager.
Three Dances: "Nell Gwyn" ... ... German.
Valse: "Royal" ... ... Partridge.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 Gems from "Lumber Love."

The Lyceum Theatre London Orchestra and Chorus.

8.10 Selection: "The Girl from Kays" ... ... Caryll.

The Studio Orchestra.

8.20 Contralto:—
(a) "Mifanwy" ... ... Forster.
(b) "Homeland" ... ... Drummond.

Miss Muriel Binney.

8.30 "A Desert Romance" ... ... Ketelby.
Pizzicati: "Sweetheart" ... ... Corrie.

The Studio Orchestra.

8.40 **General and Local News.**

8.50 Solo French Horn: **Mr. E. E. Waterman.**

8.55 **Talk:** The Prospects of the July Handicap, and "a free tip."

Mr. J. T. Wallace.

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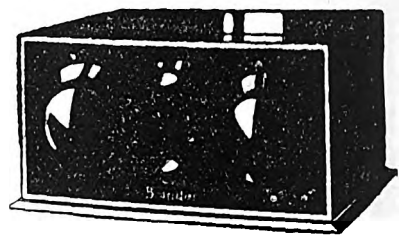

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9.10 Baritone:—
(a) "The Bandolero" ... ... Sargent.
(b) "I am a Friar of Orders Grey" ... ... Hatton.
Mr. Robert Wettergreen.

9.20 Morceau: "The Grasshopper" ... ... Bucalossi.
March: "Colonel Bogey" ... ... Alford.
The Studio Orchestra.

9.30 Duet: "See, I have caught You" ... ... Puccini.
Sheridan and Putile.

9.35 Contralto:—
(a) "Until" ... ... Woodforde-Finden.
(b) "Salaam" ... ... A. M. Lang.
Miss Muriel Binney.

9.45 Pianoforte: "Wichtelmannchen" ... ... Korngold.
Miss Elvia Rayner.

9.50 Baritone:—
(a) "Terrence's farewell to Kathleen" ... ... Trad.
(b) "Charmaine" (by special request) ... ... Pollack.
Mr. Robert Wettergreen.

9.58 March: "The Great Little Army" ... ... Alford.
10.0 Close down.

SATURDAY, JULY 7th, 1928.

11.15 **Morning Concert** (in Studio):—
Light Music.
Pianoforte Soli:
(a) "To the Spring" ... ... Grieg.
(b) "Venittenna" ... ... Godard.
Miss Elvia Rayner.
Light Music.

12.30 Close down.

2.30 **Special Session:** "The July Handicap." A running commentary of the race will be broadcast from the course by **Mr. J. T. Wallace** (by kind permission of the Durban Turf Club), who will describe the running of the horses and announce the winner. Don't fail to listen. We shall be on the air at 2.30.

7.15 **Reports:** Weather Reports, Shipping Intelligence.

7.20 **Dinner Hour Session:** Recital of "Columbia" Records (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**
"Columbia" Recital (continued).

8.15 **The Durban Municipal Orchestra,** under the Direction of **Mr. Dan Godfrey,** junior, Director of Music. Relayed from the Summer Palace:—
March: "La Petite Tonkonoise" ... ... Christine.
Overture: "The Bohemian Girl" ... ... Balfe.
Selection: "The Belle of New York" ... ... Kerker.
Baritone:
(a) "A Road across the Sea" ... ... Bowen.
(b) "The Ringers" ... ... Squire.
Mr. A. M. McGrigor Robertson.
Suite: "Coppelia" ... ... Delibes.

8.50 **General and Local News and Sporting Results.**

9.0 Euphonium Solo: "Figaro" ... ... Rossini.
Mr. F. J. Beswick.
Baritone: Selected. **Mr. A. M. McGrigor Robertson.**
Selection: "Pagliacci" ... ... Robertson.
Two Step: "The Niggers Birthday" ... ... Lincke.

9.30 **Popular Programme of Light Music.**

10.0 **Relay from Criterion Theatre.**

10.20 **Famous Dance Orchestras:** Groups of three dances will be transmitted, interspersed with vocal and instrumental items.
Note.—If you have any request dance items, please 'phone the Studio during the morning.

11.0 Close down.

SUNDAY, JULY 8th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, under the Direction of **Mr. Dan Godfrey,** junior, Director of Music. Relayed from the Summer Palace:—
Selection: "La Gran Via" ... ... Valverde.
Overture: "Mirella" ... ... Gounod.
Valse: "Rosette" ... ... Fall.
Solo Trombone: "Thou'rt passing Hence" ... ... Sullivan.
Mr. H. Harwood.
"In a Chinese Temple Garden" ... ... Ketelbey.
Suite Romantique: "Famous Beauties" ... ... Fletcher.
(a) "A Vision of Aphrodite."
(b) "In the palace of old Versailles."
(c) "At the Court of Cleopatra."
Idylle: "Rustic Devotion" ... ... Matt.
"Ave Maria" ... ... Gounod.
Scenes from "Lohengrin" ... ... Wagner.

4.30 **Children's Corner:** Corner arranged by **Aunt Isobel.**

5.15 Close down.

6.45 **The Bells of St. Paul's.**

7.0 **Evening Service,** relayed from **St. Cyprian's Church.** Preacher, **Rev. Harry Gibbons.**
At the conclusion of the service, the Organist, **Mr. H. H. Clarke,** will broadcast a short Organ Recital.

8.30 **A Grand Popular Concert:** The Durban Municipal Orchestra, under the Direction of **Mr. Dan Godfrey, junior,** Director of Music. Relayed from the Town Hall, Durban:—
March: "Le Pere la Victoire" ... ... Ganne.
Selection: "Merrie England" ... ... German.
Aria: "Sound an Alarm ("Judas Maccabaeus") — Handel.
—Handel.
Tenor: **Mr. Arthur Jordon.**
Waltz: "The Blue Danube" ... ... Strauss.
Overture: "William Tell" ... ... Rossini.
"Serenade for Strings" ... ... Toselli.
"A Musical Snuff Box" ... ... Liadow.
"Three Yorkshire Dale Dances" ... ... Wood.
Songs:—
(a) "The Island Herdmaid" ... ... Kennedy-Fraser.
(b) "Kishmul's Galley."
(c) "An Eriskay Love Lilt."
(From Songs of the Hebrides.)
Mr. Arthur Jordon.
Selection: "Faust" ... ... Gounod.

10.0 Close down.

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All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, JULY 2nd, 1928.

LUNCH-HOUR SESSION.

H.M.V. Records:—

12.45 Overture: "Merry Wives of Windsor" ... ... Nicolai.

New Light Symphony Orchestra.

Songs:

(a) "All the Fun of the Fair" ... ... Martin.

(b) "Nelson's Gone a-Sailing" ... ... Löhr.

Percy Heming.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Selection: "Yeomen of the Guard" ... ... Sullivan.

Coldstream Guards Band.

(a) "Tie a String Around your Finger" (from "Mercenary Mary").

(b) "Honey, I'm in Love with you" (from "Mercenary Mary")

Hilliard and Baker.

Organ Solo: "In a Persian Market" ... ... Ketelbey.

Reginald Foort.

(a) "Celeste Aida" ... ... Verdi.

(b) "Che Gelida Manina" ... ... Puccini.

Giovanni Martinelli.

Piano Solos:

(a) "Si Oiseau j'etais" ... ... Henselt.

(b) "Playera" ... ... Granados.

Benno Moiseivitch.

Violin Solo: "Poupée Valsante" ... ... Poldini.

Marjorie Hayward.

Selection: "The Gipsy Baron" ... ... Strauss.

Ferdy Kaufmann's Orchestra.

1.45 Close down.

AFTERNOON SESSION.

4.30 "Concerto in A Minor for Piano and Orchestra" ... Schumann.

First Movement: "Allegro Affetuoso."

Second Movement: "Intermezzo, Aandante Gragioso."

Third Movement: "Allegro Vivace."

Alfred Cortot and the London Symphony Orchestra.

5.0 **Time Signal.**

Afternoon Topics: "Mr. McTurtle."

Greetings and Music.

5.20 **Teens:** "The Divining Rod (2), by **Mr. E. Garnett.** Postponed from June 19th.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

March: "Phantom Brigade" ... ... Myddleton.

Entracte: "In a Monastery Garden" ... ... Ketelbey.

Valse: "Kitty" ... ... Forster.

Selection: "Country Girl" ... ... Monckton.

Intermezzo: "Laughing Eyes" ... ... Finck.

Piano Solo (selected).

7.45 **Weekly Talk to Farmers:** Agricultural Talk relayed from the Elsenburg-Stellenbosch College of Agriculture.

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

Hungarian Dance, No. 5" ... ... Brahms.

Royal Opera House Orchestra.

(a) "The Man I Love" ... ... Gershwin.

(b) "Did you mean it?" ... ... Lipman.

Grace Hayes.

Organ Solo: "By the Blue Hawaiian Waters" ... ... Ketelbey.

Reginald Foort.

8.15 **Alhambra Orchestra.**

Songs:

(a) "The Star and the Flower" ... ... d'Hardelot.

(b) "Corisande" ... ... Sanderson.

Selwyn Morgan.

Hawaiian Guitar: **W. Elvey.**

Recitations: (a) "Ze Kick Ball." (b) "Oh!" **Eileen McCourt.**

Songs:

(a) "Elsa's Dream" ... ... Wagner.

(b) "Philemon et Baucis" ... ... Gounod.

Eileen Bischoff.

Syncopation Novelties: **Felix de Cola.**

9.0 **News Service** (English).

9.5 **"The Dumb and the Blind."** A Cockney Play by Harold Chapin. The plot concerns Emmy Henderson, her mother and father (Joe Henderson), the baby Tommy and Joe's friend, Bill.

Scene: A top room in a tenement house. The door opens on to the landing across which is a bedroom. The warm, smoky sunlight of a spring evening shows up the rough furniture, and the three chairs drawn up to form a makeshift bed.

Mrs. Henderson, a big, not uncomely, capable woman, is hanging wet linen on the clothes horse as the street noises come through the window. Presently, a clatter of boots heralds the arrival of her daughter, Emmy, age eleven, a typical Board School child, swinging her school bag.

She addresses her mother with pained reproach.

Songs:

(a) "I Know of Two Bright Eyes" ... ... Clutsam.

(b) "When Twilight Comes" ... ... Tandler.

Selwyn Morgan.

Hawaiian Guitar: **W. Elvey.**

Recitations:

(a) "Zulu Extravaganza." (b) "Wacht 'n beetjie."

Eileen McCourt.

Songs: (a) "Through the Shadows of your Heart." (b) "Maytime." **Eleanor Bischoff.**

10.0 **News Service** (Afrikaans).

Syncopation Novelties: **Felix de Cola.**

Item, if suitable, relayed from **Tivoli.**

10.30 Close down.

TUESDAY, JULY 3rd, 1928.

LUNCH-HOUR SESSION.

12.45 Overture: "Meistersingers" ... ... Wagner.

Conducted by Albert Coates.

Songs:

(a) "Off to Philadelphia" ... ... Haynes.

(b) "Chorus, Gentlemen" ... ... Lohr.

Percy Hemming.

Holidays.

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1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Overture: "Ruy Blas" ... ... Mendelssohn.

Wireless Symphony Orchestra.

1.15 **Organ Recital by N. R. Ingleby, F.R.C.O.** Relayed from City Hall.

1.50 Close down.

AFTERNOON SESSION.

4.30 (a) "The Rustic Wedding." (b) "Madaguma. **Light Symphony Orchestra.**

Violin Solos:

(a) "Persian Song" ... ... Glinka.

(b) "Waltz in G Flat" ... ... Chopin.

Efrem Zimbalist.

Duet from "Otello" ... ... Verdi.

Spain and Zenatello.

Overture: "Poet and Peasant" ... ... Suppé.

Coldstream Guards Band.

5.0 **Time Signal.**

Afternoon Topics: Recital of Light Orchestral Music.

5.20 **Children: Aunty Lex** will tell you about "St. Martha of Provence." **Uncle Bonzo** will tell a Story about a Tailor. (Listen to this; it's much better than Aunty's Bonzo.)

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Allah" ... ... Nicholls.

"Elegie" ... ... Massenet.

Song: "A Perfect Day" ... ... Bond.

Selection: "San Toy" ... ... Jones.

"Cavatina" ... ... Raff.

'Cello Solo (selected).

Suite: "Romantique" ... ... Ketelbey.

7.45 **Records:—**

Carillon Solo: "Fantasia on Popular Songs." Played on the Loughborough Carillon by **W. E. Jordan.**

Love Duet from "Madame Butterfly" ... ... Puccini.

Margaret Sheridan and Aurelians Pertile.

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:—

(a) "A Persian Rosebud" ... ... Nicholls.

(b) "Little Boy Blues" ... ... Ellis.

Melville Gideon.

Organ Solos:

(a) "Just a Memory" ... ... Henderson.

(b) "Souvenirs" ... ... Nicholls.

Jessie Crawford.

8.15 **Orchestral Programme by the Capetown Orchestra.** Conductor: **W. J. Pickerill:—**

March: "Entry of the Gladiators" ... ... Fucik.

Selection: "Merry England" ... ... German.

The Orchestra.

Songs:

(a) "Glory of the Sea" ... ... Sanderson.

(b) "Company Sergeant-Major" ... ... Sanderson.

H. J. Brownlee.

Cornet Solos:

(a) "Il Mio Tesoro" ... ... Mozart.

(b) "The Poet's Dream" ... ... Gottschalk.

George Dimmack.

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Songs:

(a) "Gretchen an Spinnrade" ... ... Schubert.

(b) "Slumber Song" ... ... Gretchaninow.

Bessie Stein.

Intermezzo:

(a) "En Badinant" ... ... D'Ambrosio.

(b) "Reve" ... ... D'Ambrosio.

The Orchestra.

9.0 **News Service** (English).

9.5 Nature Talk by **Dr. S. H. Skaife.**

9.20 Selection: "Cloches de Corneville" ... ... Planquette.

Intermezzi: "Two Syncopated Pieces" ... ... Coates.

The Orchestra.

Piano Solos: "Three Songs Without Words" ... ... Mendelssohn.

Geoffrey Miller.

Songs:

(a) "Serenade" ... ... Doris Beyers.

(b) "Hoe die liefde kom" ... ... M. L. de Villiers.

Bessie Stein.

10.0 **News Service** (Afrikaans).

10.5 Songs:

(a) "Admiral's Yarn" ... ... Rubens.

(b) "Come to the Fair" ... ... Martin.

H. J. Brownlee.

Tango: "La Paloma" ... ... Yradier.

Selection: "Bing Boys" ... ... Ayer.

The Orchestra.

10.30 Close down.

WEDNESDAY, JULY 4th, 1928.

LUNCH-HOUR SESSION.

Columbia Records:—

12.45 Symphonic Poem: "Danse Macabre" ... ... St. Saens.

Violin Solo: "Romance in G Major" ... ... Svendsen.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Overture: "Leonore" (No. 3) ... ... Beethoven.

Songs:

(a) "Dio Possente" ... ... Gounod.

(b) "Largo al factotum" ... ... Rossini.

Carlo Galei.

(a) "Close to my Heart" ... ... Grover.

(b) "I don't Care" ... ... Parker.

J. H. Squire Celeste Octet.

Songs:

(a) "Water Boy" ... ... arr. Robinson.

(b) "Gwane Away" ... ... arr. Robinson.

Harold Williams.

'Cello Solos:

(a) "La Provencale" ... ... Marais.

(b) "Sleepy Song" ... ... Jean.

W. H. Squire.

Potpourri: "A Musical Switch" ... ... Alford.

Plaza Theatre Orchestra.

1.45 Close down.

AFTERNOON SESSION.

MUSICAL COMEDY.

4.30 (a) "Huguette" (from "Vagabond King").

(b) "Love for Sale" (from "Vagabond King").

Norah Blaney.

Vocal Gems from (1) "Oh! Kay." (2) "Peggy Ann." (3) "The Girl Friend." **Columbia Light Opera Company.**

Selection from "Clowns in Clover." **Piccadilly Revels Band.**

5.0 **Time Signal.**

Afternoon Topics: Radio Matters.

5.20 **Greetings and Music.**

5.30 **Teens: Mrs. Given-Wilson** will give another Animal Talk.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

DRINK RED DAISY TEA—IT IS THE BEST.

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Dinner Hour Music by the Studio Trio:—

Suite: "The Three Bears" ... ... Coates.
Valse: "Poem" ... ... Fibich.
Selection (Songs) ... ... D. Forster.
Song: "The Rosary" ... ... Nevin.
"Con Amore" ... ... Carton.
Selection: "Arcadians" ... ... Monckton.

7.45 **Records:—**

Selection: "Lilac Time" ... ... Schubert.
Songs: (a) "Love Lies." (b) "I've made up my mind to marry Mary." **Edith Clifford.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.5 "American Independence Day." A Short Address by **Mr. C. M. P. Cross** (of the American Consulate).

8.15 **Song Recital:—**

(a) "My Dear Soul" ... ... Sanderson.
(b) "Melisande in the Wood" ... ... Goetz.
(c) "Ombra Mai Fu" ... ... Handel.
(d) "Softly Awakes my Heart" ... ... Saint Saens.

Hilda Roles.

8.30 Violin and Piano: Sonata in F Major" ... ... Grieg.

John Spink and Edna Stanton.

9.0 **News Service** (English).

9.5 **Choral Recital:—**

"O Bone Jesu" ... ... Palestrina.
"Miseremini Mei" ... ... F. M. de Zulueta.
"Jesu Audi Nos" ... ... Winter.
"O Sanctissima" ... ... F. M. de Zulueta.
"Panis Angelicus" ... ... Cesar Frank.
"Veritas Mea" ... ... F. M. de Zulueta.

St. Agnes' Choir Choirmaster: **F. G. Andrews.**

9.30 Relay of **Fletcher and Cartwright's Orchestra.** Leader: **V. Latronico:—**

Overture: "Prometheus" ... ... Beethoven.
"Crescendo" ... ... Lasson.
Potpourri: "Gilbert and Sullivan."
Melodie: "Love's Last Day" ... ... Penatzsky.

10.0 **News Service** (Afrikaans).

10.5 Item, if suitable, relayed from **Tivoli.**

10.30 Close down.

THURSDAY, JULY 5th, 1928.

LUNCH-HOUR SESSION.

12.45 "Dance of the Hours" ... ... Ponchielli.

Court Symphony Orchestra.

(a) "We're all bound to Go."
(b) "Johnny, come down to Hilo."
(c) "The Hog's eye Man."

Raymond Newell and Chorus.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

"I am Alpha and Omega" ... ... Stainer.
"The Sun shall be no More" ... ... Woodward.

The Sheffield Choir.

"Caroli" ... ... Freire.
"Hush-a-bye" ... ... Morgan.

Albert Sandler and his Orchestra.

1.15 **Organ Recital,** by **Alban Hamer, F.R.C.O.,** relayed from **St. George's Cathedral.**

1.50 Close down.

AFTERNOON SESSION.

4.30 Overture: "Rienzi" ... ... Wagner.

B.B.C. Orchestra.

Piano Solo: "Ballade in A Flat" ... ... Chopin.

Wm. Murdoch.

Songs:
(a) "Give" ... ... Lohr.
(b) "Mother o' Mine" ... ... Jones.

Francis Russell.

Selection: "The Shamrock" ... ... Arranged Myddleton.

Grenadier Guard's Band.

5.0 **Time Signal.**

Short Story: "The Voice."

5.20 **Greetings and Music.**

5.30 **Teens:** "Ballads Sad and Gay," by **Mrs. Morris Alexander.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Midnight Revels" ... ... Clarke.
Song: "Somewhere a Voice is Calling" ... ... Tait.
Selection: "Geisha" ... ... Jones.
"Sanctuary of the Heart" ... ... Ketelbey.
Suite: "Caravan" ... ... Joyce.
Valse: "Dear Love My Love" ... ... Friml.

7.45 **Records:**

Songs:
(a) "The Midnight Review."
(b) "Song of Hybrias the Cretan."

Robert Easton.

"Sonata in A Major," for Violin and Piano ... ... Mozart.

Lionel Tertis.

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:

'Cello Solos:
(a) "Menuett" ... ... Haydn.
(b) "Chanson Villageoise" ... ... Popper.

Gaspar Cassado.

Songs:
(a) "Were you There."
(b) "Brittany."

Norman Allin.

8.15 **Classical Concert by the Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill:**

Prelude: "Tristan and Isolde" ... ... Wagner.
"Symphony No. 2 in B Minor" ... ... Borodine.

9.0 (approx.) **News Service** (English).

Prelude, Act 3: "Apprentices' Dance and Entry of Masters" from "The Meistersingers" ... ... Wagner.
Overture: "Rosamunde" ... ... Schubert.

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Relay of Waldorf Orchestra.** Musical Director, **Isidore Fisher:**

Foxtrot: "My Ohio Home."
Foxtrot: "There must be a Silver Lining."
Valse Song: "The Hours I spent with You."
Novelty: "Don't do that to the Poor Puss-cat," with special Feline effects by **Jock, Abe, Con** and **Tony.**
Foxtrot Intermezzo: "Firefly," with piano solo.

10.30 Close down.

FRIDAY, JULY 6th, 1928.

LUNCH-HOUR SESSION.

"H.M.V." Records.

12.45 Overture: "Oberon" ... ... Weber.

Symphony Orchestra.

Duets:
(a) "Barcarolle," from "Tales of Hoffman" ... Offenbach.
(b) "Calm as the Night" ... ... Goetz.

Lucrezia Bori and Lawrence Tibbett.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Ballet: "Sylvia" ... ... Delibes.
(a) "Prelude."
(b) "The Huntress."
(c) "Intermezzo."
(d) "Valse Lente."
(e) "Pizzicato."
(f) "Procession of Bacchus."

Royal Opera Orchestra.

Songs:
(a) "It is only a tiny Garden" ... ... W...
(b) "Ninetta" ... ... Bizet.

Sydney Coltham.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Choral Records:
(a) " We are the Music Makers " ... ... Elgar.
(b) " A breath of our Inspiration " ... ... Elgar.
Chorus and London Symphony Orchestra, Conducted by **Sir Edward Elgar, O.M.**

Piano Solos:
(a) " Legende " ... ... Paderewski.
(b) " Cracovienne Fantastique " ... ... Paderewski.
Una Bourne.

" I'm in Heaven when I see you Smile " ... ... Pollak.
" Just a Memory."
De Groot and the Piccadilly Orchestra.

Selection: " Lady be Good." **Jack Hylton and his Orchestra.**

1.45 Close down.

AFTERNOON SESSION.

4.30 Symphonic Poem: " Don Juan " ... ... Strauss.
Symphony Orchestra, Conducted by **Albert Coates.**
" Hungarian Fantasia " ... ... Liszt.
Arthur de Greef and the Royal Albert Hall Orchestra.

5.0 **Time Signal.**
Afternoon Topics: " Dartmoor."

5.20 **Children:** " The Burning of Troy," and " Ulysses the Cunning."

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
March: " Chevalier " ... ... Fucik.
Valse: " Sheik " ... ... Snyder.
Selection: " Girl in the Taxi " ... ... Gilbert.
Suite: " Almond Eyes " ... ... Rosse.
Song: " If Winter Comes " ... ... Arkell.
Valse: " Je T'Arme " ... ... Waldteufel.

7.45 **Survey of Week's Sports,** by **Mr. A. Shacksnovis.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.5 **Records:**
Overture: " Chal Romano " ... ... Ketelbey.
Coldstream Guard's Band.

Songs:
(a) " Sea Fever " ... ... Ireland.
(b) " In Summertime on Bredon " ... ... Peel.
Stuart Robertson.

Waltz: " Gypsy Love " ... ... Lehar.
International Concert Orchestra.

Violin Solo: " Zigunerweisen " ... ... Sarasate.
Alfredo Rode.

" Habanera," from " Carmen " ... ... Bizet.
Maria Alezewska.

" The Turkish Patrol " ... ... Michaelis.
Coldstream Guards' Band.

DANCE MUSIC.

8.30 Foxtrots:
" Wherever you Are."
" Georgia Land."
" Headin' for Haarlam."

Waltzes:
" I'll think of You."
" Janette."

Tangos:
" Orgullosa."
" Chiquilina."

Foxtrots:
" From Saturday Night to Monday Night."
" I'm afraid you sing that song to somebody Else."
" She'll never find a fellow like Me."

9.0 **News Service** (English).

SHORT CONCERT PROGRAMME.

9.5 Selection: " Mignon " ... ... Thomas.
New Queen's Hall Light Orchestra.

Songs:
(a) " Diane."
(b) " The Song is Ended."
Norah Blaney.

" Come into the Garden Maud " ... ... **Balfe.**
" Killarney " ... ... **Balfe.**
J. H. Squire Celeste Octet.

Duet from " Faust " ... ... Gounod.
Zamboui and Borgiozli.

DANCE MUSIC.

9.30 Foxtrots:
" Every Little While."
" Eastern Dreams."
" I'll be Lonely."

Waltzes:
" Just like Darby and Joan."
" Sweet Suzanne."

Blues:
" Blue River."
" Moon of Japan."

Foxtrots:
" So Tired."
" Song of the Wanderer."
" Where are you Now."

10.0 **News Service** (Afrikaans).

10.5 **Request Dance Numbers will be transmitted.**

11.0 Close down.

Please 'Phone Your Requests Early—Central 5888.

SATURDAY, JULY 7th, 1928.

LUNCH-HOUR SESSION.

12.45 Overture: " Rosamund " ... ... Schubert.
Halle Orchestra.

Part Songs:
(a) " Jerusalem " ... ... Parry.
(b) " Spring, the Sweet Spring " ... ... Oldroyd.
Wm. Turner's Ladies' Prize Choir.

1.0 **Time Signal.**
News Summary (by courtesy of " Cape Times ").
" Abendlied " ... ... Schumann.
" Rigaudon " ... ... Rameau.
St. Jarnes Sextet.

Duets for Two Pianos:
(a) " Turkish March " ... ... Beethoven.
(b) " Impromptu " ... ... Schubert.
Dorothy Folkard and Muriel Warne.

Humorous Records:
(a) " The New Fangled Ways."
(b) " The London Sharper."
Chas. E. Benham.

Duets:
(a) " Dear Love of Mine."
(b) " Come to Arcadie."
Dora Labbette and Hubert Eisdell.

Violin Solos:
(a) " Pisen Lasky."
(b) " Tambourin Chinois."
Yovanovitch Bratza.

Vocal Gems from " Lumber Love."
Selection: " Aida " ... ... Verdi.
New Queens Hall Light Orchestra.

1.45 Close down.

AFTERNOON SESSION.

5.0 **Time Signal.**
Children's Hour: The Family entertain themselves in the Studio.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
" In a Persian Market " ... ... Ketelbey.
Selection: " Florodora " ... ... Stuart.
Valse: " Edge of Beyond " ... ... Frank.
Piano Solo: Selected.
Suite: " Three Eastern Sketches " ... ... Howgill.
Valse: " Berceuse " ... ... Waldteufel.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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7.45 **Records:**

"Pickaninny Lullaby."

"Down in a Flowery Vale."

The Salisbury Singers.

Saxophone Solos:

(a) "Valse Mazanetta."

(b) "Minuet" ... ... Beethoven.

Rudy Wiedoft.

"Aerbut Puerko Wedding." **Graham Squills.**

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:

"Folk Tune and Fiddle Dance" ... ... Fletcher.

Albert Sandler and his Orchestra.

Songs:

(a) "Sittin' Thinkin'."

(b) "You along o' Me."

Malcolm McEachern.

8.15 **Orchestral Programme by the Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill:**

Overture: "Di Ballo" ... ... Sullivan.

"Minuet" ... ... Howells.

"Cavatina" ... ... Raff.

Prologue from "I Pagliacci" ... ... Leoncavallo.

Percy Heming.

"Pizzicato" ... ... Fletcher.

(Celeste Solo.)

"Chanson du Nuit" ... ... Elgar.

"Serenata" ... ... Drigo.

Valse: "Wood Nymphs" ... ... Coates.

Toreador Song from "Carmen" ... ... Bizet.

Percy Heming.

9.0 (approx.) **News Service** (English).

Selection: "Tales of Hoffman" ... ... Offenbach.

"Serenade," from "Iziyl" ... ... Pierne.

Songs.

"In a Clock Store." Solo percussion, **I. Chossack.**

Overture: "Zampa" ... ... Herold.

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Relay of Cleghorn's Cafe Orchestra.** Leader, **Percy Rees:**

Foxtrot: "Oh, Doris, where do you Live."

Overture.

Strings: "Berceuse de Jocelyn" ... ... Godard.

Foxtrot: "Playground in the Sky."

10.30 Close down.

SUNDAY, JULY 8th, 1928.

EVENING SESSION.

7.0 Die Dienst sal uitgesaai word vanuit die **Groot Kerk,** Adderley Straat. Prediker: **Ds. J. P. van Heerden, B.A.** Orgelist: **Mnr. N. R. Ingleby, F.R.C.O.**

Orde van Dienst:

Votum en Afkondigingen.

Gezang door de gemeente.

Lezen van Gods Woord.

Gebed.

Koorzang.

Predikatie.

Gebed.

Koorzang. (Collecte.)

Gezang door de gemeente.

Zegen.

8.30 **Orchestral Programme by the Capetown Orchestra.** Conductor: **W. J. Pickerill.** (Details will be announced.)

10.0 Close down.

J.B. Studio Notes.

A glance through our programme for the week commencing Monday, July 2nd, should convince listeners-in that they will be well catered for.

Independence Day.

Wednesday, July 4th, being Independence Day, the programme will have a certain American element in it. The American Vice-Consul, Mr. M. Abbey, will deliver a short address, and Mrs. James Gray will tell us about "The American in South Africa." We also hope to have a few American songs.

The Bohemian Quartette.

These well-known singers—Messrs. C. H. Oliver, Gordon Kinghorn, Stanley Watson and Robert C. Bothwell, on the evening of the 5th, will contribute soli, quartettes and duets in their own inimitable way.

Durban July Handicap.

Racing enthusiasts will be pleased to hear that during the afternoon of Saturday, 7th, a brief description of the big race will be given. Another sporting item worth noting is that Mr. W. D. Powell, in his weekly Sports Talk on Monday, 2nd, will indulge in some "Reflections on the Test Match." Whilst on the subject of Talks, let us remind you that both Mr. Arnold Smith and Mr. J. N. A. Ray, B.A., will continue their respective series—the former on "Character Analysis," the latter on "Wireless." Mr. Eric Rosenthal will also make a contribution to Monday night's programme.

Neither should you forget that our old friend, Mr. Tommie Beckler, will be heard in some of his Afrikaans recitations on the 3rd.

Among the singers we shall welcome to the Studio during the week will be the Misses Jean Gluckman, Charlotte Jack, Minnie Bennett, Florence Ellis, Eleanor Bonami and Messrs. Alec Watt, L. M. McKune, T. Dunn and J. MacFarlane.

On Tuesday, 13th, Mr. James Grant will contribute an item, and the "JB" Dramatic Company will play one of their sketches on Thursday.

Aunt Davey's Corner.

My dear Radioites,

How very pleasant to be able to say "My dear Radioites" again, for though Aunt Davey has been away from the Radio Circle a long time, she is back, and oh, so happy to return to the family. I hope you are going to write and tell me that you, too, are pleased to hear my voice again. What a voluminous correspondence that will entail! "JB's" letter-box will be so full that we will have to think of one of our own. Anyway, children dear, we will take up our little chats on all sorts of interesting subjects, so that you can put posers to mummy and daddy who did not have the advantage of listening-in to talks on general knowledge when they were young.

During the year of my absence there have been many changes in broadcasting, and all for the better. The present studio is a great improvement on the old one, with its control room and intriguing glass window through which the children may be seen as they entertain their radio cousins with songs and recitations. There is even a new "little mike," who lives in a box that swings on wires, and the boys who visit the studio are most polite about placing it in the correct positions for the stories and the music. Our old "little mike" didn't have a wooden castle to live in, fitted with springs, so that he should not be jarred when he is moved. He does such good service for us, carrying messages across the ether, that he is specially taken care of and properly guarded. Yes, there's been general progress all round, and if I may whisper a secret in your ears, there is more progress to come. Please don't tell anyone, for Aunt Davey may get into trouble if the powers that be know, but yesterday I had a peep into a regular Bluebeard's Chamber! You may be sure that I didn't go further than the door—I wouldn't have stepped in for the world, having a woman's natural horror of machinery—one peep was enough to scare me. What did I see? Let out on trestles were hundreds and hundreds of little jars filled with some mysterious liquid, and wires and coils and all sorts of things belonging to machinery! No wonder one wouldn't cross the threshold. One might have got, not only one shock, but a thousand shocks, and we don't like to be shocked, do we? Duly impressed, I asked Mr. Hilarius what he was up to now. No, it wasn't his play room in his spare time. Between you and me, I don't think he has any spare time. What do you think he does there? Why, he is busy getting the plant ready for our new station! Now the secret is out, and you can look forward to wonderful reception in the near future.

On my way out I nearly fell over a little lamb. Yes, a real live lamb, and I don't know who was more surprised, the lamb or Aunt Davey. Anyway, we both exclaimed in our various languages. My "oh dear!" came simultaneously with his "Baa-a-a," and that, I guess, was the shortest duet heard in the studio. He was a perfect darling, and I thought: "What a lovely mascot for "JB"! Though he might be a bit difficult to hold in check if he Baa-a-ad at the wrong time; say, when the orchestra was playing a Sonata or a Symphony. They wouldn't exactly harmonise, would they? Now, children, don't come crowding to the studio expecting to fondle this little lamb, because you won't be there. It belongs to McGinty, and the studio was a sort of half-way house where the lamb rested for a bit on his way to McGinty's home. Aren't you pleased to think that McGinty is the proud owner of this treasure? Let us hope he treats his pet well.

JANE PLOTZ, PHOTOGRAPHER. 'PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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On Wednesday there will be a Teens' Hour, and this week we will devote our time to "The World Around the Poles." You may have heard of the disastrous trip taken by "The Italia"—a great, big airship, over the North Pole—how Captain Amundsen went to the rescue and was lost, and of the efforts that are being made to land food in that icy region. The perils of these brave explorers will be brought home to you if you listen-in. Thursday will belong entirely to the Tinies. Be sure to hear the story of "The Magic Tinder-Box," and you'll enjoy the rhythm of "The Man in the Moon." To the older children I would say: "Don't adopt a superior attitude towards fairy tales. They belong to a special department called folk-lore, a subject studied by university professors. There are many grown-ups who revel in fairy tales, which very often contain deeply hidden meanings clothed in what is called symbolic language. Little children appreciate the simple story, but older people read into it facts associated with the early infancy of man on this earth.

On Friday, Miss Kew, who is the District Cub Mistress to the North-west Districts, will tell us all about cub work, and the rest of the hour the Jay Bees will entertain themselves. So roll up in full force with your songs and recitations.

Saturday will be devoted to entertainment, and Miss Edyth McCurdie has kindly promised us some splendid items. Some of her trained pupils will take part too, and we can look forward to a good programme.

The prize this week, which takes the form of a copy of "David Copperfield", by Charles Dickens, will be given for a Punctuation Competition. Read the following verse carefully. Fill in the commas, semi-colons and fullstops correctly, and forward the result to the broadcasting studio:—

"Every lady in the land
Has twenty nails on each hand
Five and twenty on hands and feet
This is true without deceit"

Talking of poetry reminds me that Uncle Rhymes in his usual thoughtful way, has sent me a rhyming letter, which I'd like all of you to read. It is quite a new style of composition, and is very cleverly written. What about imitating this style at school? Teacher might get a surprise. I need hardly tell you how deeply I was touched at the kind sentiments expressed by Uncle Rhymes. We hope he will continue to write his pleasant jingles for us for a long time to come.

Since poetry seems to be in the air, may I try my hand at a little verse to close with?

I had thought, beyond dispute,
No longer to salute
With a pleasure that's acute,
The Radioites.
But now that I am back,
Don't keep Auntie on the rack,
Let not your welcome lack
Warmth, little mites.

Seeing that it is with a heart full of joy that I have written you this letter, children dear, I can in all truth subscribe myself

Your radiant
AUNT DAVEY.

Dear Mrs. "Aunt Davey,"

I am writing to you to say I'm delighted if rumour is true—that "JB" has called you again to the work, that work you loved always and never would shirk.

Your nieces and nephews all over the place, will welcome your speaking though they can't see your face! And all of us people who gave you a hand, will gladly again to jobs be inspanned.

My Muse has been lazy, since you've been away, but this news has made her get busy to-day, and write this epistle to say, "Welcome Home," may the day be far distant, when again you will roam!

"Aunt Davey is back!", it's a sign of the times.

Your ancient verse-writer and friend,
UNCLE RHYMES.

Items from the Durban Studio.

Mr. Dan Godfrey, Junr.

The new Director of Music, Mr. Dan Godfrey, Junr., has now quite settled down to his new position and is giving satisfaction to all our listeners. A tireless worker in the cause of music, Mr. Godfrey spares neither himself nor his men in order to obtain really first class results, and his experience as Director of the Manchester Broadcasting Station should help us greatly in our Studio. Standing over six feet and of fine athletic build, Mr. Godfrey presents an imposing figure, which, coupled with his genial personality, is certain to endear him to one and all.

The Femina Septette.

On Monday evening this clever combination of lady artists will broadcast some interesting vocal and instrumental items for our Studio, which include songs, choruses, duets, 'Cello and Violin solos. The Septette consists of Misses Chrissie McMahon, Laura Coombe, Dorothy Brooks, Hilda Coombe, Dorothy Bishenden, Constance Watt and Doreen McMahon. The Septette will perform from 7.30 to 9.30 p.m., interspersed with other popular items.

On Tuesday the A.B.C. Dramatic Company will perform a delightful little one-act comedy entitled "A Matter of Course." These weekly playlets are proving most popular, and every week letters of congratulation are received, which is a sure sign that the A.B.C. Dramatic Company's efforts are pleasing their unseen audience. Miss Ivy Johnson, whose charming voice broadcasts so well, will sing during the evening.

Wednesday's Popular Concert by the Durban Municipal Orchestra, relayed from the Summer Palace (Ocean Beach), will be conducted by Mr. Dan Godfrey, Junr., Director of Music. The programme consists of popular items, and Mr. James Foster (Tenor) will supply the vocal portion of the programme.

The Durban Municipal Orchestra on Thursday evening at 8.15 p.m. is giving a Grand Classical Concert, which will be relayed from the Pavilion. Among other items, Symphony No. 6 in B. Minor (Bizet) will be performed. This item should please every one of our listeners on account of the brilliancy of the work. Before the Concert at the Pavilion commences and during the interval, Miss Lutie Schoentjies will sing, at the Studio.

Special: "July Handicap" Broadcast.

On Friday we are presenting our usual Studio programme. The Studio Orchestra will render some pleasing numbers. Miss Muriel Binney (Contralto) will sing during the evening, and the old favourite, Robert Wettergreen, will also render some delightful songs from his repertoire.

A special feature on this evening will be a short talk entitled "Prospects of the July Handicap" by that well known authority on racing matters, Mr. J. T. Wallace. This should prove of exceptional interest to our listeners especially as Mr. Wallace will broadcast "A FREE TIP."

Saturday is "HANDICAP DAY"; a running commentary of the race will be broadcast by Mr. J. T. Wallace, and the winner announced immediately the horses have passed the post. This novelty should not be missed by our listeners who are unable to be present to see the race. We shall be on the air at 2.30 p.m. On Saturday evening the Durban Municipal Orchestra will be relayed from the Summer Palace, and in addition to the splendid orchestral numbers to be rendered by the Durban Municipal Orchestra, Mr. Arthur Jordan, Britain's famous Tenor, who is on a world's tour, will appear. Mr. Arthur Jordan's recent success in Australia was phenomenal, so much so that his stay was prolonged by many months. His pure dramatic voice, his splendid diction and artistic temperment have secured him a place among the best tenors of to-day. Mr. Jordan will sing "Sound an Alarm" from "Judas Maccabaeus" (Handel), also three songs from the Hebrides entitled, "The Island Herdmaid," "Kismul's Galley" and "Eriskay Love Lilt" all three compositions of Kennedy-Fraser.

G.R.M.

In and Out the Capetown Studio.

Cockney Comedy by an American.

It not infrequently that the ultimate expression of a particular phase of our native genius is left to a foreigner. Who in our day has caught the elusive complexity, and withal simplicity, of Shelley better than Maurois? Who touched the Englishman's sentimental reverence more surely than Mendelssohn? And now it is admitted that the best one-act Cockney comedies have been written by an American. His must, indeed, have been a delightful personality. Although an American, Harold Chapin had experience of the English stage, both as actor and playwright; a career of brilliant promise cut short by the war wen he fell fighting under the British flag.

His particular talent as manifest in the play—which we are doing on Monday night—is characterisation and dialogue. He has an uncanny psychological insight into the minds and hearts of the poor. Joe Henderson, his wife and the unsuppressable Emmy are all instinct with life. There is nothing stagey about them, and for that reason they should "get across" on the air.

Perhaps you remember his "Innocent and Annabel" which we did with Leslie Heward as an excellent "Innocent." There the dialogue was, of course, more fastidious and sophisticated than in his Cockney plays, but in a way equally delightful.

The late William Archer considered "The Dumb and the Blind" to be Chapin's best play, and as Marriott says, "in its utter simplicity it is among the masterpieces of the one-act form."

This will be broadcast on Monday night at 9.5.

Syncopation Novelties.

A year or two ago it would have been easy to write about syncopation novelties. Brevity is the soul not only of wit but of condemnation.

But to-day it is different. While the high brows are passionately condemning and praising Bartok and Stravinsky, the cult of the bizarre in rhythm and orchestration has percolated to the middle brows, and there mingled with the frankly negroid syncopations throw up the genial low brows, who began their worship of the cult years ago with "Alexander's Ragtime Band."

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To-day syncopation is an established vogue. The son of a Spanish Grandee exhibits its seductions nightly at the most fashionable hotel in London. Schools of Syncopation flourish in New York and grant diplomas to nimble-fingered students. In fact, syncopation is a distinct phase of the world as we know and tolerate it to-day. How ephemeral the reign of "The Rhapsody in Blue" and its imitators will be, it is wiser not to say. Prophesies, after all, are more often than not the confession of personal desires.

However, while syncopation is with us let us enjoy it, and particularly its quite remarkably clever exponents.

Felix de Cola.

Although only twenty-one, Felix de Cola has had much experience as a syncopated pianist, and when the present Markham's Orchestra is disbanded at the end of the month he intends opening a school for modern piano syncopation in Capetown.

Eileen MacCourt, broadcasting from Capetown, July 2nd.

He tells me he began his musical training at Stuttgart during the war, when he was detained in Germany with his family, as were so many other holiday makers. They managed, after innumerable difficulties, to escape to England *via* Holland, and another three years there were used to such good purpose that he became accompanist to Florence Smithson on her South African tour.

Having played in Dublin, Lourenco Marques and all the big towns in the Union, besides broadcasting from "JB," this talented young modern is sure to find many friends on the ether when he radios from Capetown on Monday night.

A Young Elocutionist.

Eileen MacCourt really comes from Harrismith, but it was Maritzburg which saw her first ambitious platform appearances. Although she has only been in town a few months, Miss MacCourt has scored several success at local concerts. and is now seriously devoting herself to dramatic study.

I thought her comedy work very good from the Railway Institute the other night, but she says that her ambitions lie in the other direction, although her items on Monday evening will be on the lighter side.

The other artists will be Eleanor Bischoff, whom we have not heard for a long time, Selwyn Morgan and Mr. W. Elvey, who is a newcomer to the Studio.

Dr. Skaifes Last Talk.

This popular broadcaster will give his last talk, prior to his visit to America, on Tuesday evening at 9.5. Our sincerest wishes for a good trip and speedy return go with him. We shall miss his delightful Nature Talks more than we, as programme builders, care to think about. They are a feature in themselves.

Bessie Stein.

Since Miss Stein's return from England, where she did some recording of Afrikaans songs, we have not had the pleasure of seeing her at the Studio. On Tuesday, however, she will broadcast in both English and Afrikaans, and introduce us to one of Doris Beyers' new songs, "Serenade."

Mr. H. J. Brownlee will also be singing, and Geoffrey Miller, so popular and once so frequently heard, will be playing three of the Mendelssohn "Songs Without Words." George Dimmack is down for two cornet solos.

The Capetown Orchestra will, as usual, bear the bulk of the programme. I see "The Bing Boys" are to be resurrected. Hurrah!

Independence Day.

Last year we had a delightful address from the American Consul-General, Mr. Ralph Totten. This year, in his absence, we are to have the pleasure of inviting Mr. C. M. P. Cross, also of the American Consulate, to our microphone at 8.5.

The first half of the programme will be taken up with a song recital by Hilda Roles, and one of the Grieg violin sonatas played by John Spink and Edna Stanton, an excellent combination, as you will remember.

St. Agnes' Choir, under Mr. F. G. Andrews, is broadcasting again.

Felix de Cola, in syncopation novelties, from Capetown, July 2nd.

S. A. Police Force Band.

The surprise broadcast of this well-rehearsed combination from the Seapoint Pavilion was evidently much appreciated. The popularity of the military band has something evergreen about it—something more than the flash of bright uniforms, as broadcasting has shown.

GLADYS DICKSON.

—Jean Kennedy, who opens at the Criterion, Durban, on July 2nd, having "been away from home for four years."

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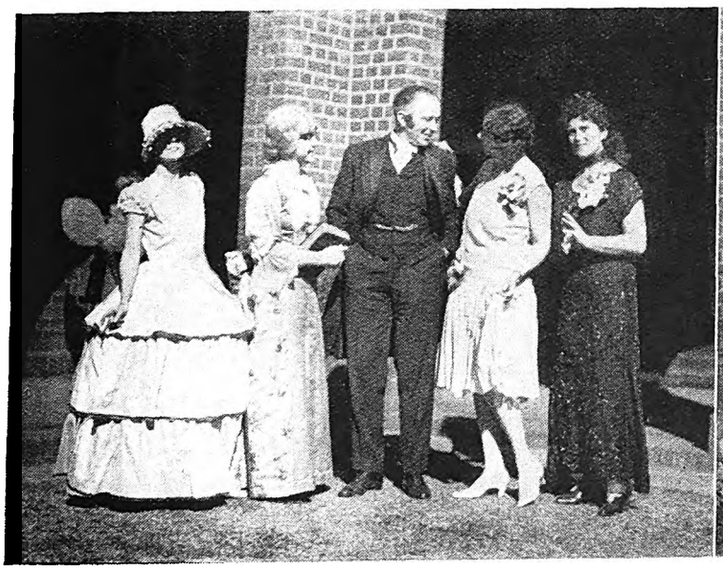
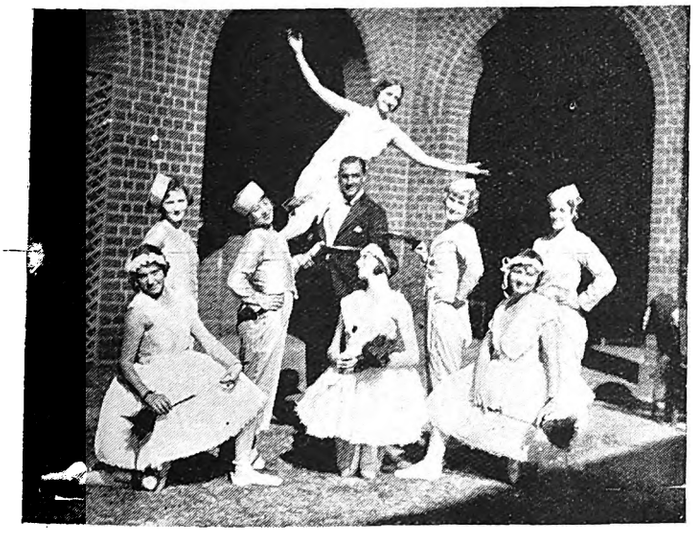
"FLAIRS AND FANCIES."



A scene from "Everybody's Husband." Mr. Stanley Anderson is the Victorian gentleman with the side whiskers, and he seems unable to choose between the ladies.

Here you see him with the Rose Lady Chorus.



Mr. Jeffrey Sacke, Miss Poppins Salomon, and the Chorus.

The Butterfly and the Bee features Miss Janisch and her dancers.

On the 28th and 29th, with a matinee on Saturday, the Johannesburg Girls' High School are putting on a very bright show in aid of their bursary and sports funds, which will well merit a visit.

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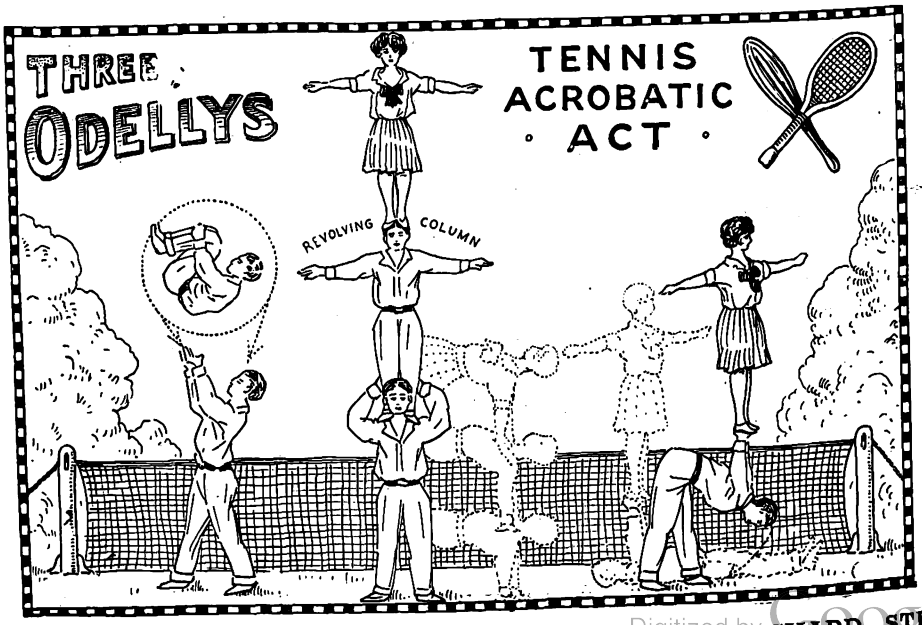
On the Beach.



JANE PLOTZ'S STUDIOS IN THRUPP'S BUILDINGS, PRITCHARD STREET.

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Don't Forget to go to the Coney Island Amusement Park.

AG 17 28

STAGE, CINEMA & LISTENER-IN

With which is Incorporated the South African Pictorial

VOL. XX., No. 675] JOHANNESBURG, JULY 4TH, 1928. [Registered at G.P.O. as a Newspaper. PRICE 6D.

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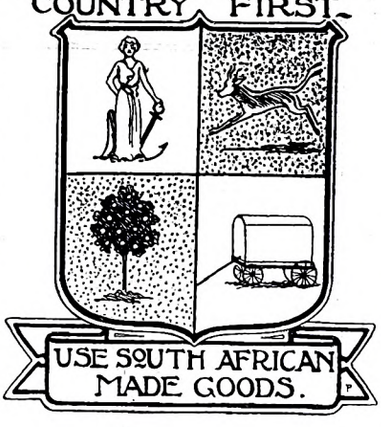

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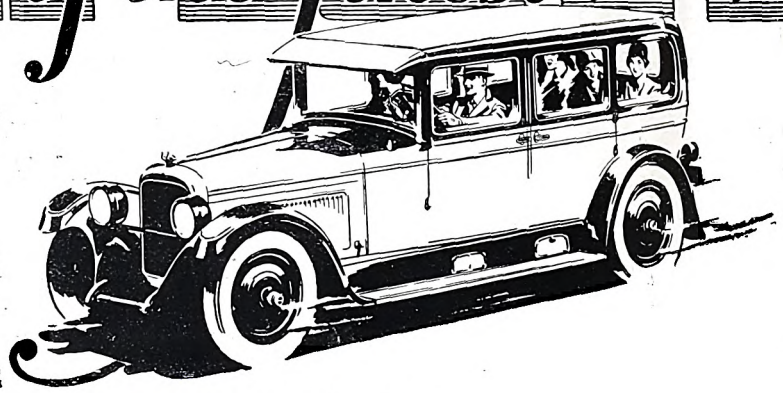

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WITH WHICH IS INCORPORATED THE SOUTH AFRICAN PICTORIAL.

VOL. XX. No. 675. WEDNESDAY, JULY 4TH, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

The Drum Major!

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The Music Master.

Next Monday will see the welcome re-appearance in Johannesburg of Harry Green and his talented company, which Eugene Leahy, who was such a favourite with the Neilson-Terry Company, has also just joined.

"The Music Master" gives Harry Green a part which suits him to perfection, that of "Anton von Barwig," the white-haired old musician with whom life had dealt so harshly. Mr. Green finds opportunities for his undoubted gift of pathos, and he is sure to give a wonderful performance, moving swiftly from grave to gay with a word or a gesture as he reveals the old musician. The play is one long heart-throb that will, undoubtedly, move the audience.

Lee Kohlmar plays his original part of the German 'cellist who, though lovesick, is unable to speak the language of his lady love.

Jenny (Miss Houston's protege and helper)	Valeria Bayley
Mons. Louis Pinac (of Paris—2nd Violinist of a Liberty Street Cafe)	Chas Stone
Signor Tagliafco (called Fico—1st Violinist of a Liberty Street Cafe)	Ed. Chodorov
August Poons (of Leipzig, 'Cellist of a Liberty Street Cafe) ...	Lee Kohlmar
Al. Costello (The Freak Show Proprietor)	Dick Cruickshanks
Miss Houston (of Houston St.)	Naomi Rutherford
Anton Von Barwig (The Music Master)	Harry Green
A Collector	H. Rogers
Mr. Schwartz (Secretary, Amalgamated Musical Association)	Julius Black
Mr. Ryan (Delegate, Brickmakers' Union)	Wilton Dougherty
Joles (Private Secretary to Henry Stanton)	Sam Wallace
Helen Stanton	Louise Huntington
Danny (an East Side child) ...	M. Neilon
Henry Stanton (at the head of a Banking House)	Eugene Leahy
Beverley Cruger (Andrew Cruger's son)	Luther Adler
Mrs. Andrew Cruger	Dolly Summers
Charlotte, Octavie { Mrs. Cruger's nieces	Holly Morgan, Ranette Ingle
Andrew Cruger (Ex-Ambassador to Germany)	E. Forbes
A Piano Mover	Henry Ettwein
A Piano Mover	W. Neilon

Lee Kohlmar.

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The latest bathing costume for the Durban season.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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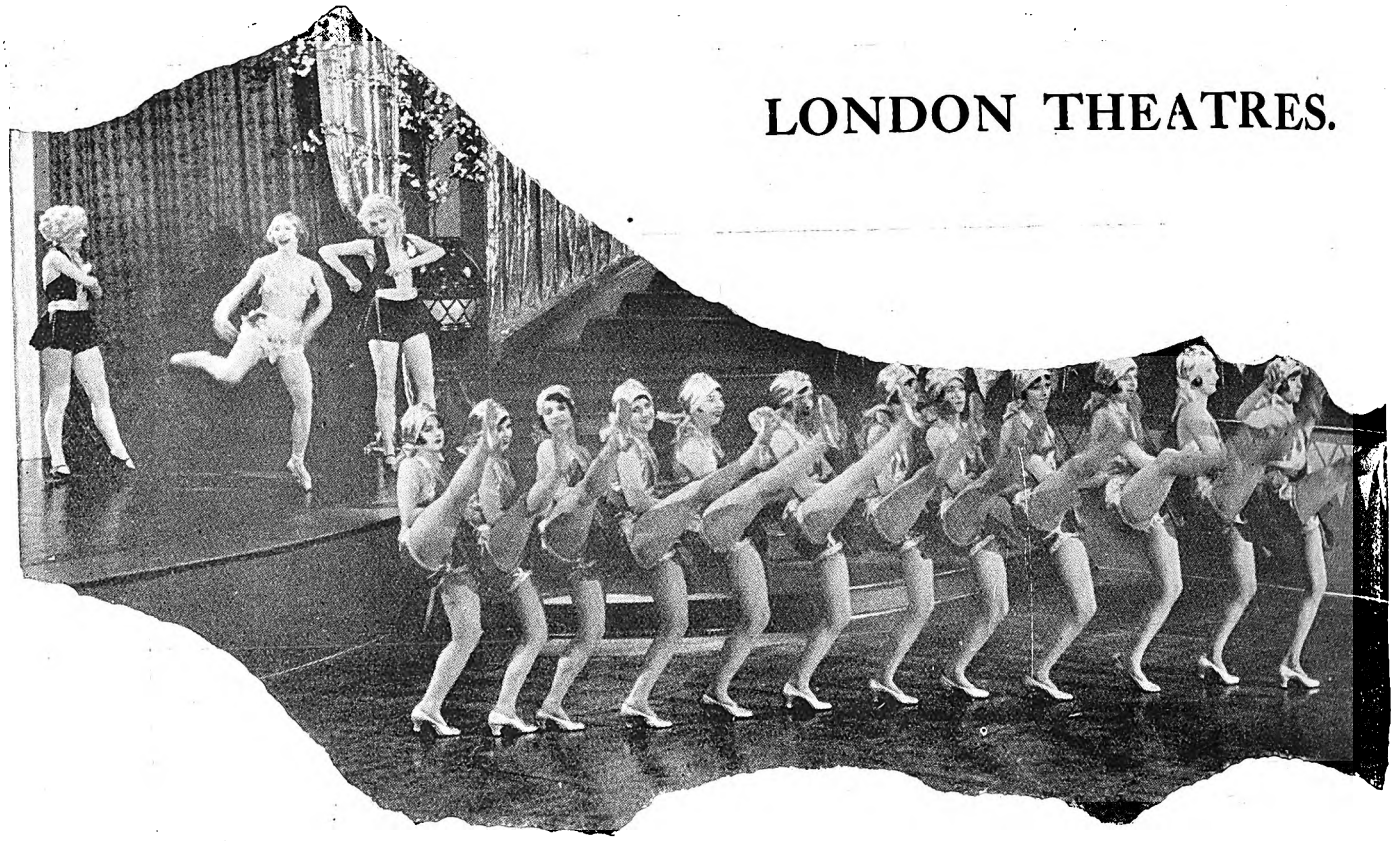
LONDON THEATRES.



At last I am able to recount with some enthusiasm the story of two new arrivals in the theatrical field. To be perfectly truthful, there have actually been three new arrivals this week, but the first of them, "Whispering Gallery," does not demand any measure of enthusiasm. Being the kindliest of critics, I will not say very much about this play, as it is such a jumble of melodrama and pseudo-comedy that it disarms criticism.

The villain of the play is a homicidal artist, who neatly strangles his wife in the prologue, and thirty years after does away with his son in the same manner. There is nothing, you will admit, very funny in this. Still, it takes all sorts of plays to make a theatre, I suppose, but "Whispering Gallery" has not offered very much consolation to the London theatre. The one bright spot in the show was the appearance of Mabel Terry Lewis, who is as enchanting as ever and whose dialogue many young actors, who slur their words in the modern Eton-Oxford manner, might well emulate.

"Many Happy Returns," the new revue which has graduated from the Arts Theatre Club to the Duke of York's, has hit upon a fine vein of comedy and humour, and from the very first it went with a swing. To begin with, the whole revue is English, the music is by Harold Scott and Beverley Nichols, and the lyrics and sketches are by Herbert Farjeon, Harold Scott and Beverley Nichols.

There was one excellent act which showed us "Moments with the Really Great," and pleasantly caricatured all those people who are in the public eye. Inimitable Mimi Crawford has an important part in the show, while Elizabeth Pollock gives the most breath-bereaving imitations of famous actresses telling the public, by means of a megaphone, how to be beautiful. She presents Irene Vanbrugh on the joy of relaxing, Edith Evans on the importance of pearls, Edna Best on the care of the skin,

Mabel Terry Lewis.

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A CHARMING GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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Sybil Thorndike on good health, and Gladys Cooper on her face cream. The latter is perhaps her very best imitation. At times she becomes cruelly near the original, but she is such an excellent artist that she never oversteps the mark from caricature into reality.

Altogether a very gay and intimate little revue, and I am very glad that it is now given to the public instead of being kept for the small handful of people who compose the Arts Theatre Club.

The third play of the week has been the much-advertised "That's a Good Girl," in which Jack Buchanan returns to London. How enormously popular this artist is.

Other members of the cast include Elsie Randolph and Kate Cutler, whose experience in musical comedy goes back to the days of "A Gaiety Girl" and "The Shop Girl." When one sees these old-timers of the stage one realises that the art of acting, unless it has new and vigorous blood injected into it, is likely to become very careless and decadent nowadays. With what care did Kate Cutler speak her words, how cleverly she brought out every ounce of comedy in the part, how well she moved and what a control she had of her stage and her audience!

Altogether "That's a Good Girl" is a very fine musical comedy, and if there are no songs that we remember particularly, this lack is made up for by the excellent comedy and acting.

Now I must tell you of a slightly different entertainment which falls on to-day. I am writing on that day of the year which is most sacred to all people who love racing—Derby Day. On Derby Day London goes wild, indeed, the whole of England goes wild. At the time of writing, long before the great race has been run, newspaper men are rushing about the streets, shouting the latest tips and imploring people to buy their papers. Thousands of people rose at an unconscionably early hour this morning in order to set out for Epsom in cars, char-a-bancs, trains and even in hansom cabs. One inevitably looks forward to the end of the day when pockets that have gone to the races full and bulging will return empty, and pockets that in the morning were flat and moneyless will return carrying fortunes.

Many of you have read from time to time news of that delightful comedienne, Alice Delysia, in these columns; you will be interested, therefore, to hear that she has become engaged to a director of a Paris newspaper, M. Georges Denis. They will be married in six weeks' time in a little church in Biarritz and will probably spend their honeymoon in Paris, after which Delysia will return to London to act in her first non-musical play, "Her Cardboard Husband." M. Denis is a fine athlete and has played for the French International Rugby team against England. As for Delysia, she made her first appearance in London in 1914, after being on the French stage for four years. She scored an immediate success, and was then seen in a series of parts culminating in that played by her in the recent production of "Princess Charming." Since that time she has been giving the stage a rest and has been pursuing instead the fleeting heels of romance.

Recently I saw Sir Harry Lauder at the Victoria Palace. It had been rumoured that the great little man would never appear on the stage again, as the loss of his wife had made him turn his head away from the theatre. Friends, however, persuaded him that he owed a duty to his adoring public. So, shaking his head, he took his kilts and his famous twisted stick and wended his steps towards the Victoria Palace. I shall never be weary of wondering how Sir Harry Lauder does it. What is the secret of his extraordinary power? One would think that it would be easy enough to sing "I Love a Lassie" successfully, but somehow Harry Lauder is the only person in the world who has given that song its true sentimental and comic significance.

Lauder's spell is the most exhilarating the theatre can offer. It is a spell that makes people love the artist as well as admire him, and whose heart does not wing towards the footlights when this lovable, homely little man shows us how his mother used to sing "You're ma bonnie, bonnie Wee" to her bairns, or confides in us about the rows he has had with the Missus, or chants for us that inimitable Scotch song "Flower o' the Heather?" Harry Lauder, I am convinced, is like the brook, he goes on for ever.

We are promised the usual June Theatrical Garden Party next week, and everybody is praying for a fine day. There will be a special Hyde Park Pageant at Chelsea and a track is being laid in the grounds for the Moonshine line, probably the smallest railway in the world. Although the coaches and engine will be only two feet in width, the train will be able to carry an extraordinary number of passengers

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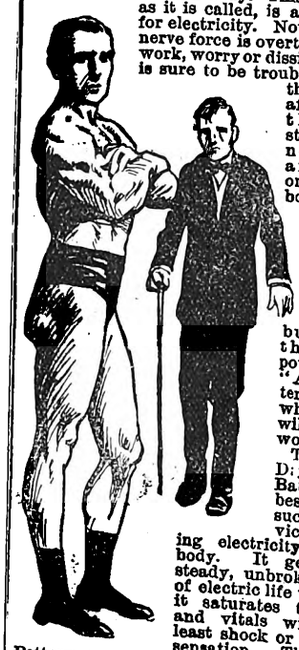

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Ernest George and Muriel Butcher, who have made a very big name for themselves in South Africa with their folk songs inset in a very fine act.

from stall to stall. A new feature will be "Young Woodley's Tuck Shop," where the young members of the company from the Savoy Theatre will sell the famous Eton "Strawberry Mess." Sir Gerald du Maurier will present his "Grand Giggle" again; this is a skit on Grand Guignol, and for it a new play has been written in which Miss Edna Best, Miss Heather Thatcher and Mr. Herbert Marshall will appear.

Lady Forbes Robertson and her daughter will be in charge of the Village Pump, from which will flow, not water, but strings of pearls and other pleasing presents.

At Lancaster House, the other night, on the occasion of the twenty-fifth anniversary of the National Arts Collections Fund, I saw many well-known people shaking hands with Princess Mary, one of the patrons of the fund. Among the art lovers I noticed Lord Esher with his son, the Hon. Maurice Brett, and Mrs. Brett, who is, of course, Zena Dare, and who will journey to South Africa in the autumn in order to play the leading parts in "The Trial of Mary Dugan," "The High Road," "Aren't We all," and other plays.

PAMELA TRAVERS.

The "Freshman," beloved of the ladies, comes to the Grand Bioscope, Capetown, on July 12th.

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A striking portrait of a marvellous portrayal—Sybil Thorndike as "Medea." [*Photo: Jane Plotz.*

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In the dressing-room

Billy Doust.

"Say, friends, met 'Mat Barlow'—'Barlow' of 'Hit the Deck,' you know!'

Of course, in private life "Mat Barlow" is Billy Doust. It is only when he puts on grease paint and dons his stage clothes and saunters in his own inimitable way on to the stage in "Hit the Deck" that Billy turns into "Mat."

You want to hear something about him? Well, as they say in the States, I'm jus' gonna tell you.

Billy Doust saw the sky over Canada when he first opened his eyes, but shortly, since he migrated to America at a very early age, it was the sky of the United States that caught his glance.

"My uncle," says Billy Doust—and I had better let him tell his story himself because, you know, Billy can do it so much better than I can—" was a very famous chef in America, and he taught me his art. Well, I call it an art because it takes as much training to be a good chef as it does to be a good opera singer.

"Well, by the time I was nineteen I could cook food that angels would have been glad to eat. What souffles, what omlettes, what delicious soup! Ah, I can see that your mouth is watering. You should have been there to taste them.

"Well, while I cooked I sang and I discovered that I had a decent tenor voice. Perhaps, it was the flavour of all the herbs I used in my concoctions that gave it to me, or perhaps it was a gift out of heaven—I don't know. Anyway, I joined a quartette and worked for several years in America."

And then?

"Oh, then I came to England to join the Gotham Quartette. You know the Gotham Quartette?"

Well, of course I knew it. Who has not heard of that famous quartette of singers?

Billy Doust worked with them for two years, and was then persuaded to join the Tally-Ho Trio, with which he toured all over Russia, Germany and the rest of the Continent singing in English.

Then came a series of revue in which he played the principal comic parts. He was in "Le Petit Cabaret," which was the first revue in England. Later came "Nights of Gladness" and "Mr. Manhatten," with pantomimes interspersed. Billy Doust has been "Dame" in pantomime for fifteen years.

"What dame do I like best?" he said, repeating my question. "Oh, the dame in 'Red Riding Hood.' You know that lovely part.

"Granny, what big eyes you've got!—that is the part for me. I wouldn't mind if we had 'Little Red Riding Hood' every Christmas."

Needless to say Billy Doust's hobby is cooking. He still has his flair for making food fit for angels. He cooks anything except pastry. It is not known why he draws the line there, but after all, since a line must be drawn somewhere, why not at pastry?

"Mat Barlow," alias Billy Doust, arrives in South Africa in time to rehearse for "Hit the Deck." If you don't like one you will like the other, but in all probability you will like both.

JANE PLOTZ, PHOTOGRAPHER, PRODUCES THE VERY BEST RESULTS.

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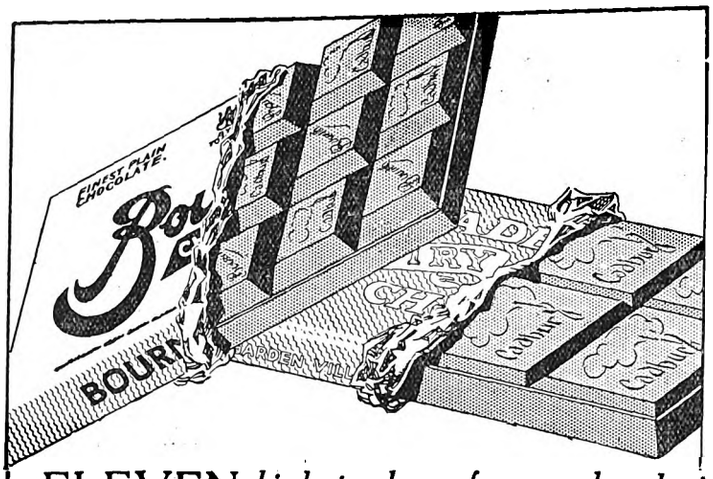
Rona Ray of the "Hit the Deck" Company.



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Cadbury's

Extras Paid for Eating.

One hundred persons were paid for eating lunch recently at a big studio. Although obscure folk, they were waited upon by an internationally famous woman, Pola Negri.

It was difficult work for them as they were called upon to eat lunch at frequent intervals from 9 a.m. until mid-afternoon, while cameras recorded a restaurant scene for "The Secret Hour," Miss Negri's new starring picture.

The opening sequence of the production finds Miss Negri as a waitress.

A powerful film, "Children of Divorce," of which this is a scene, comes to the Alhambra, Capetown, on July 9th.

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A STATEMENT

relating to the future of the

CHRYSLER CORPORATION

AND

DODGE BROTHERS INC.

The widespread public interest in recent events affecting the Chrysler Corporation and Dodge Brothers Inc., deserves an authentic and official statement and an assurance regarding the future of these two corporations.

Subject to the approval of stockholders, Dodge Brothers Inc., will be acquired by the Chrysler Corporation, the plan of amalgamation having been recommened by their respective boards of directors.

Each of these great institutions will retain its identity, and will continue, as heretofore, to produce and market its own product in accordance with the high and progressive standards from which motor car buyers the world over have previously benefited.

Each will benefit from the consummation of a plan which unites such tremendous resources in material, manufacturing facilities, financial power and manufacturing genius.

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C.D.I.

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Rena May.

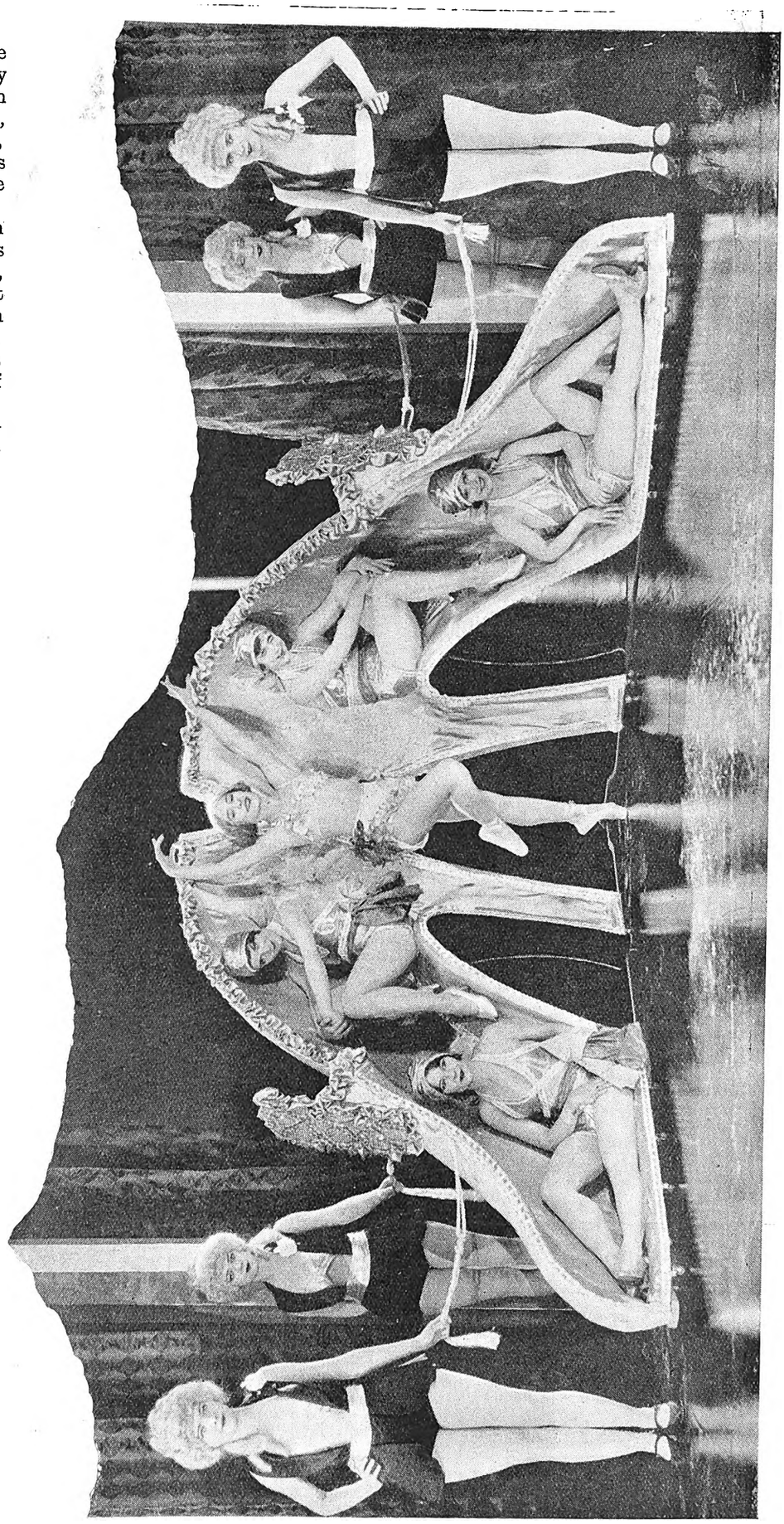
"Hit the Deck" will certainly be a most notable production. Not only has an unusually excellent cast been provided but the famous ballet mistress, Nell Vivian, is to produce the dances, and four very beautiful English girls have been engaged as members of the company.

One of these is Rena May, who can boast of being one of those lucky persons who have always appeared in London, and never been on tour. Her first appearance on any stage was in "Cartoons," that excellent revue, later she appeared in "Yoicks," and was with André Charlot in his revival of "Bubbly."

"Mercenary Mary," at the Hippodrome, then claimed her, and from there she went into the Hulbert show, "By the Way." Later she was with Fred and Adele Astaire in "Lady be Good." That brilliant failure, "White Birds," had Rena May as a member of the company, and she has recently been with "Oh, Kay," the show in which Gertrude Lawrence had such a success.

Rena May has the face of a beautiful imp, and hair of that indescribable colour which looks as though it longed to be red but contented itself with being a beautiful bronze brown.

As well as being original in the matter of hair, Rena May is original in the matter of hobbies. She loves reading, and has two widely different authors as her favourites, G. B. Shaw and P. G. Wodehouse. Her other hobby is interior decorating, and her London studio and the studios of many of her friends have become things of beauty under the clever hands of Rena May.



From the Heart of a Shell.

Nell Vivian.

It is seldom that artists of any kind are able to impart the secrets of their art intelligently to pupils. This is not the case, however, with Nell Vivian, who, herself one of the most enchanting dancers on the English stage, is able to impart all her knowledge of dancing to the chorus and ballet people who come under her control.

For Nell Vivian, look you, is well-known as a ballet mistress, and is due shortly in South Africa where she will produce all the dances for "Hit the Deck."

Having gained her earliest experience in the circus ring, Nell Vivian joined Madame Leo Tardy's studio and danced in Paris for six months. After that, as the famous teacher's health was giving way, Nell Vivian took over Madame Tardy's work and became her right hand man, so to speak.

In this way she learned how to impart the secrets of dancing as well as to perfect her own art. She became well-known on the London music halls as a dancer of personality, vivacity and originality.

A famous producer of pantomime approached her, having seen her act, and shortly she was producing the most amazing and vivid ballets for "Babes in the Woods," "Cinderella," and the rest of those gay stories.

Nobody who has seen "The Toy Drum Major" and "The Indian Love Call" ballets will doubt Nell Vivian's ability both as a dancer and as a producer of ballets.

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A scene from the film "Mismate."

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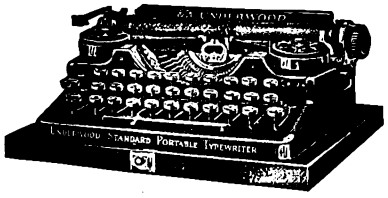

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Christo and Strand, two bright lads who will pay us a return visit shortly.

Next Week's Calls.

PROVISIONAL TOUR LIST FOR WEEK COMMENCING JULY 9TH, 1928.

Tivoli, Capetown.—(Opening Wednesday, July 11th) Christo and Strand, Paige and Jewett, Eddy Bayes, Mario De Pietro and Joan Revel, Marie Lawton, Ann Suter.

Empire, Johannesburg.—Toots and Partner, The Dolinoffs, Sherina Sisters, Kennedy and Coppin, Skeets Martin, Vine and Carr, Flying Potters, Muriel George and Ernest Butcher.

Orpheum, Johannesburg.—Peel and Curtis, Kathleen Lafla.

Grand, Pretoria.—Barbette, Neer and Delar.

Criterion, Benoni.—Conn Kenna and Pilot, Haig and Escoe.

Rinko, Maritzburg.—Alf Thomas, Briar and Hedge.

Criterion, Durban.—Will Fyffe, Chas. Ancaster, Three Odellys.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Gintaro and Assistant, Edith Price.

Apollo, Germiston.—Les Franck Hom, Norris Girls and Max.

Vaudette, Krugersdorp.—(Monday and Tuesday) Astor and Astoria, Mareski.

Empire, Boksburg.—(Wednesday and Thursday) Astor and Astoria, Mareski.

Theatre, Springs.—(Friday and Saturday) Mareski.

Empire, Brakpan.—(Friday and Saturday) Carr Lynn.

His Majesty's Theatre, Johannesburg.—Harry Green in "The Music Master."

Theatre Royal, Durban.—Sybil Thorndike and Co.

Opera House, Capetown.—(July 10th) "Queen High."

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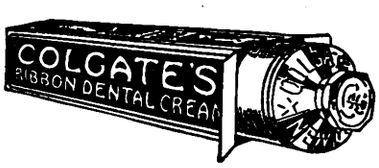

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Harry Green as "The Music Master," in which he opens on July 9th at His Majesty's Theatre, Johannesburg.

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"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, JULUY 9th, 1928.

12.0 noon, 5.0 p.m., 7.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

5.0 p.m. daily, except Sunday: Women's Talk (arranged by **Mrs. C. Rothkugel**).

5.15 p.m. daily, except Sunday: Children's Hour (arranged by **Aunt Davey**).

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.30 p.m. daily, except Sunday: Close down.

MONDAY, JULY 9th, 1928.

5.15 p.m. **Children's Hour.** Birthday Greetings.
General Knowledge: Can anything travel faster than thought? Some facts about the sort of breakfast a child should have before going to school.
A Golden Deed: What a clerk did for the world. Music. Jokes. Riddles.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "La Fille du Contrabandier" ... ... Mouton.
"JB" Studio Orchestra.

7.10— 2. Soprano:
(a) "Love's Own Kiss" (from "High Jinks") ———
(b) "I did not know" ... ... Trotere.
(c) "Songs my Mother Sang" ... ... Grimshaw.
Miss Marie Mundelle.

7.20— 3. Selection: "A Life for the Czar" ... ... Glinka.
"JB" Studio Orchestra.

7.35— 4. Baritone:
(a) "It is Enough" ("Elijah") ... ... Mendelssohn.
(b) "Sea Ways" ... ... Sanderson.
(c) "Lifeless and Grey the Sea Lies" ... ... H. Lohr.
Mr. Stanley Holding.

7.45— 5. Suite: "Four Fancies" ... ... Somerville.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Fortnightly Talk on "Foreign Affairs," by **Mr. Advocate Morris de Saxe.**

8.25— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Soprano:
(a) "Smile of Spring" ... ... Fletcher.
(b) "Garden of Happiness" ... ... D. Wood.
(c) "Daddy's Sweetheart" ... ... Lehmann.
Miss Marie Mundelle.

8.45—11. Selection: "The Pirates of Penzance" ... ... Sullivan.
"JB" Studio Orchestra.

9.0 —12. **General News Service.**

9.5 —13. Baritone:
(a) "Love, could I only tell thee" ... ... Capel.
(b) "Harlequin" ... ... Sanderson.
(c) "Coaling" ... ... W. Helmore.
Mr. Stanley Holding.

9.15—14. Weekly Sports Talk: "Our Olympic Team," by **Mr. W. D. Powell.**

9.30— **Miscellaneous Programme.**

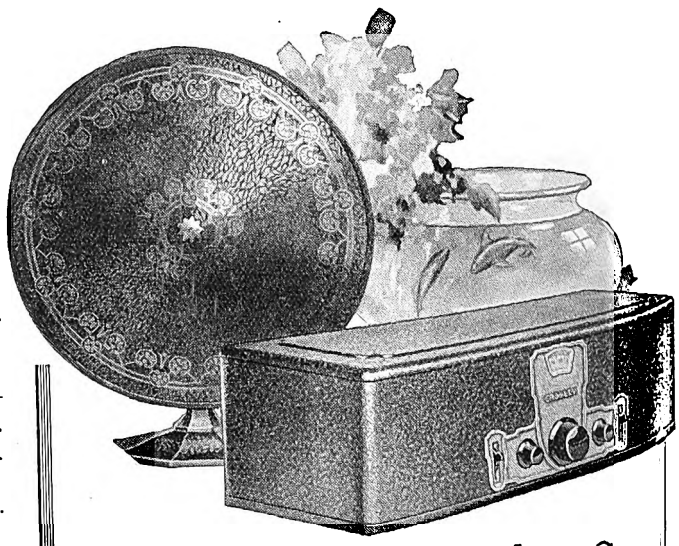
10.30—Close down.

TUESDAY, JULY 10th, 1928.

5.15 p.m. **Kinderuur:** Verjaardagwense. **Natuurkunde:** Zal dit ooit moontlik wees vir ons om na 'n ander planeet te reis? **Stories vir die Kleinspanse:** 1. Die vöels kies 'n Konig. 2. Waarom nie bespot wood. Musiek.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Italiana in Algeria" ... ... Rossini.
"JB" Studio Orchestra.



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7.10— 2. Quartettes:
(a) "The Goslings" ... ... Frederick Bridge.
(b) "Mary" ... ... Richardson.
Mr. H. H. McEwan's Quartette.
(Misses E. Chapman, G. Dargin, Tyson and Ellenberger.)

7.18— 3. Selection: "Songs of Stephen Adams."
"JB" Studio Orchestra.

7.30— 4. Solos:
(a) "Butterfly Wings" ... ... M. Phillips.
(b) "From the Land of the Sky Blue Water"...Cadman.
Miss Joyce Newboult.

7.40— 5. Suite: "An Evening's Ramble" ... ... Matt.
"JB" Studio Orchestra.

7.50— 6. Duets:
(a) "Down in the Forest" ... ... Landon Ronald.
Miss E. Chapman and Mr. A. Tyson.
(b) "The Garden of Your Heart" ... ... Dorel.
Miss G. Dargin and Mr. R. Ellenberger.

7.58— 7. **Weather Forecast.**

8.0 — 8. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 9. Fortnightly Talk on Literature by **Mrs. Drennan.**

8.25—10. Jazz: **"JB" Studio Orchestra.**

8.40—11. Quartettes:
(a) "Come to me, Gentle Sleep" ... ... Cowen.
(b) "I would I were the Glowworm" ... arr. by Rhodes.
Mr. H. H. McEwan's Quartette.

8.50—12. Entr'Acte: "Prelude" ... ... Rachmaninoff.
"JB" Studio Orchestra.

8.55—13. **General News Service.**
RELAYED TO DURBAN.

9.0 —14. Selection: "La Norma" ... ... Bellini.
"JB" Studio Orchestra.

9.10—15. **Peel and Curtis,** Comedians, relayed from Orpheum Theatre.

9.25—16. (a) Duet: "I know a Bank" ... ... C. E. Horn.
Misses E. Chapman and G. Dargin.
(b) Trio: "Deep River" ... ... arr. Burleigh.
Misses E. Chapman and G. and J. Dargin.

9.35—17. Talk: "Experiences in Central Africa," by **Mrs. Phillips.**

9.50—18. Quartette: "Shepherds' Cradle Song" ... ... Somervell.
Mr. H. H. McEwan's Quartette.

9.55— **Miscellaneous Programme.**
10.30—Close down.

WEDNESDAY, JULY 11th, 1928.

5.15 p.m. **Teen's Hour:** Birthday Felicitations.
Botany Talk: "Why does a sensitive plant droop when touched?"
Science Series: A Talk on Bread, the Staff of Life."
Folk Lore: The origin of the names of the months.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "La Cite Heroique" ... ... J. Naffot.
"JB" Studio Orchestra.

7.10— 2. Light Baritone:
(a) "The Star and the Flower" ... ... d'Hardelot.
(b) "Corisande" ... ... Sanderson.
Mr. Selwyn Morgan.

7.20— 3. Selection: "Floradora" ... ... L. Stuart.
"JB" Studio Orchestra.

7.35— 4. Harp Solos:
(a) "The March of the Men of Harlech" ... J. Thomas.
(b) "Tarantelle" ... ... Aptommas.
Miss Kathleen Alister.

7.45— 5. Suite: "Rustic Revels" ... ... Fletcher.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. "Maansiekte," 'n humoristiese verhaal vertel deur die Skrywer, **Mnr. B. Northling Swemmer, M.I.S.A.** ... ...

8.25— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Contralto:
(a) "A Summer Night" ... ... Goring Thomas.
(b) "Look Down, Dear Eyes" ... ... H. Fisher.
(c) "I Dream that I Hear you Singing" ... Marshall.
Miss Susie Everett.

8.45—11. Waltz: "Autumn Voices" ... ... Lincke.
"JB" Studio Orchestra.

8.55—12. **General News Service.**
RELAYED TO DURBAN.

9.0 —13 Light Baritone:
(a) "I Know of Two Bright Eyes" ... ... Clutsam.
(b) "When Twilight Comes" ... ... Tandler.
Mr. Selwyn Morgan.

9.10—14. Selection: "Baby's Opera" ... ... Byng.
"JB" Studio Orchestra.

9.20—15. Harp Solo: "Sonata, Op. 27, No. 2" ... ... Beethoven.
"Allegretto." "Presto Agitato."
Miss Kathleen Alister.

9.30—16. **Kennedy and Coppin,** Comedy Duo, relayed from Empire Theatre.

9.45—17. Contralto:
Two Songs from "Sea Echoes" ... ... M. Phillips.
(a) "Nightfall at Sea." (b) "If we Sailed Away."
Three Songs from "The Charm of the Child," Arundale.
(a) "The Quarrel. (b) "Rivals." (c) "Baby Mine."
Miss Susie Everett.

9.55— **Miscellaneous Programme.**
10.30—Close down.

THURSDAY, JULY 12th, 1928.

5.15 p.m. **Tinies' Hour:** Birthday Greetings. How does a flower grow? Fairy Tales: (1) "Jonathan John and his Wife"; (2) "The Tale of a Turnip." Little Verses for Little People: "Two Little Kittens." Music.

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7.0 — 1. Overture: "Rivalite" ... ... Snoek.
"JB" Studio Orchestra.

7.10— 2. Baritone:
(a) "The Devout Lover" ... ... White.
(b) "Sea Haven" ... ... Sanderson.
Mr. Dick Allen.

7.20— 3. Selection: "A Day in Naples" ... ... Byng.
"JB" Studio Orchestra.

7.35— 4. Contralto:
(a) "My Dear Soul" ... ... Sanderson.
(b) "Because I Love You" ... ... Irving Berlin
Mrs. Dorothy McMullen.

7.45— 5. Suite: "Les Deux Pigeons" ... ... Messager.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. Baritone:
(a) "Son of Mine" ... ... Wallace.
(b) "I Heard you Singing" ... ... Coates.
Mr. Dick Allen.

8.20— 9. Jazz: **"JB" Studio Orchestra.**
8.30—10. Weekly Wireless Talk by **Mr. J. N. A. Ray, B.A.**
8.45—11 Contralto:
(a) "My Prayer" ... ... Squire.
(b) "Homing" ... ... del Riego.
(c) "Come, for it's June" ... ... D. Forster.
Mrs. Dorothy McMullen.

8.55—12. Waltz: **"JB" Studio Orchestra.**
9.0 —13. **General News Service.**
9.5 —14. Entr'Acte: "A Hillside Melody" ... ... M. Phillips.
"JB" Studio Orchestra.

9.15—15. Sketch: **"JB" Studio Dramatic Company.**
9.35— **Miscellaneous Programme.**
10.30—Close down.

FRIDAY, JULY 13th, 1928.

5.15 p.m. **Children's Hour:** Birthday Greetings. Jay Bee Concert. Stories by a Radio Cousin, **Daphne Trevor.**

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Ruy Blas" ... ... Mendelssohn.
"JB" Studio Orchestra.

7.10— 2. Mezzo:
(a) "The Red Sarafan," adapted from an air by Norlamoff.
(b) "Wiegenlied" ... ... Brahms.
(c) "Hedge Roses" ... ... Schubert.
Miss Margaret Scott Hume.

7.20— 3. Selection: "Nabucodonosor" ... ... Verdi.
"JB" Studio Orchestra.

7.35— 4. Banjo Solos:
(a) "Black Coquette" ... ... Grimshaw.
(b) "Yacht Club March" ... ... Fisher.
(c) "Craiglands" ... ... Kershaw.
Mr. J. M. Martin.

7.45— 5. Jazz: **"JB" Studio Orchestra.**
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. "Zulu Chiefs," No. 2 of a Series of Talks by **Dr. Manfred Nathan, K.C.**
8.25— 9. Suite: "Famous Beauties" ... ... Fletcher.
"JB" Studio Orchestra.

8.35—10. Banjo Solos:
(a) "Red Cockade March" ... ... Tait.
(b) "Dark Town Dandies" ... ... Morley.
(c) "Valse de Concert" ... ... Paul Eno.
Mr. J. M. Martin.

8.45—11. Recitations:
(a) "The Aristocrat" ... ... Harry Wynne.
(b) "Discovered" ... ... P. L. Dunbar.
Miss H. Feitelberg.

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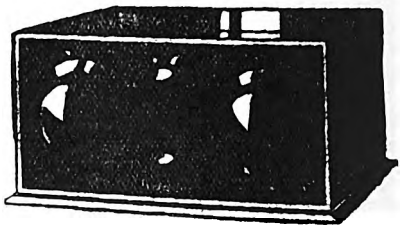

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8.55—12. Entr'Acte: "Le Pas des Fleurs" ... ... Delibes.
"JB" Studio Orchestra.

9.0 —13. **General News Service.**

9.5 —14. Mezzo:
(a) "Break, Break, Break" ... ... Dempster.
(b) "The Old Clock" ... ... Drummond.
(c) "You Will Never Grow Old" ... ... Drummond.
Miss Margaret Scott Hume.

9.15—15. Recitations:
(a) "The Lie" ... ... Browning.
(b) "Proposals" ... ... W. Havers.
Miss H. Feitelberg.

9.25— **Miscellaneous Programme.**
10.30—Close down.

SATURDAY, JULY 14th, 1928.

5.15 p.m. **Children's Hour:** Birthday Greetings. **Miss Hetty Feitelberg, A.T.C.L., and her Pupils** will provide the programme. Songs, Instrumental Music, Stories and Recitations.

7.0—EVENING PROGRAMME.

7.0 —1. Dinner Music by **"JB" Studio Orchestra.**

7.58—2. **Weather Forecast.**

8.0 —3. **General News Service.**

8.5 —4. **Radio Auction Bridge.**

8.30—5. **Dance Programme** relayed from Carlton Hotel.
11.45—Close down.

SUNDAY, JULY 15th, 1928.

3.30—5.0 p.m. **Gramophone Recital.**

7.10 p.m. **Relay of Organ Recital and Service from Central Congregational Church.**

7.30— Hymn: "Strong Son of God."
Invocation.
Lord's Prayer.
Lesson.
Hymn: "In the Cross of Christ I Glory."
Prayer.
Notices.
Offertory.
Dedication.
Hymn: "One Lord there is All Lords Above."
Sermon: "The House that Fell," by **Rev. Rocliffe Macintosh.**
Hymn: "How Firm a Foundation."
Benediction and Vesper.

EVENING PROGRAMME.

8.45—1. Overture: "Die Felsenmuhle" ... ... Reissiger.

8.55—2. Soprano:
(a) "With Verdure Clad" (from "The Creation")...Haydn.
(b) "How Beautiful are the Feet" (from "The Messiah") —Handel.
Miss Peggy Cook.

9.5 —3. Selection: "Rienzi" ... ...Wagner.
"JB" Studio Orchestra.

9.20—4. 'Cello Solo: "Cantabile" ... ... Cui.
Mr. E. Levitz.

9.25—5. Suite: "Petite Suite de Concert" ... ... Coleridge Taylor.
"JB" Studio Orchestra.

9.35—6. Soprano:
(a) "Addio del Passato" ("Traviata") ... ... Verdi.
(b) "I Have a Flaunting Air" ... ... Norman O'Neill.
(c) "Cloud Boats" ... ... Denys Cleaver.
Miss Peggy Cook.

9.45—7. Selection: "The Mikado" ... ... Sullivan.
"JB" Studio Orchestra.
10.0—Close down.

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Durban Programme.

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Studio 'Phone Number, Central 2928.

A Tuning Note will be transmitted one minute before all Sessions.

MONDAY, JULY 9th, 1928.

12.30 **Lunch Hour Session:—**
Mezzo Soprano:
(a) "Morning" ... ... Oley Speaks.
(b) "A Little Bunch of Snowdrops" —Montague Phillips.
Miss Mildred Hughes.
Pianoforte:
(a) "Paquerette" ... ... Robert Oehme.
(b) "Haide" ... ... Robert Oehme.
(c) "Forget-me-not" ... ... Robert Oehme.
Miss Elvia Rayner.
Light Music.

1.15 **Half Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A Chat with **Aunt Janet,** of the Library. Piano Solos by **Uncle Fred** and Songs by **Uncle Alex.** A News Bulletin and Birthday Greetings.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in Afrikaans).
Dinner Hour Session: Recital of "Polydor" Records (supplied by Messrs. P. E. Cooke & Co., of West Street).

7.30 Tenor:—
(a) "The Dawn has a Song" ... ... Phillips.
(b) "Fallen Roses" ... ... Tate.
Mr. Dai Griffiths.

7.40 **"Polydor" Records** (continued).

8.0 **Time Signal.**
Talk, No. 5: "Hygiene," **Dr. G. H. Gunn,** Assistant Medical Officer of Health, Durban.

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "Father Rhine" ... ... Lincke.
Overture: "Opera Bouffe" ... ... Finck.
Waltz: "Thrills" ... ... Ancliffe.
Selection: "Hit the Deck" ... ... Youmans.

8.50 **General and Local News.**

9.0 **The Durban Municipal Orchestra:—**
Suite: "The Purple Vine" ... ... Ancliffe.
Foxtrots:
(a) "Wide open Spaces" ... ... Whiteman.
(b) "Polly" ... ... Zamecnik.
Selection: "The Thistle" ... ... Myddleton.
Foxtrot: "Constantinople" ... ... Nichols.

9.30 Tenor:—
(a) "Maire my Girl" ... ... Aitken.
(b) "Home" ... ... Evans.
Mr. Dai Griffiths.

9.40 **"Excerpts from Light Opera."** A selection of specially selected items from Popular Operas.

10.0 Close down.

TUESDAY, JULY 10th, 1928.

12.30 **Lunch Hour Session:—**
Soprano:
(a) "The Dancing Lesson" ... ... Oliver.
(b) "I Love the Moon" ... ... Paul Rubens.
Miss Elsie Mason.

Better Wear — FLEET FOOT.

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Baritone:

(a) " Soul of Mine " ... ... Ethel Barnes.

(b) " Flower of all the World " ... Woodforde-Finden.

Mr. Hamilton Simons.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** Another Visit from **Uncle Tony** and a Chat with **Aunt Isobel.** Songs, Recitations and Stories by Members of the Family.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

Dinner Hour Session: " Special Request " Gramophone Records.

Note.—Please 'Phone Your Requests Early.

7.50 **Excerpts from " A London Letter "** (with acknowledgments to " Sunday Times ").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Banjo Items,** by **Mr. R. O. Upton.**

8.20 **A Comedietta:** " Dinner for Two," by **R. C. Carton.** Played by the **A.B.C. Dramatic Co.**

Characters: " Major Powneby," of the Indian Service, H. Edmund Dawes; " Stapylton Kidbrook," late of the Indian Service, Mr. George R. Montford; " Achille," waiter at the Hotel Cosmopolite, Mr. Donald Calder.

Mind Picture: Private room at the Hotel Cosmopolite. Room with two French windows and balcony looking on to the river. Fireplace with a gorgeous mirror over it. Small table laid for two. Sideboard, chairs, etc. The whole to look handsome but garish.

When curtain rises, " Achille " is adjusting the two dinner napkins on the table. He crosses to sideboard, brings flowers for centre, then goes up to back and opens windows. During this, music is being played softly by the orchestra. At this point " Kidbrook " enters in elaborate evening dress, carrying small spray of flowers in tissue paper.

The rise and fall of the curtain is denoted by the ringing of a bell.

8.40 Banjo: **Mr. R. O. Upton.**

8.50 **General and Local News.**

9.0 **Relay from " JB."**

10.0 Close down.

WEDNESDAY, JULY 11th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) " Valley of Laughter " ... ... Sanderson.

(b) " Waltz Song " (" Tom Jones ") ... ... German.

Miss Vera Shoobert.

Pianoforte:

(a) " Valse in A Minor " ... ... Chopin.

(b) " Nocturne in E Flat " ... ... Chopin.

Miss Elvia Rayner.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

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5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** " New Hall of Fame Series " (specially selected Brunswick Records, supplied by Brunswick (S.A.), Ltd., of West Street).

7.45 **A Chat on the Week's Music,** by **Mr. Dan Godfrey, junior,** Director of Music.

8.0 **Time Signal.**

" One More Night " ... ... Rose and Burke.

Jack Hylton and his Orchestra.

(a) " Lowlands." (b) " Highland Laddie."

John Goss and the Cathedral Male Voice Quartet.

8.10 **Some After Dinner Stories.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

Overture: " Zampa " ... ... Herold.

" Scenes Pittoresques " ... ... Massenet.

Foxtrots:

(a) " Clap yo Hands " ... ... Gershwin.

(b) " Shanghai Dream Man " ... ... Davis-Akst.

Selection: " Cavalleria Rusticana " ... ... Mascagni.

8.50 **General and Local News.**

9.0 **Relay from " JB."**

10.0 Close down.

THURSDAY, JULY 12th, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) " Song of the Hebrides " ... ... Barnett.

(b) " Phyllis has such charming Graces " Lane Wilson.

Miss Muriel Stow.

Baritone:

(a) " Bright is the Ring of Words," Vaughan Williams.

(b) " Vale " ... ... Kennedy Russell.

Mr. Ralph Godbeer.

Light Music.

1.15 **Half Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** A Visit from **Aunt Janet** of the Library. Fun and Frolic with **Aunt Isobel** and **Uncle Fred.** Another Musical Guessing Competition. Be sure to listen.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in English).

7.15 **Dinner Hour Session:** " Famous Artists." Recital of " His Master's Voice " Records (supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**

" His Master's Voice " Records (continued).

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion, Ocean Beach. Under the Direction of **Mr. Dan Godfrey, junior.**

" Coronation March " (" Henry VIII "), Edward German.

" Petite Suite " ... ... Debussy.

" Forging Song " (" Siegfried ") ... ... Wagner.

Arthur Jordan.

Overture: " Leonore No. 3 " ... ... Beethoven.

9.5 (approx.) **General and Local News.**

" Symphony No. 40 in G Minor " ... ... Mozart.

(a) " Andante—allegro."

(b) " Andante con moto."

(c) " Minuet and trio."

(d) " Finale—molto allegro."

Songs:

(a) " O Let no Star Compare with Thee " ... Haydn.

(b) " The Sea Gypsy " ... ... Haydn.

Mr. Arthur Jordan.

" A Night on the Bare Mountain " ... ... Moussorgsky.

10.0 Close down.

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FRIDAY, JULY 13th, 1928.

12.30 **Lunch Hour Session:** The Studio Orchestra:—
Scenes from "Carmen" ... ... Bizet.
Valse: "Septembre" ... ... Godin.
Three Dances: "Nell Gwyn" ... ... German.
Clarinet: **Mr. T. J. Stabbins.**
"Divertissemento Espagnole" ... ... Desormes.
Valse: "Rouge et Noir" ... ... Lotter.
"Four Cinderella Dances" ... ... Lohr.
"Barcarolle" ("Tales of Hoffmann") ... ... Offenbach.
Piano: **Mr. Edgar Heap.**
"Les Sylphides" ... ... Cussans.
March: "The Elite" ... ... Bidgood.

2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner:** Wandering Around Story Town with **Aunt Isobel.** (a) Merriment Green. (b) The Street of the Proud. (c) Wisdom's Mill. (d) The Market Square.
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:—**
Light Music.
Baritone:
(a) "The Call of Life" ... ... Aylward.
(b) "The Sandwich Man" ... ... Willeby.
Mr. Maurice J. Alexander.
Pianoforte:
(a) "Un Moment Musical" ... ... Paderewski.
(b) "Pas des Escharpes" ... ... Chaminade.
Miss Elvia Rayner.
Baritone:
(a) "The Border Ballad" ... ... Cowen.
(b) "Reuben Ranzo" ... ... Squire.
Mr. Maurice J. Alexander.

8.0 **Time Signal.**
Talk No. 2: "Port Natal when the Harbour often became impassable for Ships," by **Capt. Alex. Anderson.**
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
Overture: "Orpheus in the Underworld" ... ... Offenbach.
Waltz: "Irish Whispers" ... ... Ancliffe.
Soprano: "When you come Home" ... ... Squire.
Miss Mabel Woods.
Selection: "The Glory of Russia" ... ... Kren.
8.50 **General and Local News.**
9.0 **The Durban Municipal Orchestra:—**
Foxtrot: "Like a Virginia Creeper" ... ... Wade.
Soprano: "Happy Summer Song" ... ... Kahn.
Miss Mabel Woods.
"Ballet Egyptien" ... ... Luigini.
March: "On the Quarter Deck" ... ... Alford.
9.30 Monologue: "Mr. Turtle Broadcasts."
Mr. George R. Montford.
Duet: "Just a Memory" ... ... Henderson.
Winnie Melville and Derek Oldham.
"Minuet" ... ... Boccherini.
The Vicar Olof Sextet.
Soprano: "Come back to Erin" ... ... Arranged Byng.
Margaret Sheridan.
Foxtrot: "Let a Smile be your Umbrella" ... ... Fain.
Jack Hylton and his Orchestra.
10.0 Close down.

SATURDAY, JULY 14th, 1928.

11.15 **Morning Concert:—**
Pianoforte: "Compositions by Coleridge-Taylor."
Elvia Rayner.
Light Music.
12.30 Close down.
7.15 **Reports:** Weather Reports and Shipping Intelligence.
7.20 **Dinner Hour Session:** Recital of Columbia Records (supplied by Messrs. H. Polliack & Co., of West Street).
8.0 **Time Signal.**
8.1 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
CONCERT — DANCE.
March: "Great Big David" ... ... Lotter.
Overture: "Masaniello" ... ... Auber.
Intermezzo: "The Nigger's Birthday" ... ... Lincke.
Selection: "The Rose" ... ... Myddleton.
DANCING.
8.50 **General and Local News and Sporting Results.**
9.0 **The Durban Municipal Orchestra:—**
Suite: "Summer Days" ... ... Coates.
DANCING.
9.30 **Relay from Criterion Theatre,** Esplanade.
10.20 **Arthur Vos and his Orchestra,** relayed from the Marine Hotel.
11.0 Close down.

SUNDAY, JULY 15th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
Overture: "The Wanderers Goal" ... ... Suppe.
Suite No. 2: "L'Arlesienne" ... ... Bizet.
Selection: "The Girl Friend" ... ... Rodgers.
Fantasie: "A Day in Naples" ... ... Byng.
"Indian Love Lyrics" ... ... Finden.
Selection: "Rigoletto" ... ... Verdi.
March: "Dawn of Freedom" ... ... Lotter.
4.30 **Children's Corner:** A Visit from Uncle Brownie.
5.15 Close down.
6.45 **The Bells of St. Paul's.**
7.0 **Evening Service,** relayed from the **Durban Congregational Church,** Aliwal Street. Preacher, **The Rev. J. H. Glover, M.A.**
8.30 **A Grand Popular Concert,** relayed from the Town Hall:—
Fantasie: "Carmen" ... ... Bizet.
Symphonic Poem: "Phaeton" ... ... Saint-Saens.
Song: "Indian Love Call" ("Rose Marie") ... Friml.
Miss Esther Epstein.
Selection: "Madame Butterfly" ... ... Puccini.
Introduction to Act III: "Lohengrin" ... ... Wagner.
The Durban Municipal Orchestra, under the direction of **Mr. Dan. Godfrey, junior.**
10.0 Close down.

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Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, JULY 9th, 1928.

LUNCH-HOUR SESSION.

H.M.V. Records:—

12.45 Overture: "A Night in Venice" ... ... Strauss.

State Opera House Orchestra, Berlin.

Violin Solos:

(a) "Gypsy Caprice" ... ... Kreisler.

(b) "Shepherd's Madrigal" ... ... Kreisler.

Fritz Kreisler.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Piano Solo: "One Lives But Once" ... ... Strauss Tausig.

Sergei Rachmaninoff.

Songs:

(a) "Lilies of Lorraine" ... ... Connor.

(b) "A Rose for Every Heart" ... ... Cadman.

John McCormack.

'Cello Solos:

(a) "An Evening Song" ... ... Schumann.

(b) "Berceuse de Jocelyn" ... ... Godard.

Pablo Casals.

Songs:

(a) "A Little Bungalow" ... ... Berlin.

(b) "Together We Two" ... ... Berlin.

Vaughan de Leith and Ed. Smalle.

Organ Solos:

(a) "Baby Feet Go Pitter-patter" ... ... Kahn.

(b) "After We Kiss" ... ... Fiorito.

Jesse Crawford.

Community Singing Record: "Memories of the War."

1.45 Close down.

AFTERNOON SESSION.

4.30 **Schubert Song Recital by Lotte Lehmann.**

(a) "Ave Maria."

(b) "To Music."

(c) "Serenade."

(d) "Thou art my Rest."

(e) "Take Thou my Greeting."

(f) "Secrecy."

(g) "To be Sung on the Water."

(h) "Death and the Maiden."

5.0 **Time Signal.**

Afternoon Topics: "The Dramatist of the Moment."

Teens: "The Quarrelsome Brother." a Tale of Ireland.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

March: "Pomp and Circumstance" ... ... Elgar.

"Aubade and Andulouse" ... ... Massenet.

Suite: "Rural Scenes" ... ... Matt.

Valse: "Lazy Missippi" ... ... du Freyne.

Selection: "To-night's the Night" ... ... Rubens.

Piano Solo (selected).

7.45 **Weekly Talk to Farmers:** Agricultural Talk relayed from Stellenbosch-Elsenburg College of Agriculture.

8.0 **Time Signal. Weather Forecast. Market Report.**

8.5 Records:—

Selection: "La Fille de Madame Angot" ... ... Lecocq.

Coldstream Guards Band.

Songs:

(a) "Love's Old Sweet Song" ... ... Molloy.

(b) "Poor Man's Garden."

Essie Ackland.

8.15 **Alhambra Orchestra.**

Songs:

(a) "The Call to Prayer" ... ... Dix.

(b) "When the House is Asleep" ... ... Haigh.

Harold Ritch.

Violin Solos:

(a) "Humoresque" ... ... Dvorak Kreisler.

(b) "Loure" ... ... Bach.

Harry Terhardt.

Songs:

(a) "A String of Pearls" ... ... Phillips.

(b) "Three Green Bonnets" ... ... d'Hardelot.

Dorothy Fern.

'Cello Solo: "Concert Stuck" ... ... Matthey.

Daphne Moeller.

Humorous Item: **Hugh Edwards.**

9.5 Excerpts from **"Show Boat."** Recorded in Drury Lane Theatre. Columbia Records:—

1. Overture. **Drury Lane Theatre Orchestra.**
2. "Can't Help Lovin' dat Man." **Marie Burke and Mississippi Sextet.**
3. "Make Believe." **Edith Day and Howard Worster.**
4. "Dance Away the Nights." **Edith Day and Chorus.**
5. "Bill." **Marie Burke.**
6. "You are Love." **Edith Day and Howard Worster.**
7. "Why do I Love?" **Edith Day, Howard Worster and Chorus.**

9.35 Violin Solos:

(a) "Tarantelle" ... ... Sainton.

(b) "Chant sans Paroles" ... ... Tschaikowsky.

(c) "Souvenir" ... ... Drdla.

Harry Terhardt.

Songs:

(a) "A Brown Bird Singing" ... ... Wood.

(b) "Through the April Meadows" ... ... Brahe.

Dorothy Fern.

Humorous Items: **Capt. Hugh Edwards.**

'Cello Solos:

(a) "Gavotte" ... ... Popper.

(b) "Serenade" ... ... Squire.

Daphne Moeller.

Songs:

(a) "Hayoma" ... ... Ellis.

(b) "Love I have won you" ... ... Rowe.

Harold Ritch.

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli** (if suitable).

10.30 Close down.

TUESDAY, JULY 10th, 1928.

LUNCH-HOUR SESSION.

H.M.V. Records:—

12.45 Overture: "Carneval Romaine" ... ... Berlioz.

Berlin Philharmonic Orchestra.

(a) "C'est vous" ... ... Grey.

(b) "Dawn of To-morrow" ... ... Grey.

The Salon Group.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

(a) "Standchen" ... ... Strauss.

(b) "Ay! ay! ay!" ... ... Fox.

De Groot and the Piccadilly Orchestra.

Songs:

(a) "I'll Sing thee Songs of Araby" ... ... C...

(b) "Sigh no more, Ladies" ... ... Sc...

Derek Oldham.

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1.15 **Organ Recital by N. R. Ingleby, F.R.C.O.**
1.50 Close down.

AFTERNOON SESSION.

4.30 "The Death of Don Quixote" ... ... Massenet.
Theodore Chaliapine and Olive Kline.

'Cello Solos:
(a) "Goyescas" ... ... Granados.
(b) "Toccata in G Major" ... ... Bach.
Pablo Casals.

Piano Solo: "Ballade No. 3" ... ... Chopin.
Benno Moiseivitch.

(a) "Londonderry Air" ... ... arr. Bridge.
(b) "Theme and Variations" ... ... Haydn.
Virtuoso String Quartette.

5.0 **Time Signal.**
Short Recital: The "Nigger" Quartette (requested) ... Dvorak.
Children: Stories and Verses.
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
"Evolution Rag" ... ... Snyder.
Fantasie: "Catherine" ... ... Tschaikowsky.
"I Love the Moon" ... ... Rubens.
Selection: "Artists' Model" ... ... Jones.
Valse: "Je T'Aime" ... ... Waldteufel.
Entracte: "In a Pagoda" ... ... Bratton.

7.45 **Records:—**
Songs: (a) "Alohe Oe." (b) "Annie Laurie." **Hulda Lanshanska.**
Organ Solos:
(a) "Andantino" ... ... Lemare.
(b) "Traümerei" ... ... Schumann.
Edwin H. Lemare.

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:—
Songs:
(a) "Bright is the Ring of Words" ... ... Williams.
(b) "The Roadside Fire" ... ... Williams.
Stuart Robertson.

Vocal Gems from "The Bohemian Girl" ... ... Balfe.

8.15 **Orchestral Programme by the Capetown Orchestra.** Conductor: **W. J. Pickerill:—**
(a) Overture: "Si j'etais roi" ... ... Adams.
(b) "Selection: "A Little Dutch Girl" ... ... Kalman.
The Orchestra.

Songs:
(a) "Passing by" ... ... Purcell.
(b) 'For you Alone" ... ... Reigo.
Eric Slack.

Flute Solos:
(a) "Minuet" ... ... ———
(b) "Tarantelle" ... ... German.
John Lamb.

Songs:
(a) "Lungi dal caro Bene" ... ... Secchi.
(b) "The Songs my Mother Sang" ... ... arr. Grimshaw.
Mrs. Victor Jones.

9.0 **News Service** (English).
9.5 Astronomical Talk by **Mr. D. G. McIntyre.**
9.20 Songs:
(a) "A Spirit Flower" ... ... Tipton.
(b) "Daffodil Gold" ... ... Hodgson.
Mrs. Victor Jones.

(a) Suite: "Miniature" ... ... Coates.
(b) Minuet: "Vous dites Marquise" ... ... Gillet.
(c) Polka: "Pierrette Noire" ... ... Gillet.
The Orchestra.

Xylophone: "Hungarian Fantasy" ... ... Kela Bela.
I. Chosack.

10.0 **News Service** (Afrikaans).
Songs:
(a) "Eleanore" ... ... Coleridge Taylor.
(b) "Mountain Lovers" (by request) ... ... Squire.
Eric Slack.

Selection: "The Dollar Princess" ... ... Fall.
Characteristic: "The Whistler and his Dog" ... ... Pryor.
The Orchestra.

10.30 Close down.

WEDNESDAY, JULY 11th, 1928.

LUNCH-HOUR SESSION.

Columbia Records:—
12.45 March: "Happy Warrior" ... ... Kahl.
Grenadier Guards Band.

Songs:
(a) "In Your Dear Eyes" ... ...Trotére.
(b) "O Mistress Mine" ... ... ———
Rex Palmer.

"Serenade" ... ... Moszkovski.
J. H. Squire Celeste Octet.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Waltz: "Merry Widow" ... ... Lehar.
Jacques Jacob's Ensemble.

(a) "Under the Deodar" (from "Country Girl").
(b) "Coo" (from "Country Girl").
Virginia Perry.

"Tears" (from the "Co-Optimists"). **Gilbert Childs.**
'Cello Solos:
(a) "Sicilienne" ... ... Faure.
(b) "Slumber Song" ... ... Squire.
W. H. Squire.

Songs: (a) "Were you there?" (b) "Brittany." **Norman Allin.**
Patrol: "Jungle Drums" ... ... Ketelbey.
Grenadier Guards Band.

Organ Solo: "Liebestraum" ... ... Liszt.
Pattman.

Songs: (a) "O that we two were Maying." (b) "Home, Sweet Home." **Dame Clara Butt.**
"Rakoczy March" ... ... Berlioz.
Halle Orchestra.

1.45 Close down.

AFTERNOON SESSION.

4.30 "Love, the Magician" ... ... de Falla.
(a) "Introduction."
(b) "In the Lane."
(c) "The Ghost."
(d) "The Dance of Fear."
(e) "Scena."
(f) "The Magic Circle."
(g) "Midnight."
(h) "Dance of the Fire Ritual."
(i) "Pantomime."
(j) "Love's Dance."
(k) Finale: "The Bells of Dawn."
Symphony Orchestra, conducted by Marales.

"Sonata in A Major" ... ... Mozart.
Lionel Tertis.

5.0 **Time Signal.**
Afternoon Topics: "Radio Matters.
Teens: "The Wizard of Flowers and Plants."
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
"Marche Russe" ... ... Ganne.
"Czardas" ... ... Michaels.
Valse: "Charmaine" ... ... ———
Selection: "Belle of New York" ... ... Kerker.

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'Cello Solo (selected).
Suite: "Joyous Youth" ... ... Coates.
"April Bloom" ... ... Ansell.

7.45 **Records:—**
"Folk Tune and Fiddle Dance" ... ... Fletcher.
Albert Sandler and His Orchestra.
Part Songs:
(a) "The Lincolnshire Poacher."
(b) "There is a Tavern in the Town."
Sheffield Orpheans Male Choir.
"The Man I Love." **Layton and Johnstone.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.5 **Records:—**
(a) "Mary Ann." (b) "Together." **Ukulele Ike.**
"Dance of the Sylphs." **Halle Orchestra.**
(a) "Just like Darby and Joan." (b) "Sweet Suzanne."
Norah Blaney and The Ramblers.

8.15 **Popular Programme by Fletcher and Cartwright's Orchestra.**
Leader: **V. Latronico:—**
March: "Guards to the Front" ... ... Gabrielle.
Overture: "Pique Dame" ... ... Suppé.
The Orchestra.
Violin Solo: "Andante from Concerto" ... ... Mendelssohn.
V. Latronico.
Entertainer: **Rupert Roderiques.**
Saxophone: "Valse Marelyn" ... ... Wiedoft.
Michael McGrath.
Morceau: "Moment Musical" ... ... Schubert.
Selection: "Lucia di Lammermoor" ... ... Donizetti.
The Orchestra.

9.0 **News Service** (English).

9.5 Songs:
(a) "The Prelude" ... ... Ronald.
(b) "Harvest" ... ... Del Riego.
Vera Pentelow.
March: "Militaire" ... ... Schubert.
Morceau: "Piazza del populo" ... ... Fredriksen.
The Orchestra.
Entertainer: **Rupert Roderiques.**
Selection: "Count of Luxembourg" ... ... Lehar.
The Orchestra.
Songs:
(a) "The Shadowless Hour" ... ... Cadman.
(b) "When April Laughs" ... ... Phillips.
Vera Pentelow.
Tango: "Los Novios" ... ... Dorlai.
"Potpourri" ... ... Offenbach.
The Orchestra.

10.0 **News Service** (Afrikaans).

10.5 Item, if suitable, relayed from **Tivoli.**

10.30 Close down.

THURSDAY, JULY 12th, 1928.

LUNCH-HOUR SESSION.

12.45 Overture: "Barber of Seville" ... ... Rossini.
B.B.C. Orchestra.
"Sittin' Thinkin'."
"You along o' Me."
Malcolm McEachern.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
"Di tu se fedele," from "Ballo in Maschera" ... ... Verdi.
"E sherzo od é follia," from "Ballo in Maschera" ... Verdi.
Bonci, Rettore, Rubadi, Baccaloni, Menni and Chorus.
"Minuet" ... ... Scarperia.
"Minuet" ... ... Boccherini.
St. James' String Sextet.

1.15 **Organ Recital by Alban Hamer, F.R.C.O.,** relayed from **St. George's Cathedral.**

1.50 Close down.

AFTERNOON SESSION.

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4.30 **Excerpts from "Castles in the Air":—**
(a) "Latavia." **John Steele and Chorus.**
(b) "My lips, my Love." **Helen Gilliland and John Steele.**
(c) "The Rainbow of your Smile." **John Steele.**
(d) "Lantern of Love." **Helen Gilliland and Chorus.**

Songs:
(a) "O leave your Sheep" ... ... Hazelhurst.
(b) "An old sacred Lullaby."
Dennis Noble.

Selection of English Air: "The Rose" ... ... Myddleton.
Grenadier Guards' Band.

5.0 **Time Signal.**
Short Story: "An Impromptu Dance."
Children: Stories and Music for all.

6.0 Close down.

EVENING SESSION.

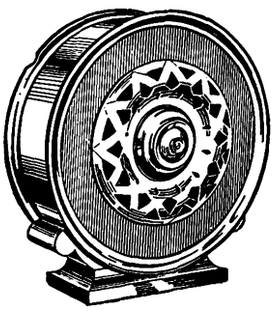
7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Suite: "Four Spanish Pictures" ... ... Luzzatti.
Selection: "The Girl from Utah" ... ... Jones.
Piano Solo: Selected.
Valse: "Les Sirenes" ... ... Waldteufel.
"Humoreske" ... ... Dvorak.
March: "Stars and Stripes" ... ... Sousa.

7.45 **Records:**
Part Songs:
(a) "The Vicar of Bray."
(b) "How can I bear to leave Thee."
Sheffield Orpheans Male Choir.

"Vilia," from "Merry Widow" ... ... Lehar.
"My Hero," from "Chocolate Soldier" ... ... Strauss.
Virginia Perry.

Organ Solo: "Classica." **Quentin M. McLean.**

8.0 **Time Signal. Weather Forecast. Market Report.**



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8.5 "Bell Song," from "Lakme" ... ... Delibes.
Eva Leoni.

"Close to my Heart."
"I don't Care."
J. H. Squire Celeste Octet.

"The Radiant Morn hath passed away" ... ... Woodward.
Sir Henry Coward Conducting the Sheffield Choir.

8.15 **Classical Concert by the Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill:**
Suite: "Psyche" ... ... Franck.
"Violin Concerto in E" ... ... Bach.
Dorothy McPherson.

9.0 (approx.) **News Service** (English).
"Symphony No. 7" ... ... Beethoven.

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Relay from Waldorf.** Musical Director, **Isidore Fisher.**
Foxtrot Symphonic: "When Day is Done."
Novelty: "There's a Cradle in Caroline."
Waltz: "Auf Wiedersehn."
Song Foxtrot: "Sunshine."
Humoresque: "When I see an Oyster walk Upstairs."

10.30 Close down.

FRIDAY, JULY 13th, 1928.

LUNCH-HOUR SESSION.

Parlophone Records.

12.45 Selection: "The Waltz Dream" ... ... Strauss.
Edith Lorand Orchestra.

Songs:
(a) "Ah tell me Nightingale" ... ... Lehmann.
(b) "The Pipes of Pan are calling" ... ... Monckton.
Kate Winter.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
"Intermezzo," from "Cavalleria Rusticana" ... ... Mascagni.
"Largo" ... ... Handel.
Grand Symphony Orchestra.

"Depuis le Jour," from "Louise" ... ... Charpentier.
"The King of Thule," from "Faust" ... ... Gounod.
Ninon Vallin.

"Georgia Camp Meeting."
"Redwing."
Carolina Madoline Band.

"The Flowers' Dream" ... ... Translatena.
"Whispering of the Flowers" ... ... Von Blon.
Orchestra Mascotte.

Songs:
(a) "I never Dreamt."
(b) "Just like Darby and Joan."
Maurice Kelvin.

Piano Solos:
(a) "Anitra's Dance" ... ... Grieg.
(b) "March of the Dervishes" ... ... Grieg.
Karol Szreter.

Selection: "Merrie England" ... ... German.
Westfield's Orchestra.

1.45 Close down.

AFTERNOON SESSION.

4.30 Two numbers from "Johnny Strikes Up" ... ... Krenck.
(The First Jazz Opera.)
Ludwig Hoffman and The State Opera House Orchestra, Berlin.
"Voices of Spring" ... ... Strauss.
Adele Kern.

"Krazy Kat" (Tone Poem in Slow Rhythm).
"Three Blind Mice" (Rhythmic Theme on Advanced Harmony).
Frankie Trumbauer's Orchestra.

Overture: "Fra Diavolo" ... ... Auber.
Grand Symphony Orchestra.

5.0 **Time Signal.**
Afternoon Topics: "The Cheerfulness of the Blind."
Teens: "Caradoc from Wales."

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6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

"Pendant la Bal" ... Gillet.
Selection: "Madame Butterfly" ... Puccini.
Butterfly's Coquetry" ... Voelker.
"Simple Aveu" ... Thome.
Suite: "Monsieur Beaucaire" ... Rosse.
"Pleading" ... H. Wood.
"Temptation Rag" ... Hirsch.

7.45 **Survey of Week's Sports,** by **Mr. A. Shacksnovis.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.5 **Records:**

Selection: "Martha" ... Flotow.

Coldstream Guards' Band.

"The Man I Love" ... Gershwin.
"Did you mean It?" ... Lyman.

Grace Hayes.

Piano Solo: "Polonaise in E" ... Liszt.

Arthur De Greef.

"Two old Tramps" ... Holloway.
"Captain's Stretton's Fancy" ... Warlock.

Peter Dawson.

March: "Washington Grays." **Royal Air Force Band.**

DANCE MUSIC.

8.30 Foxtrots:
"There's a Cradle in Caroline."
"It don't do nothing but Rain."
"Let a smile be your Umbrella."

Jack Hylton and his Band.

Waltzes:
"Darby and Joan."
"Destiny."

Palais De Danse Orchestra.

Tangos:
"Flor del Plata."
"Una Lagrima."

José M. Luchesi and Orchestra.

Foxtrots:
"One more Night."
"You come Along."
"Sunny Skies."

9.0 **News Service** (English).

SHORT CONCERT PROGRAMME.

(a) "Blow the man Down."
(b) "Tom's gone to Hilo."
(c) "Lowlands."
(d) "Highland Laddie."

John Goss and the Cathedral Male Voice Quartet.

Violin Solos: "Two Hungarian Dances" ... Brahms.

Isolde Menges.

Songs:
(a) "I did not Know" ... Trotére.
(b) "One little Hour" ... Sharpe.

John Turner.

"Just like a Butterfly."
"Russian Lullaby."

Salon Orchestra.

Vocal Gems from "Oh! Kay." **The Revellers.**

DANCE MUSIC.

9.30 Foxtrots:
"Sunshine."
"There must be a silver Lining."
"Where is my Meyer."
"Somebody lied about Me."

Sam Larim's Famous Players.

Waltzes:
"Diane."
"Together."

Foxtrots:
"Nebraska."
"Hallelulia."
"Westward Bound."

10.0 **News Service** (Afrikaans).

10.5 **Request dance items will be played.**

11.0 Close down.

Please 'Phone Your Requests Early.

SATURDAY, JUNE 14th, 1928.

LUNCH-HOUR SESSION.

12.45 March: "Colonel Bogey" ... Alford.

Coldstream Guards' Band.

Songs:
(a) "Tommy Lad."
(b) "Stone Cracker John."

Harry Dearth.

"A little love, a little Kiss" ... Silesu.
"Little Star" ... Ponce.

Salon Orchestra.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

"Evening Bells" ... Eilenberg.

Royal Air Force Band.

Violin Solos:
(a) "Les Clochettes" ... Paganini.
(b) "Dance of the Goblins" ... Baccini.

Alfredo Rode.

Songs:
"I know where I'm Going."
"Danny Boy."

Margaret Sheridan.

Piano Solo: "Invitation to the Waltz" ... Weber.

Alfred Cortot.

"The good little boy and the bad little Boy."
"Under the Bazunka Tree."

Norman Long.

Waltz: "Tales from the Vienna Woods" ... Strauss.

Philadelphia Symphony Orchestra.

Songs: "The Floral Dance." **Peter Dawson.**

Pot-pourri: "La Tosca" ... Puccini.

Marek Weber and his Orchestra.

1.45 Close down.

AFTERNOON SESSION.

5.0 **Time Signal.**

Children's Hour: The Family entertain themselves in the Studio.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Three Dances: "Henry VIII." ... German.
"Chant Sans Paroles" ... Tschaikowsky.
"Two Irish Sketches" ... O'Donnell.
Valse: "A Toi" ... Waldteufel.
Selection: "The Dancing Mistress" ... Monckton.
March.

7.45 **Records:**

Selection: "Martial Moments." **Coldstream Guards' Band.**
"You won't see Me" ... Henderson.
"Rosy Cheeks" ... Whiting.

Jack Smith.

8.0 **Time Signal. Weather Forecast. Market Report.**

Records:

Selection: "The Girl Friend" ... Rodgers.

Savoy Orpheans.

Organ Solos:
(a) "A Brown Bird Singing" ... Wood.
(b) "Schön Rosmarin" ... Kreisler.

Reginald Foort.

8.15 **"The Story of a Shy Genius"** ... Tschaikowsky.

Story told by **Mr. Frank Holt,** in conjunction with the **Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

9.0 (approx.) **News Service** (English).

10.0 (approx.) **News Service** (Afrikaans).

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10.5 **Relay of Cleghorn's Cafè Orchestra.** Leader, **Percy Rees:—**
Foxtrot: "My Ohio Home."
Overture: "Oberon" ... ... Weber.
Waltz: "The Hours I spent with You."
Foxtrot: "Sunshine."
10.30 Close down.

SUNDAY, JULY 15th, 1928.

EVENING SESSION.

7.0 **Time Signal.**
Divine Service will be relayed from the **Metropolitan Church.** Preacher, **Rev. W. B. Allcock.** Organist, **Mr. A. P. Abbott.**
Order of Service:
Overture: "Evening Song" ... ... Bairstow.
Introit: "Save us O Lord" ... ... Bairstow.
Invocation and Lord's Prayer.
Hymn 916: "At even ere the sun was Set."
Lesson.
Anthem: "By the Waters of Babylon" ... ... Gounod.
Announcements, Offertory.
Organ: "Allegro Cantabile," from 5th Symphony —Widor.
Prayer.
Hymn 377: "Come Thou Fount of every Blessing."
Sermon.
Hymn 717: "Abide among Us."
Benediction.
Organ: "Grond Choeur" ... ... Spence.
8.30 **Orchestral Programme by the Capetown Orchestra.** Conductor, **W. J. Pickerill.** Details will be Announced.
10.0 Close down.

J.B. Studio Notes.

Once again, I think we may claim to having provided a programme of sufficient variety to suit all tastes.

Following on the success of "The Bohemian Quartette" last week, we have invited Mr. H. H. McEwan's quartette to entertain our listeners-in on Tuesday. This accomplished little band of singers consists of the Misses E. Chapman, G. Dargin, and Messrs. Tyson and Ellenberger, who will be heard in a variety of numbers both grave and gay.

We have also arranged some very interesting talks this week. All listeners-in should make a point of hearing Mrs. Phillips' "Experiences in Central Africa." Although we live in the Sub-Continent, I am afraid most of us are rather ignorant of what lies on in—what used to be called—darkest Africa.

Other talkers who will face the microphone during the week, will be Mr. Advocate Morris de Saxe, "Foreign Affairs"; Dr. Manfred Nathan, K.C., continuing his series of "Zulu Chiefs"; Mrs. Max Drennan, giving the fortnightly talk on Literature; Mr. J. N. A. Ray, B.A., of our staff, on Wireless, and last, (in chronological order first, because he speaks on Monday), Mr. W. D. Powell, who will tell us something about the Olympic Games.

Nor must we forget our friend, Mr. Northling Swemmer, who is going to entertain us on Wednesday, with some of his Afrikaans stories.

Miss Kathleen Alister is always a welcome visitor to the Studio, and we look forward to Wednesday night, when she has promised to play us some of her delightful jazz soli

The JB Studio Dramatic Company is down to play one of their sketches on Thursday evening. They are being rather mysterious about it at present, but I believe they have something particularly good up their respective sleeves.

Amongst the singers who will visit the Studio during the week are:—Miss Dorothy Mc Mullen, the Misses Marie Mundelle, Joyce, Newboult, Susie Everett, Margaret Scott-Hume, Peggy Cook, and Messrs. Stanley Holding, Selwyn Morgan, Dick Allen—these two latter being amongst the regualr broadcasters from Capetown—and our old friend Mr. Martin is to play us some tunes on his banjo.

Aunt Davey's Corner.

Children dear,

For all the kind letters of welcome received during the week I thank you with all my heart. It was very cheering to be greeted so kindly by the radio family, and I can only return the compliment by saying that the hour we spend together is the most gladsome in the day.

Many of you have made an attempt at the Punctuation Competition published in this magazine last week. There might have been more correct replies. It is not difficult if you try to make sense of the little verse. There is another chance for you. Listen-in carefully, and just before closing time, that is, round about six o'clock, the verse will be broadcast every evening this week. Have pencil and paper ready near your loudspeaker and take down the dictation. Read it over carefully, fill in the punctuation marks and post the result to Aunty Davey. The prize is a very worth-while one, and you should all make an effort to become the proud possessor of it.

Didn't we have a lovely time on Saturday when Miss Edyth McCurdie's pupils entertained us? Marjory and May, Jimmy and Edith and Mavis, all trim and neat, dressed in their best new winter frocks (Aunt Davey loves to see the children clean and neat) visited the Studio and gave us delightful piano selections, duets and recitations.. Didn't you enjoy the one about the two hungry little London waifs looking in through a window at a gorgeous banquet, and passing remarks about the people and the food on the table? Edith's Cockney was excellent. She entered into the spirit of the situation and brought out all the pathos of the piece. We are very grateful to Miss McCurdie and her girls, whose work reaches a high standard, and we hope to have another afternoon's entertainment from them in the near future.

Next Saturday Miss Gimkewitz and her pupils, who sing beautifully, will be heard from the Studio. Invite your friends to your home on that day, and listen-in with them. You'll have a real treat.

On Monday Miss Boulnois, who is a great traveller, took us on an aeroplane trip from London to Persia; and so real was the adventure that we imagined we were in the air, soaring over the English Channel. Flying is so safe now that we all hope to make a flight some day. Perhaps later on Miss Boulnois will tell us about her travels through Persia and the East.

That story about fishes with double eyes was very interesting, was it not? It was wonderful of Nature to adjust the eye of this fish so that half of it could see above the water and the other half below it. That fish was so well provided with sight that he wouldn't be caught napping by an enemy.

And then we must not forget July 4th, the American Day of Independence. Mrs. Boulding will tell the Teens the whole story of how the American colonies broke away from England and became an independent country. Mrs. Japhet, who sings like an angel, will give us some typical American songs: Negro Spirituals and Coon Songs, and Aunt Davey will tell the story of the American flag with its stars and stripes. So Wednesday will be a regular American afternoon.

Tuesday will be devoted to Afrikaans stories, and by the time we are through you should all be proficient Afrikaans scholars.

On Thursday the Tinies will be catered for. We are going to hear whether flowers are hurt when we pick them, and you simply must not miss "Father Sparrow's Tug-of-War."

On Friday there will be a Prize Presentation, and we shall expect the Jay Bees at the Studio to entertain their radio cousins. I hope that many of you will come. There will be plenty of candy for good children, but they will have to get right away from the microphone while they are eating it, or else those who listen in will think they have bad manners; for last Friday

A girl in the Studio called Dorie
Crunched candy right through the storie,
Little Mike, he looked pained,
But he never complained,
For Dorie said, "Auntie, I'm sorrie!"

Do you know what happened the other day? We were telling the story of the Magic Tinder-Box, and quite a crowd of little ones had gathered around listening, oh, so intently to the adventures of the soldier in the cave, when, swish! and over went the dish of water on the top of our magic tinder-box in the Studio, that is, the heater that keeps the room warm. Little Johnny was so absorbed in the story that he didn't notice the water, till over it went, splashing his shoes and socks. I do hope nanny didn't scold Johnny when he got home.

There is one more incident I must relate before I close this letter to you. One of the mothers came to see me and told me that a little while ago her three year old son disappeared from home, and there was a terrible to do before he was found again. What happened was that as the sun went down (his own words) a waggon pulled by ten donkeys passed his door. The driver was walking along by the side of the waggon, and when the little boy saw this entrancing sight, he forgot all about mammy and daddy and home, and set off after the donkeys. He followed along for more than an hour, and when his absence was discovered his mother, who was beside herself with anxiety, telephoned for boy scouts to aid in the search. He was found at the foot of a kopje gazing admiringly at the donkeys. We all sympathise with the little fellow for his infatuation, but you must not follow his example and be lured away from home, because it will give mammy heartache, and think of the dangers you might face besides! Best love, and do write soon to your affectionate

AUNT DAVEY.

JANE PLOTZ FOR ARTISTIC PORTRAITS.

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Items from the Durban Studio.

Programme.

Much that is of interest is in store for our listeners during the present week. During the dinner hour on Monday evening Mr. Dai Griffiths, whose sweet tenor voice carries with it so much that is of pure enjoyment, will sing. He will face the microphone again a little later in the programme. Dr. G. H. Gunn is to broadcast his fifth talk on "Hygiene," and this will be followed by popular music played by the Durban Orchestra and relayed from the Summer Palace. Shortly after 9.30 a specially selected programme of light operatic numbers will be broadcast.

Tuesday evening brings with it the usual weekly sketch, "Dinner for Two," which, a good one at that, is sure to provide something nourishing. Musical items will be provided by Mr. R. O. Upton on his Banjo. At 9 p.m. we visit "JB."

Mr. Dan Godfrey, on Wednesday,

A feature of the B.B.C. programmes some months ago, was a series of musical talks by Durban's present Director of Music, Mr. Dan Godfrey, Jun.

We have been fortunate in securing his services in a similar capacity. Every Wednesday evening at 7.45 p.m. Mr. Godfrey is to broadcast a short chat on "The Week's Music." He has a very happy way of dealing with his subject, and we can assure our listeners, that his appearance before the microphone will signal the occasion for much that will be both instructive and entertaining. Later in the evening we are to have some popular music from the Summer Palace, and this will be followed by the usual "JB" relay.

Symphony Concert and Arthur Jordan.

At the Symphony Concert on Thursday, Mr. Arthur Jordan, the famous British Tenor, will make a welcome re-appearance. This renowned artist goes from one success to another, and his efforts on Thursday evening will surely add to his previous triumphs.

In conjunction with the Durban Orchestra, he will sing the "Forging Song" (Siegfried) Wagner.

For Siegfried, who was to have been the world's redeeming hero, his father's shattered sword, which is called "Nothung" (needful) has been preserved. The youth has been brought up in the forest by a cunning dwarf, who has tried in vain to weld the pieces of the sword together, but the lad has snapped the blade as quickly as it was forged. At last Siegfried, himself melts Nothung and forges it, singing exultantly as he tempers and hammers it. When the work is done, the sword is complete and strong again, and Siegfried, shouting in his joy, with one blow from it splits the anvil in twain. The Durban Orchestra, under the direction of Mr. Dan Godfrey, will perform the following:—

Overture "Leonora No. 3." Beethoven.

For his solitary Opera, "Fidelio," Beethoven wrote four Overtures (or since a new version of one of them has recently come to light, we ought strictly to say five). Three of these are known by the name of the herione, Leonora, and only the last is called after the title of the opera "Fidelio." The three "Leonoras" are wrongly numbered, for that which was used at the unsuccessful first production of the work in November, 1805, when it only ran for three performances, is always known as "Leonora" No. 2. Shortened and altered, the Opera was brought out some months later, with the Overture we know as "Leonora" No. 3 substituted for that used at the first production.

Symphony No. 40 in G. Minor. Mozart.

Ten days could hardly be called an unduly long time to take over writing a Symphony. Yet in that short space of time Mozart composed this, one of his last Symphonies, which is generally considered among the very finest and most original of all his compositions. One thing noticeable, all through this Symphony, is that Mozart has used in it no drums, nor any of the heavier brass instruments.

The whole programme is one of outstanding interest.

During the Dinner Hour Session on Friday evening, listeners will have the opportunity of hearing Mr. Maurice Alexander (Baritone). He is in excellent voice at the moment and his choice of songs a very admirable one. At 8 p.m. Captain Alex. Anderson, whose wonderful memory carries him back to the time when the Harbour of Port Natal often became impassable for ships, will tell us some interesting things about this part of Durban in the early days. Miss Mabel Woods (Soprano), who has just concluded a most successful season at Prince's Theatre, is singing at the Summer Palace in conjunction with the Durban Orchestra.

A New Innovation on Saturday.

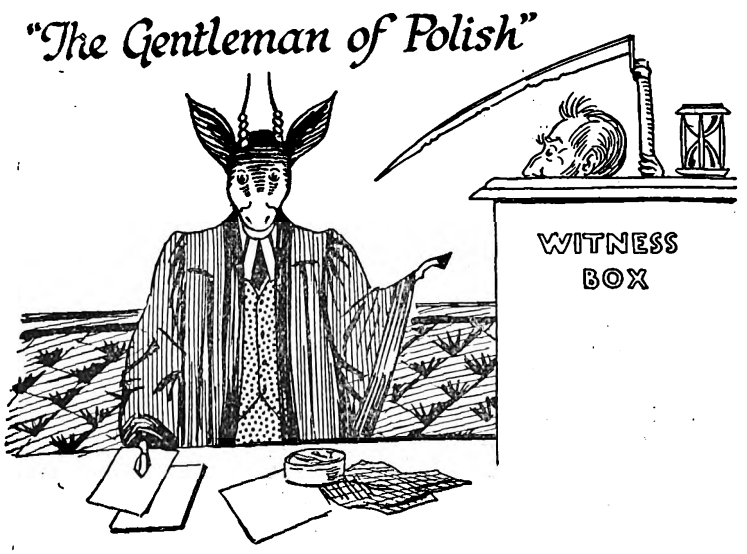
Commencing on Saturday evening, Mr. Dan Godfrey has instituted a new innovation at the Pavilion in the shape of a concert which will be interspersed with some dancing. As far as is known at the moment, a portion of the floor is to be cleared and at different periods during the evening, dance music will be played by the Orchestra, and those who care to, may indulge to their heart's content in the execution of the very latest dance steps. This, we feel sure, will prove a great attraction, and listeners, over the air, will experience much of the gaiety which will be indulged in by those in attendance.

At the popular concert in the Town Hall on Sunday evening, Miss Esther Epstein (Soprano) is singing. The Durban Orchestra, under the direction of Mr. Dan Godfrey, will render an interesting programme of music.

A Musical Thought.

It is indisputably a prejudice and a fallacy to say that the power of an artist consists in mere rapidity of execution. For experience has shown but too often that rapid and brilliant players, though they astonish us by the flexibility of their fingers, produce no effect whatever on our feelings. They surprise the ear without pleasing it; they overpower the senses without satisfying them.

H.E.D.



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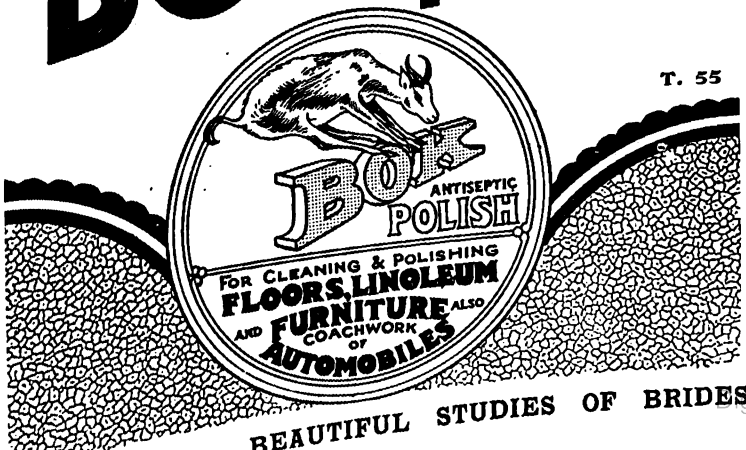

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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In and Out the Capetown Studio.

There is one quiver in the producer's bow that never fails —"the good old days." Our fathers and mothers go to see whether they will recognise them and we go to find—they don't; Nevertheless, out of the ladylike gloom of the antimacassar-aspidistra period came many institutions just sufficiently touched by Time to prick the sentimental latent in most of us. And such is the "Show Boat," that meandering river theatre which provided entertainment for the late Victorians.

Depicted on the West End stage to-day it is drawing phenomenal houses.

No doubt the authentic trappings and costumes are the chief attractions. These are necessarily denied to us out here, but we are at least to have an opportunity on Monday night of hearing the more popular numbers *via* Gramradio. A special recording has been made of the original caste headed by Edith Day of "Vagabond King" fame.

Although the "Show Boat" is the feature of the evening, the rest of the programme looks highly enjoyable particularly as Captain Hugh Edwards is giving some of his popular impersonations.

Daphne Moeller, the young 'Cellist is new to Capetown but has, I hear, played in Durban.

Harry Terhardt has chosen a pleasant enough selection of Violin solos, and Harold Ritch is singing again. At the request of several listeners Dorothy Fern is also singing.

A Well Known Capetown Singer.

It is not so long ago that one of the most popular figures on the local platform was that well trained and talented little singer Marjorie Woodgate. But since her marriage to Mr. Victor Jones, she has not been heard as frequently as her admirers would have liked. Therefore they will be pleased to learn that she will broadcast on Tuesday night.

When a student at the old College of Music Miss Woodgate studied under Miss Fincker, and is now the possessor of five gold medals culled at the South African Eisteddfod; two of them for the open championship. But perhaps the most interesting part of her career was her tour with Ada Reeve through the Union and Rhodesia.

A New Departure.

It has been evident for some time that although the Recital programme has certain enthusiastic supporters in the main, the majority of listeners prefer more varied fare.

With this in mind the Programme Department has made a start by submitting a programme in which the well liked Fletcher and Cartwright's Orchestra will bear the bulk of the entertainment first at the Studio and then from their own premises. Both the leader Mr. V. Latronico and Mr. McGrath, the Saxophonist, will contribute solos.

Who Was It?

Some time ago during the relay from St. Andrew's Church the famous "Hear My Prayer" was given and everybody who heard it asked "Who was the soloist"? The clear, sweet voice came through the microphone as perfectly poised as that of the boy singer from the Temple Church, when the H.M.V. people captured one of the most exquisite pieces of church singing ever recorded. Comparison was natural as we have frequently broadcast the famous London record.

The question is now answered as we soon discovered that the mysterious soloist was none other than our oft broadcast friend Vera Pentelow; and it is good to see her name down on the Wednesday programme.

Two humorous interludes will be given by Rupert Roderiques not long out from England.

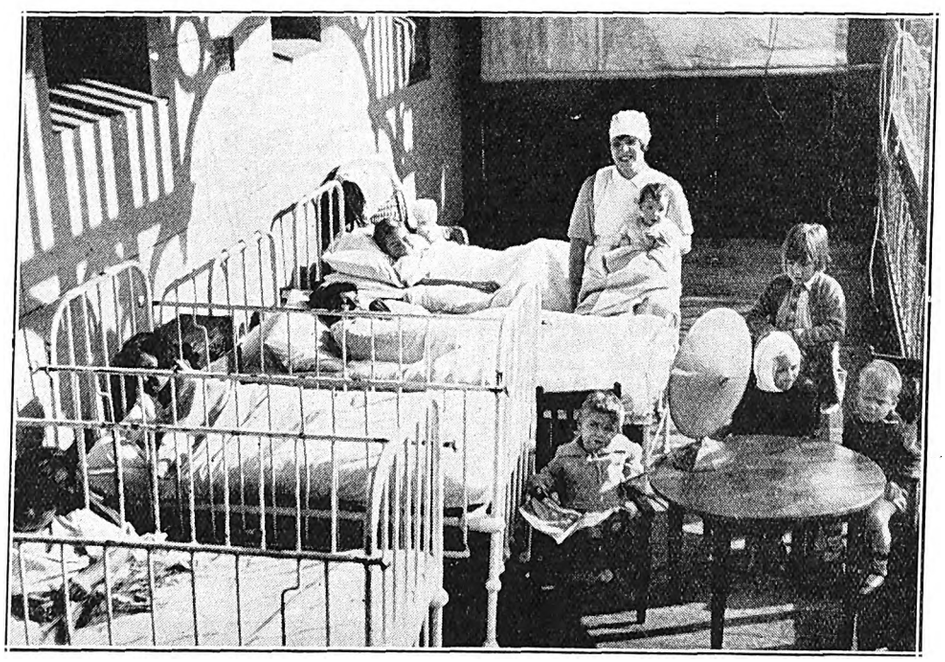
Violin Concerto. Dorothy McPherson.

The big attraction on Thursday will be the Bach Violin Concerto played by Dorothy McPherson in conjunction with the Capetown Orchestra.

They are also playing the delightful "Psyche" suite and ending up with the Beethoven No. 7.

"A Shy Genius."

When I saw this title on the Capetown orchestral programme for Saturday, I was very interested; the more so when I saw underneath it the name Tschaikowsky. The character of the great Russian has, of course, been discussed on paper many times both by his friends and enemies, but I should think "shy" is the last description to be given to his complex melancholy character; indeed, his letters reveal him as a man of unshakeable confidence, who did not mix with his fellows simply because he had so little in common with them.



Listening-in at the New Somerset Hospital. The children's ward.
[*Photo: Blyth Clayton.*

However, whatever one's personal opinion, it will be interesting to hear Mr. Frank Holt's "story," illustrated by orchestra; indeed, anyone in Capetown more suitable for this exacting role it would be hard to find.

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FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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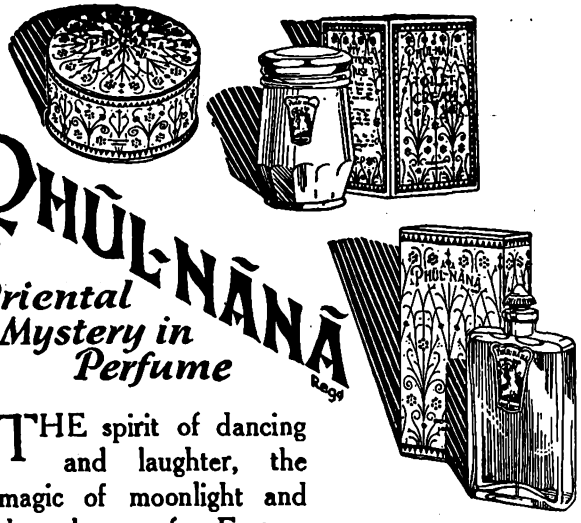
"The Devil's Circus" comes to the Grand, Capetown, on July 9th.

"Locked out!" A scene from "Into Her Kingdom," coming to the Orpheum, Johannesburg, on July 9th.



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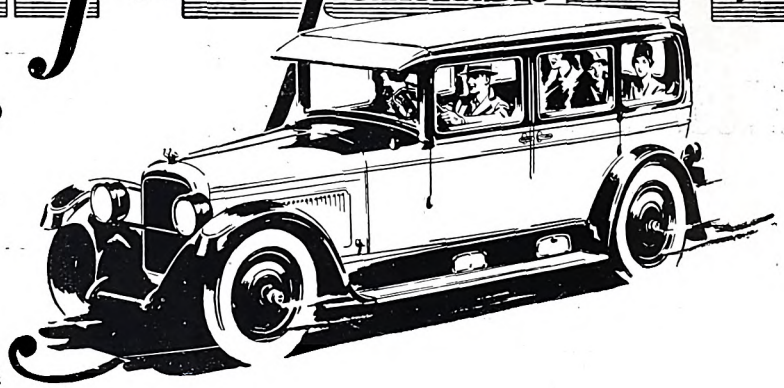

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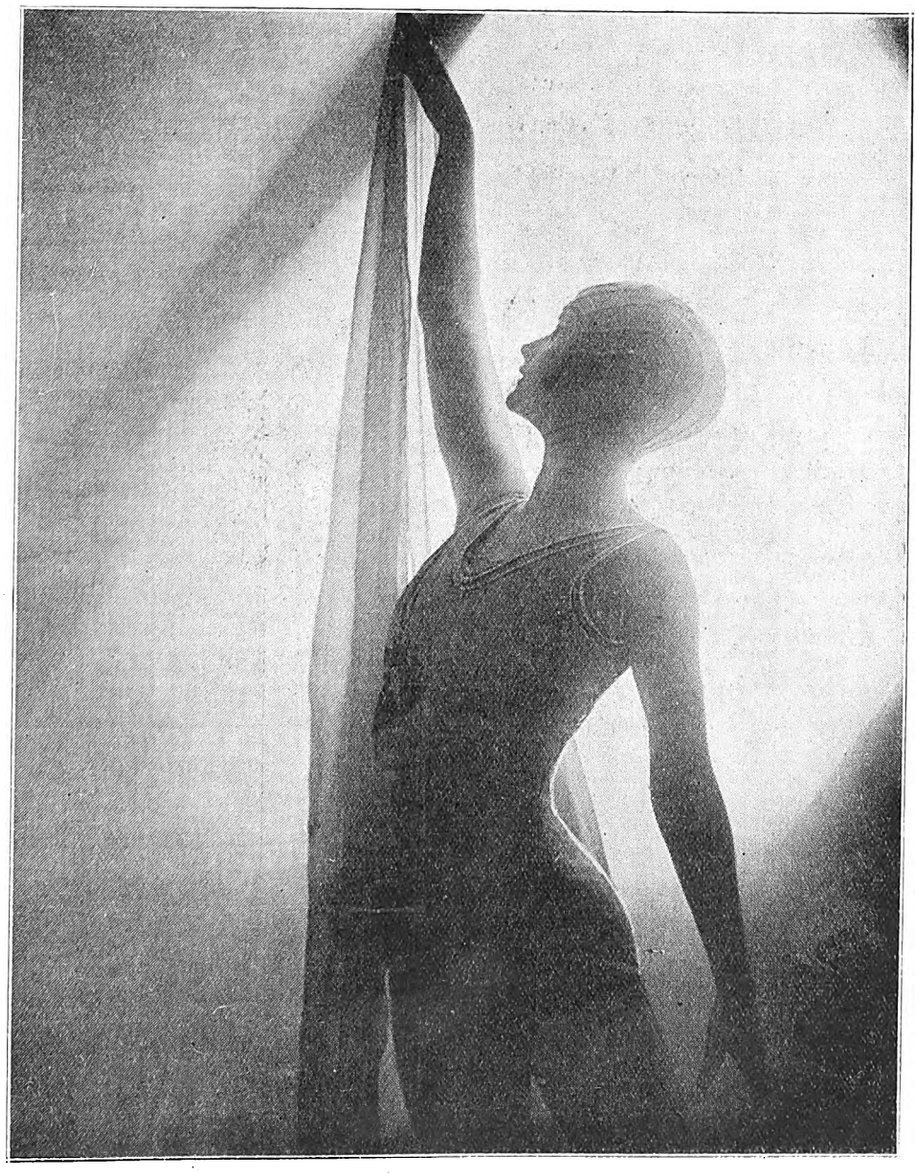

Minka, with her partner, Marcel, is due to arrive shortly.

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"The Music Master."

Johannesburg has seen "The Music Master"—and found him very much to their liking when Harry Green introduced him at His Majesty's Theatre on Monday evening to a crowded house. The dear old white-haired Professor became a personal friend to them all, and the reception accorded him at the final curtain was such as to have certainly made Mr. Green glad he had presented the play.

"The Music Master" is a simple story, simply told—that is its charm. It is 23 years old, but, like a piece of classic music, it grows upon one. It is sweetly sentimental. It savours of the days of the past; it gives one a glimpse past the jazz-loving, fox-trotting generation into another world—a world of fragrance and lavender.

The story? There lived in Vienna a Professor of Music, his wife and little daughter, "Helene." He was very much wrapped up in his work, and so one senses that the woman was led away by a more material being—a man who considered matters mundane before crotchets and quavers. Be that as it may, when the story opens our "Anton von Barwig" is playing in a dime museum in his search for his wife and baby, and it is of his trials and tribulations that the play tells, with a happy reunion at the end. If that were not so, one felt one could not have borne it casting an eye round the theatre where women sobbed openly, and the men who were with them looked uncomfortable. The play reproduces the atmosphere of "Trilby" to a certain extent—its flamboyance in parts, its studio life. There are the three good men and true—"Monsieur Louis Pinac" (Charles Stone), an excitable Frenchman, "Signor Tagliafico" (Edward Chodorov), and "August Poons" (Lee Kohlmar), all tried and trusty companions. There are—well, why analyze it, the play appeals to everyone and was exceedingly well acted at its *premierè*.

Harry Green gives a moving interpretation of the title rôle, and plays with finish, restraint and gentle dignity. He coaxes by the very delicacy of his treatment.

Lee Kohlmar plays his original part of "August Poons," the love-sick German 'cellist, and is partnered by "Jenny" (Valerie Bayley), who gives a very fresh and charming performance as the little servant girl.

Eugene Leahy comes to us in somewhat unfamiliar garb, but gives, as is usual with him, a splendid portrayal of "Henry Stanton," the man who stole the old Professor's wife.

In a cast of twenty-one it is impossible to mention everyone, but a word of praise is certainly due to Naomi Rutherford for her very fine "Miss Houston"; to Dick Cruickshanks (always a sound actor) as the proprietor of the "freaks," and to "Julius Black" as "Mr. Schwartz." Under the title of "Mr. Black," for some reason or other, Luther Adler hides his identity. It is a pity he does not go under his own name, for he has done nothing finer than that cameo of the Secretary of the Amalgamated Musical Association. After seeing him in character work, one can only hope that he will cast aside juvenile leads and follow in the footsteps of his chief, Harry Green.

And the baby all the fuss was about—"Helen Stanton," of whom Louise Huntington made a sincere and effective figure.

And so we would commend "The Music Master" to the playgoers of Johannesburg.

C.R.

Louise Huntington. [*Photo: Jane Plotz.*

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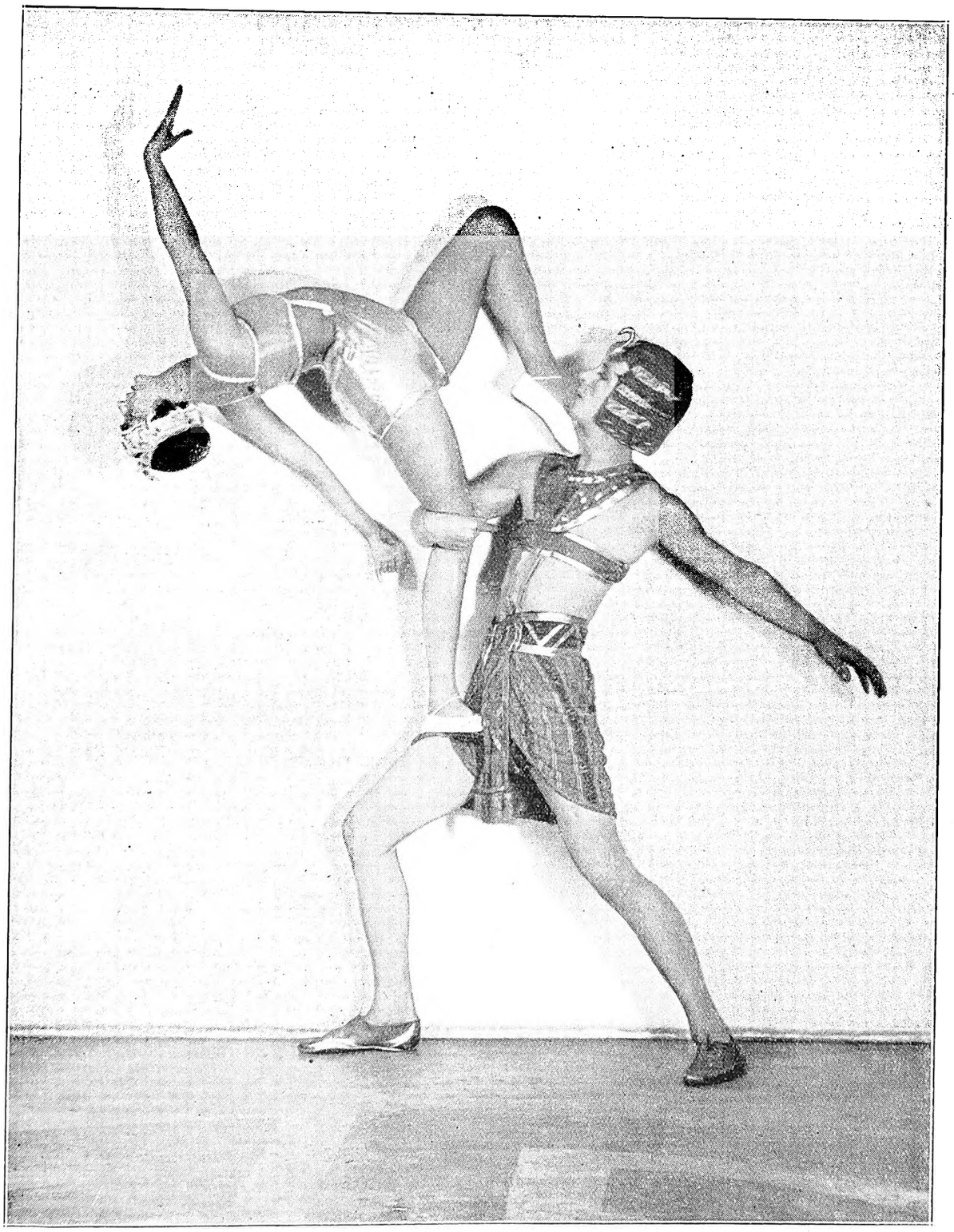

Taranaki and Tini are a pair of London dancers who have recently stepped into the limelight.
[*Photo: Hana.*

A PHOTOGRAPH OF YOURSELF BY JANE PLOTZ IS A MOST WELCOME PRESENT.

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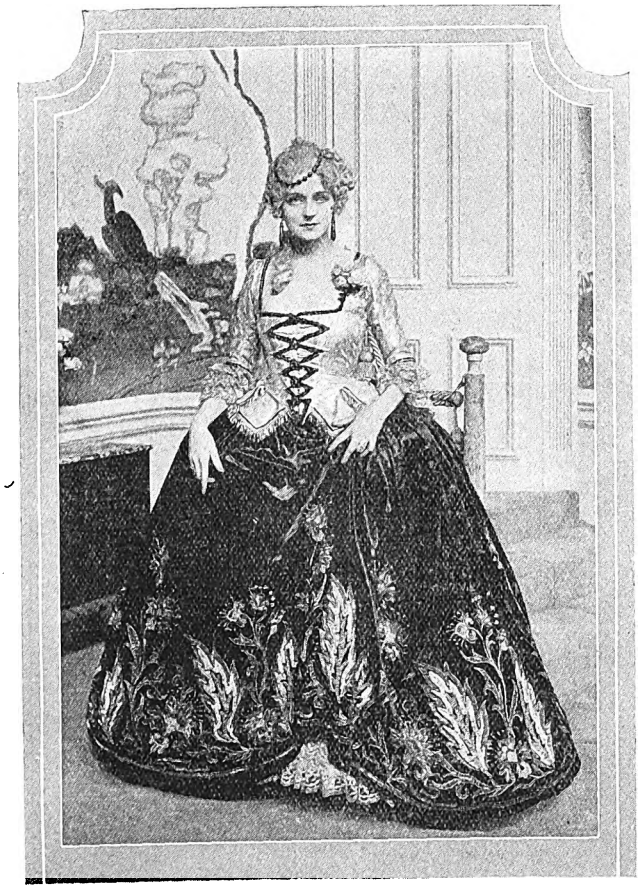
Bits About People.

The attempt to re-establish Grand Guignol at the Little Theatre has failed. This is largely due to the fact that plays of the type required by the Little Theatre are very difficult to find. When in 1922 the Grand Guignol was established it was found that the censorship was too severe to allow of its continuance. However, since those days the censor has become more amenable, and it is not his fault that the present season has been such a short one. "Dracula," "The Monster," "The Silent House," and "The Man with Red Hair" have absorbed all our capacities for being thrilled, and the two quite frightening playlets by Sir Arthur Pinero and Mr. H. F. Maltby for the Grand Guignol are not nearly so terrifying as plays whose chief characters appear to be vampires of fabulous animals. The only play which made anybody tremble was one which was brought from Paris and was about a head



Evelyn Laye.
[*Reproduced by special permission of "Theatre World" (England).*

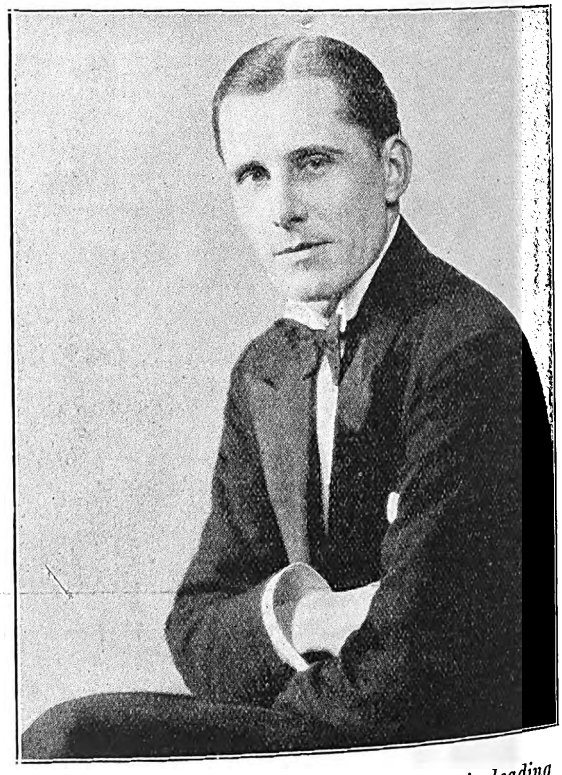
which was made to talk again after the guillotine had cut it off from its body. The chief sufferer from the failure of Grand Guignol is Olga Lindo, who played the lead in all the plays.

We have just been through what is known as a fatal stage fortnight. This is because of the withdrawal of four plays on the same day, these were "Our Little Wife," "Call me Georges," "Four People" and "Mud and Treacle." Later I heard that "Lumber Love," which was to have filled the Princes' Theatre for a year at least, was to be withdrawn immediately, and "Whispering Gallery" has already gone the way of all failures. Producers are complaining that theatres are half empty. The weather is not accountable for this, for it has been so cold that theatres are still using their winter warming apparatus.

A new star has risen on the theatrical horizon. She is Elizabeth Pollock, who gives imitations of famous theatrical people in the new revue, "Many Happy Returns." Her stage wireless talks on "How to be Beautiful," by Irene Vanbrugh, Edith Evans, Sybil Thorndike, Edna Best and Gladys Cooper, are perfectly done. She is particularly good in her imitation of Gladys Cooper, and a trifle cruel in all of them. Then there is Ursula Jeans, who is rapidly becoming more and more in demand for the younger leading parts. Her name has recently been added to the cast of "Passing Brompton Road," the piece in which Marie Tempest will next appear. I first saw her as "Toni" in "The Fanatics," when she gave an admirable performance of the girl who inhabits the attic flat of the hero unknown to his rather non-conformist father. She recently appeared in "The Second Man" with Noel Coward, Raymond Massey and Zena Dare.

I am sorry to have to record the death of Dennis Eadie, who died suddenly after a week's illness. For years he has been one of London's best known actor-managers, his most recent part having been in "The House of the Arrow," which Kyrle Bellew has just produced. His greatest triumph was his association with "Milestones," the brilliant play by Arnold Bennett and Edward Knoblock, which he ran in conjunction with J. E. Vedrenne. In this play he acted eight character parts so cleverly that afterwards, when he went into straight plays more or less on the lines of those produced by Sir George Alexander, he was subjected to a constant whine from the critics because he had, apparently, given up playing character parts. This rather embittered him, but did not prevent him from playing straight parts continually.

Since Sir Squire Bancroft died, the great old man of the theatre has been E. J. Odell, who died recently at the age of 93. With his death passed the last of the Bohemians of the old order. In his caped great-coat, which began by being black but in latter years became green with age, and his black sombrero, he looked as though he might have come out of Hans Andersen's fairy tales. He personified and perpetuated early Victorian bohemianism up to the day of his death. He used proudly to assert that he was the only stage artist who had shaken hands with three Princes of Wales. He played comedy or tragedy with equal zest, and had hundreds of parts to his credit. As a matter of fact, it was Odell who paid Sir Herbert Tree his first salary. He was a very temperamental person, and would throw up a part on the least sign of disapproval or witty and sarcastic criticism; he was a very unconventional person, but was adored by the younger members of his profession.



Martin Lewis, who will be Zena Dare's leading man during her forthcoming tour.
[*Photo: Dorothy Wilding.*

JANE PLOTZ, PHOTOGRAPHER, PRODUCES THE VERY BEST RESULTS.

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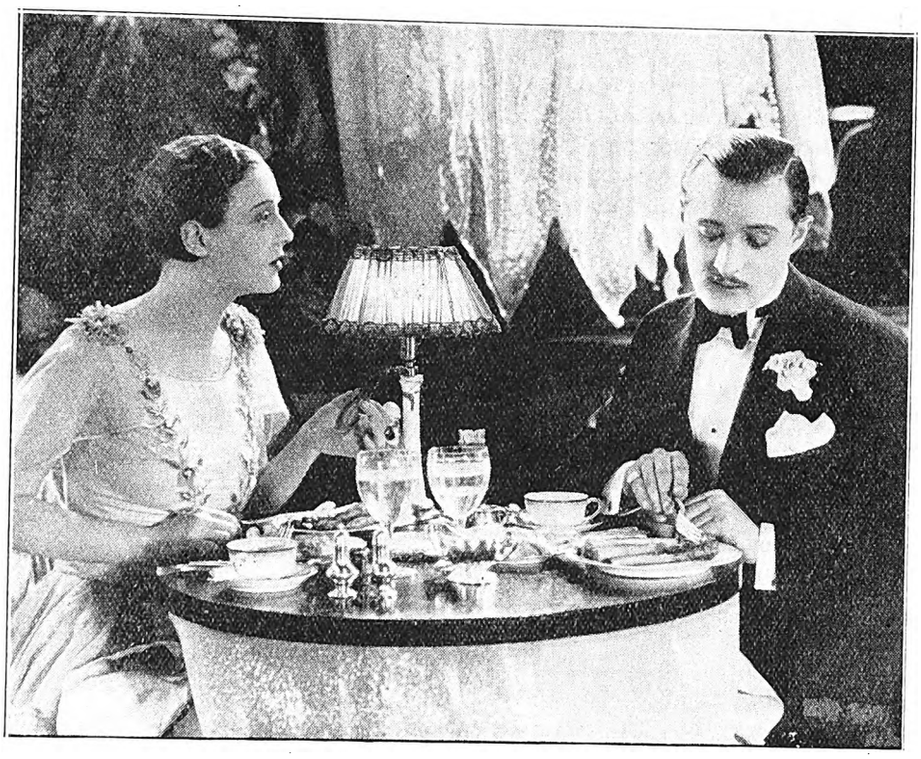

"Subway Sadie" is a gay little lady, coming to the Grand Bioscope, Capetown, on July 16th.

The English bass-baritone, Frank Kelsey, has achieved the distinction of being twice killed in one night. He sang "Abimelech" in "Samson and Delilah" at Covent Garden in the first act, completing his part at a quarter to nine. Twelve minutes later, with his make-up changed from that of a Philistine prince to that of Grand Marshal of France, he was fighting a duel with Derek Oldham in "The Vagabond King" at the Gaiety. After singing in French "Rash, senseless man, beware of exciting my anger"—these were the last words of his operatic part—he was killed on the Covent Garden stage, he rushed over to the Gaiety, changing his clothes in a taxi. He had only a minute or two to spare. In the third act of the Gaiety play he was killed again for the second time. One could wish that all deaths had such a happy and immediate resurrection as these two of Mr. Franklyn Kelsey.

There is an old story told of a Frenchman who was taken to see the Albert Hall and then to the Albert Memorial, that gaudy edifice raised to the memory of the Prince Consort by his adoring Queen. The Frenchman is reported to have said on seeing the latter piece of architecture, "How extraordinary! Why did they not put the ornament on the cake?" Somebody has now furthered the joke, and has suggested that the Albert Memorial if placed on top of the Albert Hall would make an excellent mooring mast for strange aircraft.

There is a book that you must not fail to read if you are at all interested in the history of the London music Halls. It is called "Idols of the Halls," and is by H. Chance Newton (Heath Cranton: 12s. 6d.). This is the only reliable volume of music hall memories I have ever read. It is not supercilious or patronising, and it is written with a complete knowledge of the halls. This book has come at the right moment, for, with the advent of so many pictures theatres, variety seems to be becoming less popular in London. Or rather, not less popular, but there is a decided tendency to mix the two types of entertainment and sandwich in music hall acts between two films. It is the old story of making up on the roundabout what one

(*Continued on page 13.*)

A scene from "A Woman Redeemed," to be shown at the Grand, Capetown, on July 19th.

JANE PLOTZ FOR ARTISTIC PORTRAITS.

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LONDON THEATRES.

Did any of you ever buy a bottle of champagne for fourpence? Somehow I feel that the answer must be no, for four shillings would be a fantastic price for champagne, let alone fourpence. However, a few fortunate ones purchased a bottle for this extraordinary price yesterday at the Theatrical Garden Party, which was held at the Royal Hospital Gardens, Chelsea.

Edith Evans, Ernest Thesiger and Anita Loos drew great crowds to their booth outside which hung a sign, "Ringing for Drinks." Here, those who were lucky enough to throw the bamboo hoops straight paid over their fourpence and pocketed their champagne. I do not think that many were lucky in this respect, but in another every member of the crowd was fortunate, for the weather was gloriously sunny and there was a scent of June roses in the air.

Perhaps the most conspicuous attraction was the huge merry-go-round—one of those thrilling old-fashioned merry-go-rounds with horses that looked so fiery that they might at any moment snap one's head off. For the whole afternoon there was hardly a vacant horse, and the little carriages were filled to the brim with laughing passengers.

Near the merry-go-round stood a tall tower around which gyrated a steep slide, which precipitated shrieking victims from the top of the tower to the bottom. This was in charge of Ivor Novello and Isobel Jeans.

There was a hawker outside the gates who wore a top hat and who sold monocles. Nobody managed to get past him without buying at least one of his wares, so that everybody inside the enclosure screwed a monocle into one eye and, doubtless, enjoyed themselves much more than if they had not had its rose-tinted help.

Scores of celebrities were there. Sir Gerald du Maurier, assisted by Edna Best and Charles Laughton, had his usual "Grand Giggle." Lady Forbes Robertson and her daughter, Jean, were in charge of a fantastic pump which belched forth presents instead of water, and Olga Lindo, Jack Smith and Cecil Beaton had a busy time fixing up original made-to-measure costumes, one of which was produced every minute. Tallulah Bankhead did a roaring trade with ices, which "Young Woodley" and his school mates, in blazers and flannels, distributed among the guests. Genevieve Tobin, from the Queen's Theatre, was behind the bar dispensing drinks and looking as charming as in "The Trial of Mary Dugan." Miss Zena Dare, who will play the part of "Mary Dugan" in South Africa, was there, looking perfectly lovely in a dress of russet green trimmed with fur.

Altogether one of the best Theatrical Garden Parties I have ever been to, and the Actors' Orphanage benefits to the extent of many thousands of pounds.

I mentioned that "The Man They Buried" was about to be produced. The production has taken place with Owen Nares, Jeanne de Casalis, Arthur Wontner and Leon M. Lion in the cast. Unfortunately, however, the play has not been a success, and it has come and gone since I wrote to you. It is not exactly what one might describe as a pleasant play, as its chief theme seems to be a discussion on an unpleasant illness, and perhaps it would not have run long in any case.

Another Edgar Wallace play. One gets so tired of making this announcement, but if *we* are tired, how very much more fatigued Mr. Wallace must be, since it is he who writes them. I have called this author amazing so often that the adjective is quite worn out, and I shall have to think of another one. The latest child of his pen is "The Flying Squad," which has just come to the Lyceum, and this totals four plays for the author in London.

"The Flying Squad" is not the best of Edgar Wallace's work, but, like the curate's egg, it is remarkably good in spots and is genuinely hall-marked with his name. The hero of the piece is an Inspector at Scotland Yard, who is engaged in exposing a gang of dope-smugglers, one of whom has added murder to his other attainments. The murdered man's sister devotes herself most earnestly to discovering who killed her brother, but love gets in the way of this discovery and she gives up the quest in order to marry the Inspector. All is well, however, for the law is given its due and the murderer eventually tracked down and led away to the condemned cell.

Angela Baddeley as "Marigold" at the Kingsway Theatre. [Photo: Stage Photo Co.

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FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

Miss Peggy O'Neil, as the devoted sister, gave a charming performance and made the best of very bad material, for Mr. Wallace has not yet learned how to write a love scene that rings true, and is much more successful with murderers and the inhabitants of Scotland Yard than those people who deal with the light fantastic subject of love. Mr. Henry Hewitt, as "Inspector Bradley," was excellent, and it looks as though "The Flying Squad" will be flying in the Lyceum for months to come.

Tradition says that good women are notoriously susceptible to bad men, and Andrew Soutar has written a play on this tradition called, "If We But Knew." It was produced at the Comedy the other night. This is really a good play, and was vastly improved by the advent of Mr. Franklin Dyall to the cast. Miss Mary Merrall was an excellent foil for him, and to their combined artistry was added the excellent assistance of Mr. Bromley-Davenport.

There are all sorts of nice people who wander through the play. There is an enchanting duchess whose main hobby seems to be cradle-snatching, a wandering marquis, who, in private life, of course, is Bromley-Davenport, and an unspeakable cad, who, at the same time, is unspeakably amusing, to say nothing of a money-lender who wears a false beard. A very good play, and it is such a joy to see Franklin Dyall and Mary Merrall acting together again.

Last night, after having been to the Theatrical Garden Party in the afternoon, I saw "Marjolaine," the new musical play at the Gaiety. To begin with, the music is beautiful and is very well sung. It is a romantic story taken from Louis N. Parker's comedy "Pomander Walk." The theme deals with the love of a sailor lad for a maiden, the father of the boy who still loves the mother of the girl, an elderly admiral and a grand old toast-master of the city, who poses as being a man of wealth and position. Unfortunately, the play lacks a great deal of humour, although Oscar Asche in the part of the toast-master contributed a vast source of comedy merely by being on the stage.

(Continued on page 10.)

Sir Gerald du Maurier in "S.O.S." at St. James' Theatre, London.

JANE PLOTZ'S STUDIOS IN THRUPP'S BUILDINGS, PRITCHARD STREET.

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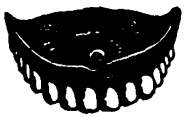

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How the Red-Haired Woman Should Dress.

(*By* CLARA BOW.)

Although the woman with red hair has a very difficult problem when it comes to dress, she may make herself outstandingly attractive if she is willing to devote some time to the consideration of colour harmonies.

In the first place, all shades of red should be avoided. Red hair and red hats clash. This fact should be put down and remembered at all times.

Generally speaking, black is the better colour for frocks, and the woman who sticks to this will always find herself smartly garbed. Another excellent colour for the red-haired woman is very dark blue.

Green appears to be a very popular colour with those whose hair is red, but I would advise sticking to the lighter shades of green, such as sea foam and Nile.

For evening wear, I do not think a woman with red hair can make a better choice than white. Here is obtained a maximum of contrast and every bit of colouring one might have is set off to the best advantage with just plain white.

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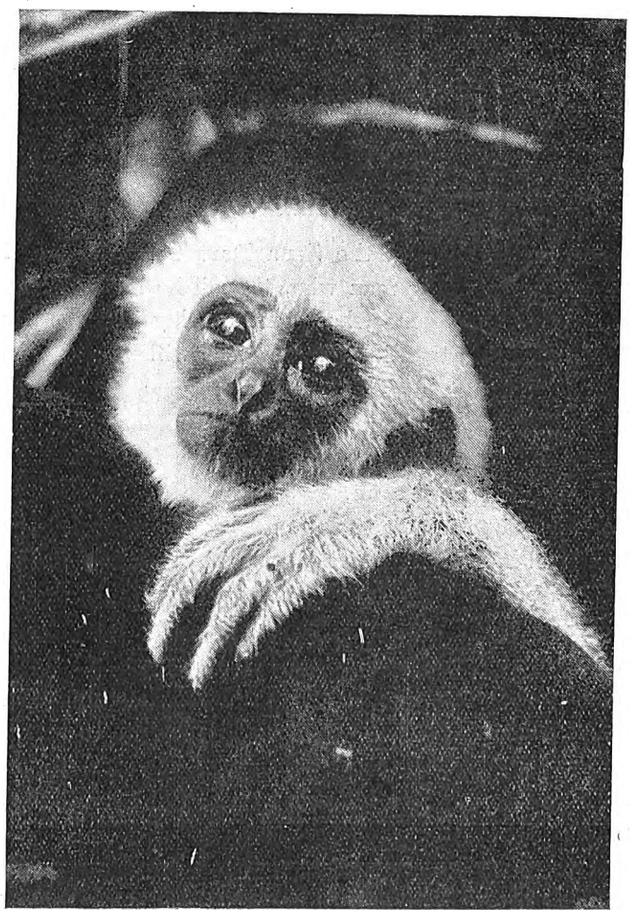

"Bimbo," the wonderful monkey who plays a leading rôle in "Chang," the jungle film, to be screened on July 16th at the Alhambra, Capetown.

A PORTRAIT OF DISTINCTION IS ONE MADE BY JANE PLOTZ.

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(*Continued from page 7.*)

Ethel Hook, she of the contralto voice, has proved to be a fine actress as well as a singer. She, of course, is the sister of Clara Butt, who watched her advent to the musical comedy stage with delight. Lilian Davies is the soprano of the piece and small Babs Farren, who was with George Robey in South African, gave a delightful performance. Thinking it over, I am not at all sure that "Marjolaine" will have a long run, the lack of humour and the quietness of the story are two things which may work for its downfall. On the other hand, there was not a great deal of humour in "The Vagabond King," which has just been withdrawn from the Gaiety to make way for "Marjolaine."

Some time ago Rebecca West wrote a novel called "The Return of the Soldier." It was a good novel, and Mr. John Van Druten, the author of "Young Woodley," has turned it into a fine play. It deals with the war, and has as its main character a man who has been married many years and has been shell-shocked. He is bereft of memory and forgets his wife, but oddly enough remembers a girl whom he has once loved and who, with the lapse of memory, he still loves.

Mr. Leon Quartermaine, as the returned soldier, gave an excellent performance, but Miss Mary Claire had the real success of the evening. Everything she did was exactly right and perfect, and at last we are seeing a good actress in a part that is worthy of her. The play is sentimentally written and those who like sentiment will like it very much. There was, as a matter of fact, hardly a dry eye in the theatre last night, except the eyes of the critics, which are always dry to the point of sandiness. The authors made neat little speeches, but when the curtain went down it was Mary Claire rather than the play or the authors that one remembers most.

PAMELA TRAVERS.

Austin Keune.

Austin Keune.

The juvenile lead of the Zena Dare Company will be Austin Keune, a young man who, though he has not had a very long stage experience, has come quickly into the front ranks of juvenile artists in London. He will play the part of "Lord Teylesmore" in "The High Road," which was played in London by Colin Keith-Johnston, and it is also probable that he will play the part of the fiery brother in "The Trial of Mary Dugan."

Austin Keune was educated at Clifton, that well-known public school in England, and played for his school hockey, cricket and boxing. On leaving, he captained the Southport rugby fifteen, so it will, therefore, not be necessary for me to tell you that Austin Keune's hobbies comprise all sports.

It seems terrible that this bright-faced, laughing young man should have been persuaded by his parents to take up the law when he left school. Luckily, however, he was able to take the law into his own hands, which he did with surprising rapidity. He threw over this dull work determined to go on the stage.

"I felt that if I had to be indoors I would prefer to be inside a theatre rather than an office," said Austin Keune to me. "You see, I was constantly going to plays, and I always had a strange feeling that I should be behind the footlights rather than in front of them. I used to be filled with fury and enthusiasm over certain parts, and thought how much better I could play them than the actors who were appearing in them. I have since found out, however, that this is a very common feeling amongst young people who have yet to learn the rudiments of stage technique, and, doubtless, every night there are hundreds of young men in the audience who think they could play my parts infinitely better than I do."

Mr. Keune's first part, by the way, was that of "Harry Webster" in "Mercenary Mary." He is one of the few juvenile actors in London who have begun their stage career playing in character. Most of them are condemned to straight parts until their hair begins to turn grey and their chance of being matinee idols becomes more remote.

Austin Keune, ho is still young enough and still close enough to his school days to remember what it feels like to be ten years old, says that he had his first theatrical triumph at that age.

"At my Prep. school I once dressed up as a Scotsman. I was very tall even in those days, and I remember the glad feeling of triumph I had when one of the smaller boys took me for the head's servant, whose facial and sartorial characteristics I had tried to copy. No professional triumph can ever leave a sweeter flavour in the mouth than that early triumph leaves."

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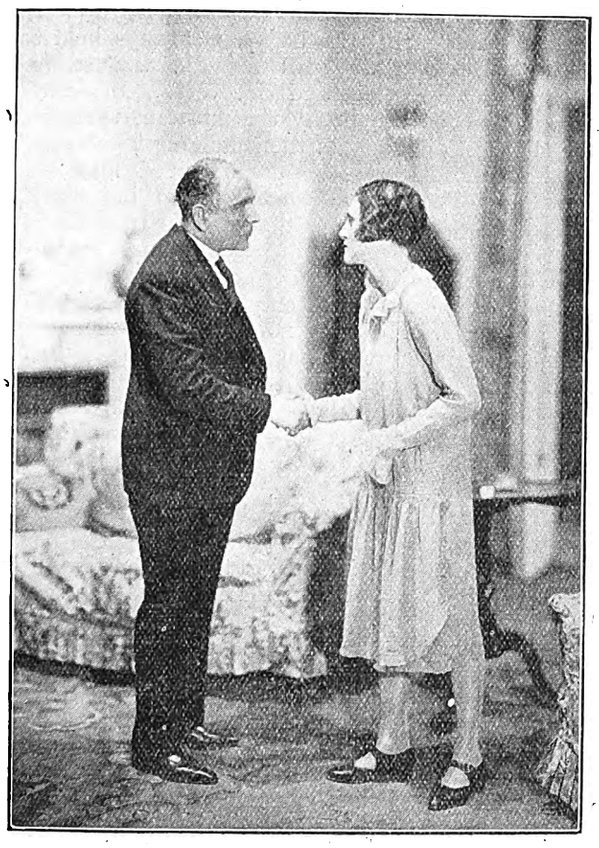
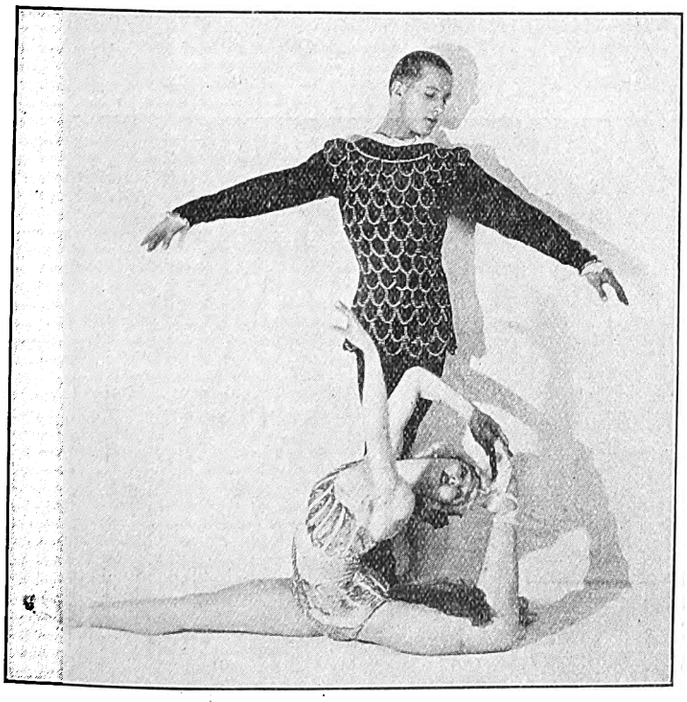


Charles Mortimer and Frances Doble in the third act of "Young Woodley," at the Savoy Theatre, London.



Horam and Myrtell, the sensational dancers from the Casino de Paris, who are now appearing in London.

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A CHARMING GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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George Metasca, the Roumanian tenor, whose fine voice is the outstanding attraction in "Will o' the Whispers," at the Shaftesbury.

The Standardisation of Dancing.

By NATALIE SPENCER.

The absolute standardisation of dancing (if such a horrible thing ever really comes to pass) will be somewhat like the minimum wage—a godsend to the Duds! As things are at present, good teachers, while adhering to the fundamentals of good dancing, are empowered to add little personal touches to the combinations of steps taught.

Something akin to standardisation already exists among the better teachers, *i.e.*, the study of the principles of movement—and this alone is the basis of true dancing. Once these simple principles are grasped by a pupil, there is little, if any, trouble in making him a tolerable dancer, a pleasure to himself, and a bother to no one. To speak of mechanics, dynamics, etc., will thoroughly scare the average pupil, so the wise teacher will put it into "plain English" when teaching.

If a person is walking across a road dreamily, and suddenly becomes aware of a Ford bearing down on him, he will accelerate his pace to get clear, and this, done more steadily and gracefully, is exactly what the man dancer does when he "takes a three-step." From his "unit step" (to half a bar of fox-trot music) he will, on his last "unit-step," tilt gently forward, thus accelerating his pace to just double speed, taking the next two steps in the time of one of the "units." On the following step, he reverts to his original balance, thus settling back into "units" again, and that is all. This, plus the fact that what is known in operatic dancing as the "working leg," (viz., the one that is *not* supporting the body), is always held softly and slackly, so that a body-tilt forward will swing the working leg in that direction, and vice versa. If a man and a girl have both been taught by this system, there should be not the slightest difficulty in their dancing together. The girl must have no hide-bound, preconceived idea of how any given "step" (horrible term!) is to be done, nor should she do anything but just follow the tacit directions given by the man. He, on his side, must control his weight and balance, firmly and correctly, thus gently "upsetting" the girl's balance, but only just sufficiently to put her where he wants. He must not haul and "hoick" her around like a sack of grain, nor must he forget that, in turning, one of them is taking the outside of the curve... now, it does not require a knowledge of advanced mathematics to realise that this person has further to travel than has the one in the centre (who, roughly speaking, does not travel at all, but changes weight in places, thus minimising the "travel" of the partner).

If the pupil of Miss X cannot dance with the pupil of Mr. Z, it is a pretty fair indication that either Miss X or Mr. Z—or both of them—cannot teach within the meaning of the act.

In teaching, instruction to a man pupil differs a good deal from that given to a girl pupil. We have always used the simile—"A man is taught to drive a car, a girl to be a car," which, we believe, sums it up moderately well.

Also as to the amount taught, *i.e.*, combinations of steps, etc. If a man can do one or two "steps" firmly and well, he is fairly well-equipped to go forth and dance, since he, being the "driver," need do only the "steps" he feels sure of. The girl, on the other hand, must be prepared for anything, since she is the "car," and, like a good car, must have few, if any, limitations! Any further standardisation than this will render dancing very dull and uninteresting; in fact, it will have all the decorous uniformity and devastating dullness of the practically-dead old "sequence dancing," where everyone did the same thing at the same time—admirable in a drill display, but deadly in a ballroom.—*Reprinted and reproduced by special permission of "Theatre World" (England).*

A charming study of Vera Bryer, whose dancing is such a valuable asset in "Lady Mary," the successful Daly's musical comedy.

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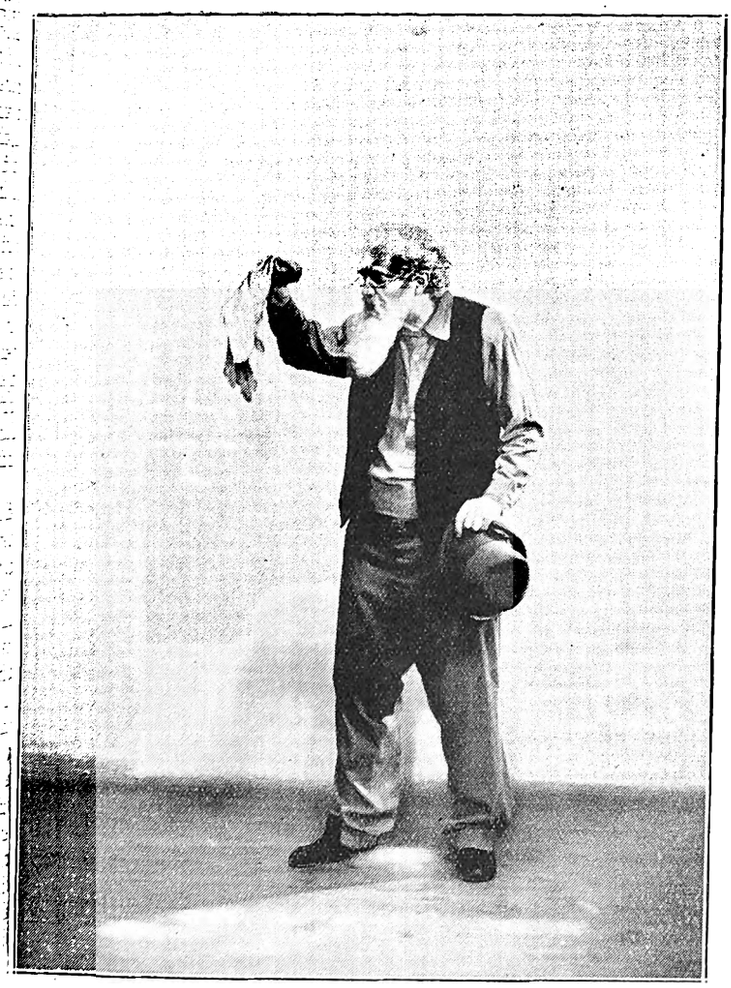
(Continued from page 5.)

loses on the swing. "Idols of the Halls" is a "Who's Who" of the variety stage, and in it you will find anecdotes about all variety stars, past and present. Charles Godfrey, Dan Leno, George Leybourne and Marie Lloyd all have their fair share of biography, and it would take up too much space to mention the names of all the other stars whose lives are recounted in this excellent volume.

PAMELA TRAVERS.



One of Jane Dillon's marvellous characterizations.

Briar & Hedge.

I was curious to know whether the feathers which Hedge, of Briar and Hedge, who open at the Tivoli, Capetown, on July 18th, wears in one of her headdresses came from South Africa, says our London correspondent.

"Yes, they did," she said, in reply to my question. "I got the Coronas to bring them home specially for me. The Coronas, you know, are my brother and sister, and I taught them all their acrobatic dancing. Ever since they returned I have been hearing of the wonders of South Africa, so you can imagine how I am looking forward to seeing the country from which my feathers came."

Briar, her partner, has also some connection with South Africa for he is a nephew of Jack Lane, who needs no words of mine to refresh your memory of him.

You can see, therefore, that Briar and Hedge have, as it were, the stage in their blood.

Their act is an excellent medley of singing and dancing and comedy.

Up to now the British Isles have been their main hunting ground. They have appeared in revue and on the music halls and in pantomime. Hedge, as a matter of fact, is known as the girl who has played the girl babe in "Babes in the Wood," more often than anybody else. Later, when her increasing height made it impossible for her to be one of the stolen children, she played "Maid Marian" in the same pantomime and says that she knows this merry story by heart.

Briar and Hedge have also performed in a circus, but this, they assert, was more from necessity than any special wish to give their act from inside the saw-dust ring.

"We joined a vaudeville company," they said, "which was going to Ireland. Unfortunately, it went to Ireland but had not the wherewithal to return home to England, so, as there was a travelling circus in the town we joined it, and were brought home with the elephants and lions and clowns and talking horses."

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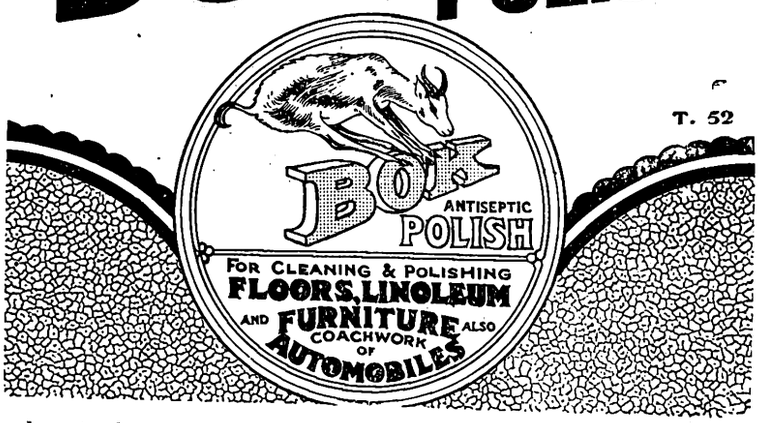

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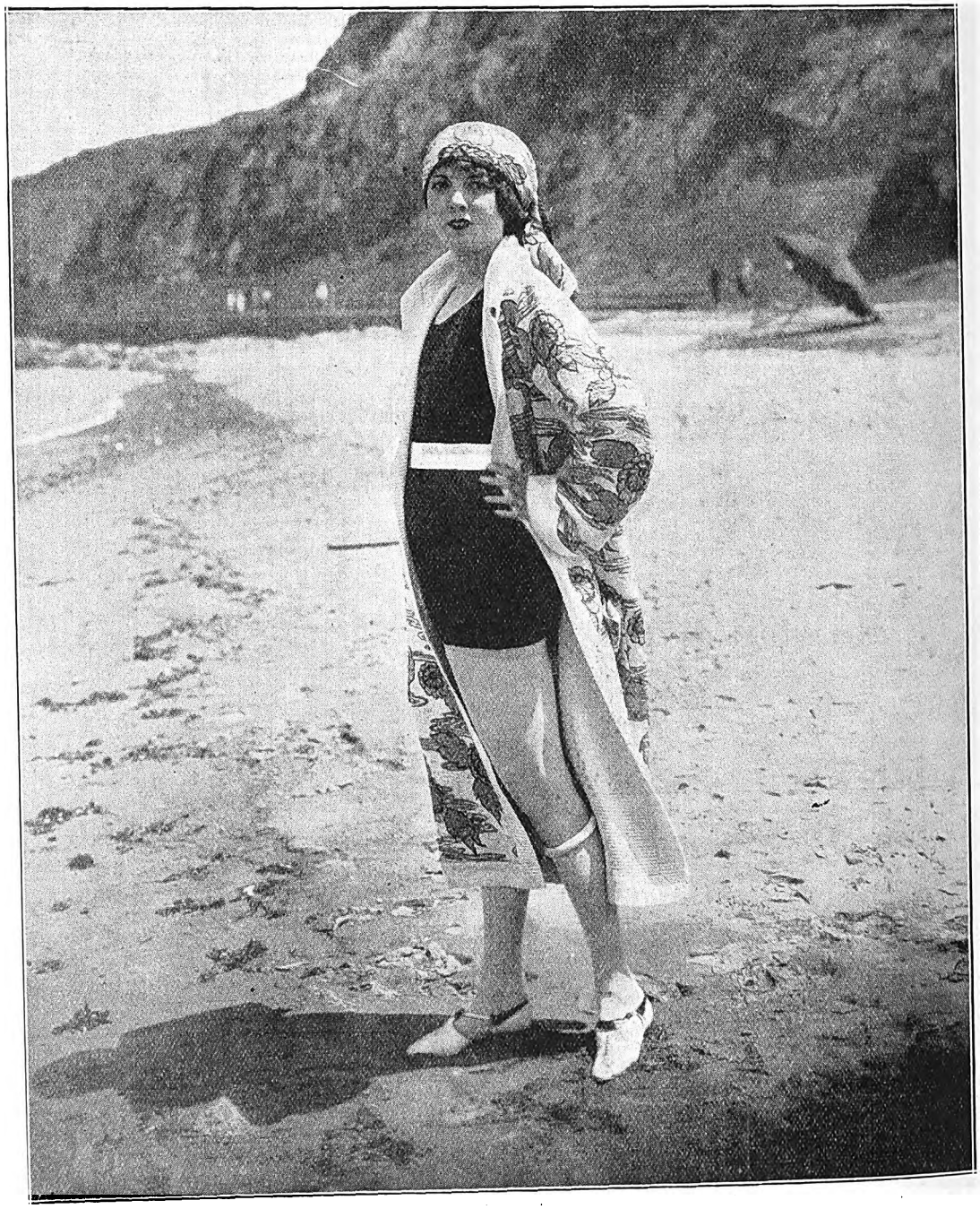

The Durban Belle.

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Will Fyffe.

"Tell me a story of your life," I said to Will Fyffe.

"I will not," he replied. "You will publish it."

"That is what stories of lives are for," I persisted.

"Well, then," said Will Fyffe, "it will have to be edited considerably." And so he gave me the following version of his career. Between you and me, I don't believe it has been edited at all. Will Fyffe is a true Scotsman and has one characteristic, he himself says, with George Washington—he cannot tell a lie.

"Indeed, indeed, I canna'. I was born in Dundee when I was quite a baby—oh, quite a baby! I first saw the light of day in one of the finest of Scotch towns, and it was in Dundee that I first saw and, by the way, tasted Scotch whisky. I would like to be able to say that my first appearance on the stage was at the age of six months, but you will remember what I said about George Washington. It is the whole truth and nothing but the truth, however, that I had only just turned six years when I first appeared in 'East Lynne.' You can guess that I was 'Little Willie'—

Sybil Thorndike.

oh! a lovely 'Little Willie'! I was adored by all the ladies in the audience, and even those on the stage fell in love with me and my beautiful fair curls. Since then my curls have all gone, but I would not like to say that the attitude of the ladies had changed at all. On the other hand, I would not like to say that it had not, for fear you should say that I was conceited."

He looked at me enquiringly.

"Never!" said I, staunchly, and he took up his tale again, contentedly.

"Well, I played child parts for some years, and when I was sixteen I went into stock drama with my father. There I played every part under the sun, one night I would be 'Polonius' in 'Hamlet,' another time I doubled the two Gravediggers in the same play; then I played 'Tim Boffin' in 'Maria Marten, or The Murder of the Red Barn,' no less than 300 times, and in 'Sweeny Todd' I played the part of the wicked barber and cut 'Mrs. Lovat's' throat every evening for 5s. per night."

"And when was it," I asked, after we had chuckled over 'Mrs. Lovat's' hundreds of demises, "that you began to play Scotch parts?"

Will Fyffe scratched his head and sent his memory back along the years.

"Weel, I was occasionally given a Scotch part on account of my accent, but I did not specialise in such parts. I did, of course play 'Daft Jamie' and the Baillie in 'Rob Roy' and various other Scotch parts, but I had no intention of becoming a Scotch character comedian. That was quite a fluke, and, if you're verra good, I'll tell you how it came about."

I tried to look as good as a little girl who is just ready for church, and Will Fyffe repeated reminiscently:

"A fluke, that's what it was. I was playing in a revue as an all-round comedian, when somebody came and asked me to deputise for Sybil Arundel, at the top of the bill, in one of the most famous variety houses in Glasgow. Weel, you can guess what a state I was in. In my basket I had a sketch, and a song called 'I Belong to Glasgow,' which I had written and intended to offer to Harry Lauder. I also had 'I'm Ninety-four To-day,' which I had intended for Neil Kenyon. So I took both sketch and songs and sallied forth to the Pavilion. And here my shyness unmans me: I canna' tell you about that nicht."

Well, since Will Fyffe is so shy, I must tell you in my own words what happened on that momentous occasion. At the Pavilion, Glasgow, this almost unknown comedian took the house by storm; he discovered in himself unsuspected possibilities, and the audience discovered in him a new and marvellous comedian. That night was the turning point of Will Fyffe's career, for many managers happened to be in the theatre on that night, and in the morning he was positively besieged with offers for contracts. Eventually he accepted the best of them and signed on for a lengthy season at the Pavilion in London. That was how England came to know Will Fyffe, and since then he has been one of her dearest friends.

Next Week's Calls.

PROVISIONAL TOUR LIST, WEEK COMMENCING JULY 16TH, 1928.

Tivoli, Capetown.—(Opening Wednesday, July 18th) Mario De Pietro and Joan Revel, Peel and Curtis, Briar and Hedge.

Empire, Johannesburg.—Will Fyffe, Carr Lynn, Three Odellys, Chas. Ancaster, Edith Price, Sherina Sisters, Les Dolinoffs, Kennedy and Coppin.

Orpheum, Johannesburg.—Muriel George and Ernest Butcher, Norris Girls and Max.

Grand, Pretoria.—Gintaro and Assistant, Haig and Escoe.

Criterion, Benoni.—Barbette, Alf Thomas.

Rinko, Maritzburg.—Astor and Astoria.

Criterion, Durban.—Power and Bendon, Marini, Vine and Carr.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Mareski, Les Franck Hom.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) Mareski, Les Franck Hom.

Apollo, Germiston.—Neer and Delar.

Empire, Kroonstad.—JFriday and Saturday) Eddie Bayes.

Vaudette, Krugersdorp.—(Monday and Tuesday) Kathleen Lafla.

Empire, Boksburg.—Wednesday and Thursday) Kathleen Lafla.

Theatre, Springs.—(Friday and Saturday) Kathleen Lafla.

Grand, Port Elizabeth.—Samehtini Trio.

His Majesty's Theatre, Johannesburg.—Harry Green and Company.

Theatre Royal, Durban.—Sybil Thorndike and Company.

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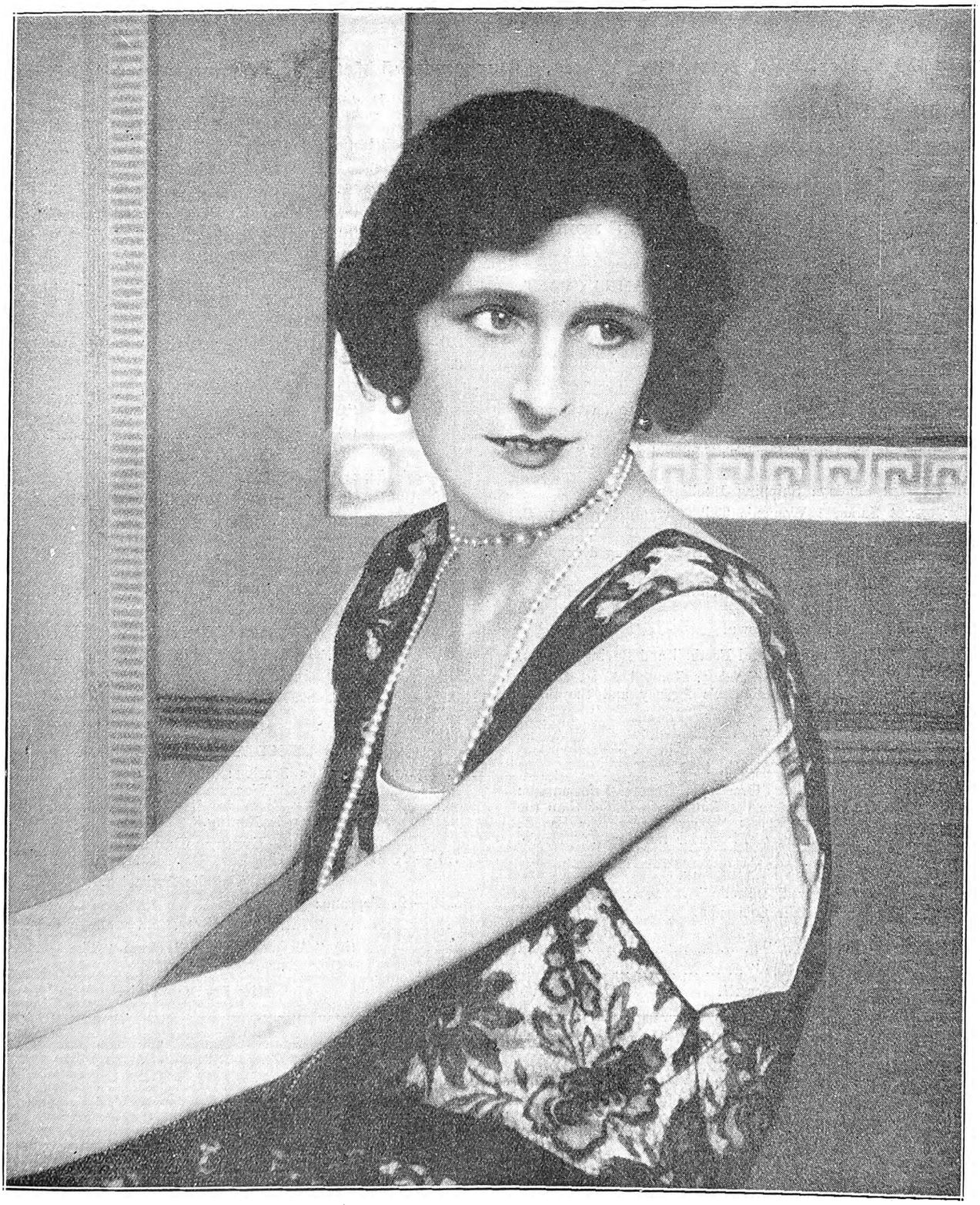

Zena Dare.

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"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, JULY 16th, 1928.

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Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

12.0 noon, 5.0 p.m., 7.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

5.0 p.m. daily, except Sunday: Women's Talk (arranged by **Mrs. C. Rothkugel**).

5.15 p.m. daily, except Sunday: Children's Session (arranged by **Aunt Davey**).

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.30 p.m. daily, except Sunday: Close down.

6.55 p.m., Wednesday and Saturday: Local Football and Racing Results.

8.55 p.m. daily, except Saturday and Sunday: General News Service (broadcast by arrangement with Reuter's Agency and the South African Press).

8.0 p.m., Saturday: General News Service.

MONDAY, JULY 16th, 1928.

5.15 p.m. **Children's Hour**: Birthday Greetings. **General Information**: "Our Weather; where the Equator is Colder than the Poles." **History Series**: "How Greece was Saved; the Great Adventure of Alexander the Great." Music, Jokes, Riddles.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Alfonson and Estrelle" ... ... Schubert.
"JB" Studio Orchestra.

7.10— 2. Baritone:
(a) "The Watchman" ... ... Squire.
(b) "I Claim you Mine" ... ... F. Aylward.
Mr. E. L. Sessell.

Duet: "My Pretty Maid" ... ... Smith.
Miss Lillian Abbott and Mr. E. L. Sessell.

7.20— 3. Selection: "Mirella" ... ... Gounod.
"JB" Studio Orchestra.

7.35— 4. Contralto:
(a) "Ah rendi mi" (from "Mitraine") ... ... Rossi.
(b) "Ye Powers that Dwell" (from "Alceste")...Gluck.
Miss Lillian Abbott.

7.45— 5. Suite: "At the Play" ... ... York Bowen.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. Weekly Sports Talk: "Boxing," by **Mr. W. D. Powell.**

8.15— 8. Baritone:
(a) "The Windmill" ... ... Nelson.
(b) "Myself, when Young" ... ... Lehmann.
(c) "Be a Man" ... ... Pether.
Mr. E. L. Sessell.

8.25— 6. Jazz: **"JB" Studio Orchestra.**

8.40—10. "What Happens at the Drill Hall," by **Mr. Eric Rosenthal.**

8.55—11. **General News Service.**

9.0 —12. **MYSTERY HOUR.**

10.0 —13. Contralto:
(a) "One Hour" ... ... Longstaffe.
(b) "Flowers of the Desert" ... ... Lohr.
Miss Lillian Abbott.

Duet: "The Harbour Lights" ... ... Squire.
Miss Lillian Abbott and Mr. E. L. Sessell.

10.10— **Miscellaneous Programme.**
10.30—Close down.

TUESDAY, JULY 17th, 1928.

5.15 p.m. **Children's Session**: Birthday Greetings. **Algemene Informatie**: "Waarom dra ons Wit Klere in die Somer en Swart Klere in die Winter?" **Hottentot Storie**: "Leen is Koning." Musiek.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "The Last Day of Missoloughi" ... ... Herold.
"JB" Studio Orchestra.

7.10— 2. Soprano:
(a) "Little Maiden" (from "Gipsy Love") ... Lehar.
(b) "A Quaker Maid" (from "The Quaker Girl") —Monckton.
Miss Ivy Nankervis.

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7.20— 3. Selection: "Don Pasquale" ... ... Donizetti.
"JB" Studio Orchestra.

7.35— 4. Baritone:
(a) "Love and Wine" (from Gipsy Love") ... Lehar.
(b) "My Heart Stood Still" (from "One Damn Thing After Another") ... ... Rodgers.
(c) "A Bachelor Gay" (from "A Maid of the Mountains") ... ... Fraser Simson.
Mr. Walter Rees.

7.45— 5. Suite: "Cobweb Castle" ... ... Lehmann.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. Talk on "Motors" by **Mr H. G. Wood.**
8.25— 9. Jazz: **"JB" Studio Orchestra.**
8.35—10. Comedienne, **Miss Audrey Hyslop.**
8.45—11. Waltz: "Natursanger" ... ... Ziehrer.
"JB" Studio Orchestra.

8.55—12. **General News Service.**
RELAYED TO DURBAN.

9.0 —13. Ducts
(a) "Lightly, Lightly" (from Monsieur Beaucaire"). —Messager.
(b) "The Donkey Duet" (from "Veronique") —Messager.
(c) "Say no more" (from "Monsieur Beaucaire") —Messager.
Miss Ivy Nankervis and Mr. Walter Rees.

9.10—14. **Muriel George and Ernest Butcher,** relayed from Orpheum Theatre.
9.25—15. Selection: "A Runaway Girl" ... ... Caryll and Monckton.
"JB" Studio Orchestra.

9.35—16. Comedienne: **Miss Audrey Hyslop.**
9.45—17. Recitations: **Mr. James Grant.**
9.55— **Miscellaneous Programme.**
10.30—Close down.

WEDNESDAY, JULY 18th, 1928.

5.15 p.m. **Children's Session:** Birthday Greetings. **Music Series:** "The Story of Chopin's Life." Chopin's Compositions illustrated on the piano by Suzanne Margolis.

7.0—EVENING PROGRAMME.

7.0 — 1. Waltz: Recit d'Amour" ... ... Waldteufel.
"JB" Studio Orchestra.

7.10— 2. Baritone:
(a) "The Deathless Army" ... ... Trotere.
(b) "The Cobbler's Song" (from "Chu Chin Chow") —Norton.
(c) "A Miner's Dream of Home" (by request) —Goodwin and Dryden.
Mr. William Matthews.

7.20— 3. Selection: "La Falote" ... ... Varney.
"JB" Studio Orchestra.

7.35— 4. Mandoline Solos:
(a) "Spring Song" ... ... Mendelssohn.
(b) "Menuett" (from "Jupiter Symphony")...Mozart.
Mr. L. Alter.

7.45— 5. Jazz: **"JB" Studio Orchestra.**
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. Afrikaans:
(a) "Grietjie" ... ... Jandrell.
(b) "Uitsoekerig" ... ... I.T.
(c) "Soek . . . soek . . . soek . . ." ... ... Fagan.
(d) "Geen rosie sonder doringie!" ... ... Visser.
(e) "In den Beginne" ('n Indiese Legende) ... Visser.
Miss H. Guldenpfennig.

8.25— 9. Overture: "Orpheus in the Underworld" ... ... Offenbach.
"JB" Studio Orchestra.

8.35—10. Contralto: **Mrs. Harold Fraser.**
8.45—11 Selection: "Merrie England" ... ... German.
"JB" Studio Orchestra.

8.55—12. **General News Service.**
RELAYED TO DURBAN.

9.0 —13. Baritone:
(a) "Coal Black Mammy" ... ... ———
(b) "Richard of Taunton Dene" ... ... Trotere.
(c) "Captain Stratton's Fancy" ... ... Warlock.
Mr. William Matthews.

9.10—14. Mandoline Solos:
(a) "Serenata" ... ... Toselli.
(b) "Song Without Words" ... ... Mendelssohn.
(c) "La Cinquantaine" ... ... Gabriel Marie.
Mr. L. Alter.

9.20—16. **Carr Lynn,** Impersonator, relayed from Empire Theatre.
9.35—17. Suite: "Children's Suite" ... ... Ansell.
"JB" Studio Orchestra.

9.45—18. Contralto: **Mrs. Harold Fraser.**
9.55— **Miscellaneous Programme.**
10.30—Close down.

THURSDAY, JULY 19th, 1928.

5.15 p.m. **Children's Session:** Birthday Greetings. **Nature Study:** "Are Leaves Waterproof?" **Fairy Tale:** "A new version of 'The House that Jack Built.'" Nursery Rhymes. Music.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Fra Diavolo" ... ... Auber.
"JB" Studio Orchestra.

7.10— 2. Four Songs from "When We Were Very Young." Music by Fraser Simson.
(a) "Missing." (b) "The Three Foxes."
(c) "Market Square." (d) "Vespers."
Miss Rae Lavine.

7.20— 3. Selection: "La Gran Via" ... ... Valverde.
"JB" Studio Orchestra.

7.35— 4. Bass:
(a) "Blow, blow, thou Winter Wind" ... ... Sargeant.
(b) "Though Faithless Men" ... ... Halevy.
(c) "The Night has a Thousand Eyes" ... ... Lambert.
Mr. W. Gainsford.

7.45— 5. Jazz: **"JB" Studio Orchestra.**
7.58— 6. **Weather Forecast.**
8.0 — 7. Sketch: **"JB" Studio Dramatic Company.**
8.20— 8. Suite: "Three Dale Dances" ... ... A. Wood.
"JB" Studio Orchestra.

8.30— 9. "Old-World Dance Songs" ... ... Montague Phillips.
(a) "With Courtly Grace" (Gavotte).
(b) "Powder and Patches" (Minuet).
(c) "Sweet Lady Moll" (Sarabande).
Miss Rae Lavine.

8.40—10. Weekly Wireless Talk by **Mr. J. N. A. Rae, B.A.**
8.55—11 **General News Service.**
9.0 —12. **MYSTERY HOUR.**
10.0 —13. Bass:
(a) "Still is the Night" ... ... Franz Abt.
(b) (Will be announced.)
Mr. W. Gainsford.

10.10— **Miscellaneous Programme.**
10.30—Close down.

FRIDAY, JULY 20th, 1928.

5.15 p.m. **Children's Session:** Birthday Greetings. **General Knowledge:** "Why does a Cloud drop as Rain instead of in a Lump?" **Science Talk:** "How Animals find their way about." Prize Presentation. Music.

6.45 p.m. **Weekly Agricultural Talk:** "The Law of Correlation applied to the Breeding of Merino Sheep," by **Mr. G. J. Schuurman,** Principal Sheep and Wool Officer.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Pique Dame" ... ... Suppe.
"JB" Studio Orchestra.

7.10— 2. Soprano:
(a) "I go my way Singing" ... ... Breville-Smith.
(b) "My Blue Heaven" ... ... Donaldson.
(c) (Will be announced.)
Miss Eileen Allsopp.

7.20— 3. Selection: "Tom Jones" ... ... German.
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7.35— 4. Baritone:
(a) "Bombardier" ... ... Wellington Rawlins.
(b) "Young Tom o' Devon" ... ... Kennedy Russell.
Mr. D. M. Williams.

7.45— 5. Suite: "Dance Revels" ... ... M. Phillips.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Talks on "Character Analysis," No. 4, by **Mr. Arnold Smith.**

8.25— 9. Jazz: **"JB" Studio Orchestra.**

8.35—10. Soprano:
(a) "Christina's Lament" ... ... Dvorak.
(b) "Arise, O Sun" ... ... M. C. Day.
(c) "Meadowsweet" ... ... Brahe.
Miss Eileen Allsopp.

8.45—11. Waltz: "Blue Bells" ... ... Waldteufel.
"JB" Studio Orchestra.

8.55—12. **General News Service.**

9.0 —13. Baritone:
(a) "The Sea Makes a Man a Man" ... ... Blackman.
(b) "Reuben Ranzo" ... ... E. Coates.
Mr. D. M. Williams.

9.10—14. Selection: "Mefistofele" ... ... A. Boito.
"JB" Studio Orchestra.

9.20—15. "A Trip Round the World," No. 8: "Sweden."

9.35— **Miscellaneous Programme.**

10.30—Close down.

SATURDAY, JULY 21st, 1928.

5.15 p.m. **Children's Session:** Birthday Greetings.
Concert by the Misses Pack:—
Piano Solo: "Hungarian Rhapsody," No. 6 ... Liszt.
Sophie Pack.
Violin Solo: "Bolero" ... ... Dancla.
Sara Pack.
'Cello Solo: "Guitarre" ... ... Moskowski.
Betty Pack.
Trio: "Slavonic Dance" ... ... Dvorak.
The Misses Pack.

7.0—EVENING PROGRAMME.

7.0 —1. Dinner Music by **"JB" Studio Orchestra.**

7.58—2. **Weather Forecast.**

8.0 —3. **General News Service.**

8.5 —4. **Radio Auction Bridge.**

8.3¾—5. **Dance Programme,** relayed from Carlton Hotel.

11.45—Close down.

SUNDAY, JULY 22nd, 1928.

FIRST SESSION.

3.30—5.0 p.m. **Gramophone Recital.**

SECOND SESSION.

7.30 p.m. Relay of Service from **Christ Church:—**
Opening Hymn: "The Day Thou Gavest, Lord, is Ended."
Psalm 108.
Lesson: Matthew 11, verses 20-30.
Second Hymn: "Jerusalem the Golden."
Sermon: Text: "Come unto Me, all ye that labour and are heavy laden, and I will give you rest." **Rev. George C. Grubb.**
Closing Hymn: "I heard the voice of Jesus say,"
Benediction.
Voluntaries by **Mr. R. J. D. Browne.**

THIRD SESSION.

EVENING PROGRAMME.

8.45—1. Overture: "The Barber of Seville" ... ... Rossini.
"JB" Studio Orchestra.

8.55—2. Bass:
(a) "Honour and Arms" (from "Samson") ... Handel.
(b) "Si tra i ceppi" ... ... Handel.
Mr. A. W. Hutchings.

9.5 —3. Selection: "Il Trovatore" ... ... Verdi.
"JB" Studio Orchestra.

9.20—4. Violin Solo: "Romance" ... ... Svendsen.
Mr. J. Schulman.

9.25—5. Suite: "Scenes from an Imaginary Ballet" Coleridge Taylor.
"JB" Studio Orchestra.

9.35—6. Bass:
(a) "The People that Walked in Darkness" (from "The Messiah") ... ... Handel.
(b) "Vulcan Song" ... ... Gounod.
Mr. A. W. Hutchings.

9.45—7. Selection: "The Magic Flute" ... ... Mozart.
"JB" Studio Orchestra.

10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.
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MONDAY, JULY 16th, 1928.

12.30 **Lunch Hour Session:—**
Soprano:
(a) "Bird Songs at Eventide" ... ... Coates.
(b) "Sometime in the Summer Night" ... ... Lyall.
Mrs. Doris McFarlane.

Mezzo:
(a) "Wild-Rose Lane" ... ... Kern.
(b) "Ships that pass in the Night" ... ... Stephenson.
Miss Jean Anderson.

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Pianoforte:

(a) " Dance Creole " ... ... Chaminade.

(b) " Les Sylvains " ... ... Chaminade.

Miss Elvia Rayner.

Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A Chat with **Aunt Janet** of the Library. More Sound Pictures. **Uncle Fred** at the Piano. A Short News Bulletin. Fun and Frolic with **Aunt Isobel** and **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in Afrikaans).

7.15 **Dinner Hour Session:** Recital of " Polydor " Records (supplied by Messrs. P. E. Cooke & Co., of West Street).

7.30 Soprano:—

(a) " O my Garden full of Roses " ... ... Coningsby Clarke.

(b) " You've got your Mother's Eyes ... ... Drummond.

Miss Elsie Smith.

7.40 **" Polydor " Records** (continued).

8.0 **Time Signal.**

Talk: " France " (French National Day).

Mr. George R. Montford.

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

March: " The London Scottish " ... ... Hanes.

Overture: " Morning, Noon and Night " ... ... Suppe.

Intermezzo: " Dance of the Tumblers " ... Rimsky-Korsakov.

Selection: " Lady Mary " ... ... Sumar.

8.50 **General and Local News.**

Suite: " Norwegian Scenes " ... ... Matt.

Selection: " The Gondoliers " ... ... Sullivan.

Foxtrot: " The Calinda " ... ... Brooke.

9.30 **The Cherniavsky Trio:—**

Leo Cherniavsky (Violin), **Mischel Cherniavsky** ('Cello), **Jan Cherniavsky** (Piano).

Trio:

(a) " Scherzo," from " Trio in D Minor " —Mendelssohn.

(b) " Moment Musicale " ... ... Schubert.

Jan Cherniavsky: " Barbarini's Minuet " .. Arranged Bauer.

Soprano:

(a) " You and I and the Moon " ... Montague Phillips.

(b) " All Joy be Thine " ... ... Sanderson.

Elsie Smith.

Leo Cherniavsky:

(a) " A Mexican Memory " ... ... Esperon.

(b) " From the Canebrake " ... ... Gardner.

Trio:

(a) " Serenade " ... ... Widor.

(b) " Rondo," from " Trio in G Major " ... Haydn.

10.0 Close down.

TUESDAY, JULY 17th, 1928.

12.30 **Lunch Hour Session:—**

Mezzo Soprano:

(a) " Roses " ... ... Stephen Adams.

(b) " I'll Forget You " ... ... Del Riego.

Miss Florence Wells.

Baritone:

(a) " Friend O' Mine " ... ... Sanderson.

(b) " The Blind Ploughman " ... ... Coningsby-Clarke.

Mr. J. Tredoux Odenaal.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** More about the beautiful things in the Treasure House of the World. This week **Aunt Isobel** will tell you about the Artists of the Old Empire. Songs by **Uncle Beverley.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **" Special Request " Gramophone Records.**

7.20 Light Baritone:—

(a) " The Star and the Flower " ... ... D'Hardelot.

(b) " I know of two bright Eyes " ... ... Clutsam.

Mr. Selwyn Morgan.

" Special Request " Records (continued).

7.50 **Excerpts from " A London Letter "** (with acknowledgments to " Sunday Times ").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 " Ioo-Loo " (" Hit the Deck ") ... ... Youmans.

Ivy Tresmand and Chorus.

8.10 Soprano:—

(a) " Care Selve " ... ... Handel, arranged A.L.

(b) " Down in the Forest " ... ... Landon Ronald.

Miss Katie Osborne.

8.20 **An Episode:** " Gaspers," by **Sewell Collins.** Played by the **A.B.C. Dramatic Company:—**

Characters: " He," Mr. George R. Montford; " She," Miss Isobel Niven; " The Old Man," Mr. J. Bennett Mumford.

This sad little story is enacted by three characters, " He," " She " and " The Old Man." It happens late on a Saturday afternoon, on and about a bench in a shelter at the foot of a cliff at a seaside resort. The audience is the sea, and the whole picture is bathed in the golden glow of the sinking sun. " The Old Man " sits at the right end of the bench. He is a gnarled old

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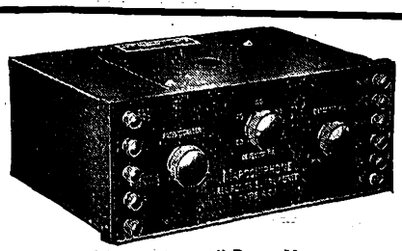

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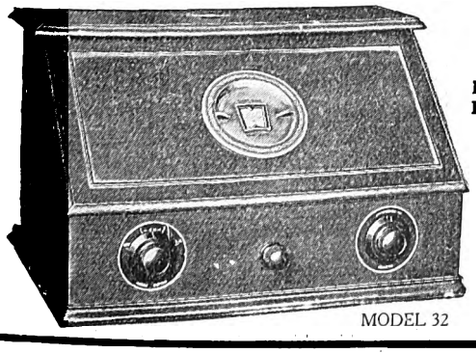

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curmudgeon with whiskers, a faded frock coat, a knobby walking-stick between his knees, and the stump of a cigarette between his lips. He takes a final long pull at the cigarette, then drops it in the sand at his feet and squashes it out with his stick. He sighs, blinks sleepily at the sea and settles back on his fifth rib for comfort. He nods, and, resting his chin on his hands atop his stick, he gradually drowses off in sleep. About this time "He" strolls on the scene. "He" is a dapper young fellow with racing glasses, top hat and all the accompanying sartorial make-up. He carries an evening newspaper and smokes a cigarette.

Note.—The rise and fall of the curtain is denoted by the ringing of a bell.

8.40 Baritone:—
(a) "The Devout Lover" ... ... White.
(b) "Son of Mine" ... ... Wallace.
Mr. Dick Allen.

8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

WEDNESDAY, JULY 18th, 1928.

12.30 **Lunch Hour Session:—**
Soprano:
(a) "Butterfly Wings" ... ... Montague Phillips.
(b) "A Bowl of Roses" ... ... Coningsby Clarke.
Miss Jessie Thompson.
Pianoforte:
(a) "Valse" ("The Sleeping Beauty") —Tschaikowsky.
(b) "Reverie Interrompue" ... ... Tschaikowsky.
Miss Elvia Rayner.
Light Music.

2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner:** A Chat with **Uncle Monty.**
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** "New Hall of Fame Series." Specially selected Brunswick Records (supplied by Brunswick (S.A.), Ltd., of West Street).
7.45 **A Chat on the Week's Music,** by **Mr. Dan Godfrey,** Director of Music.
8.0 **Time Signal.**
Organ Solos:—
(a) Foxtrot: "Persian Rose-Bud" ... ... Nicholls.
(b) Waltz: "C'est Vous" ... ... Greenberg.
Pattman, at the Astoria Theatre, London.
Vocal Trio: "There's a trick in pickin' a Chick-Chick-Chicken" —("Clowns in Clover").
The Chick Syncopators.
8.10 **A Few Humorous Stories.**
8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion, Marine Parade:—
CONCERT—DANCE.
Suite: "Three Famous Pictures" ... ... Fletcher.
Selection: "Bacchanalia" ... ... Finck.
DANCING.
Ballet Music: "Sylvia" ... ... Delibes.
8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

THURSDAY, JULY 19th, 1928.

12.30 **Lunch Hour Session:—**
Soprano:
(a) "Dance Song" ... ... Carmichael.
(b) "Nightfall at Sea" ... ... Montague Phillips.
Mrs. Bristow.
Contralto:
(a) "Honey" ... ... Conrad.
(b) "Rose in the Bud" ... ... Dorothy Forster.
Miss Ester Lutrin.
Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**
1.45 **Light Music.**
2.0 Close down.
4.0 **Afternoon Session:** Light Music.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **Light Music.**
5.0 **Children's Corner:** Another Chat with **Aunt Janet** of the Library. Piano Solos by **Uncle Fred.** Songs by **Aunt Molly.** A News Bulletin and Birthday Greetings.
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Agricultural Talk** (in English).
7.15 **Dinner Hour Session:** "Famous Artistes." Recital of "His Master's Voice" Records (supplied by Messrs. Mackay Bros. and McMahon, of West Street).
8.0 **Time Signal.**
"His Master's Voice" Recital (continued).
8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion. Under the Direction of **Mr. Dan Godfrey:—**
SYMPHONY CONCERT.
Overture: "The Bartered Bride" ... ... Smetana.
"Ballet Suite" ... ... Gluck-Mottl.
"Tages Creed" ("Othello") ... ... Verdi.
Grogan Caney (Baritone).
"Three Norwegian Dances" ... ... Grieg.
9.5 (approx.) **General and Local News.**
"Symphony No. 3" ("Eroica") ... ... Beethoven.
10.0 Close down.

FRIDAY, JULY 20th, 1928.

12.30 **Lunch Hour Session:** The Wireless Orchestra:—
March: "Victoria" ... ... Blon.
Three Dances: "Henry VIII" ... ... German.
Cornet: **Mr. A. W. Snell.**
"Potpourri of Overtures" ... ... Ketelbey.

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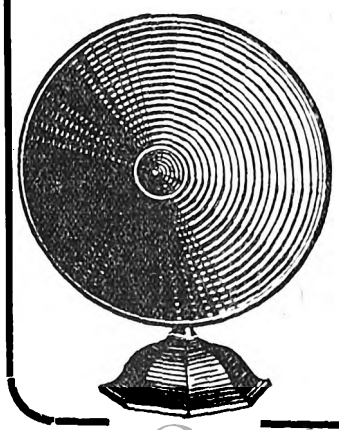

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Clarinet: **Mr. H. Oney.**
An Eastern Picture: "Babylonian Nights" ... Zamecnik.
Violin: **Mr. G. C. Trowell.**
Selection: "Melodious Memories" ... ... Finck.
Overture: "Nachtlager in Granada" ... ... Kreutzer.
Suite: "Songs of Italy" ... ... Lohr.

2.0 Close down.
4.0 **Afternoon Session:** The Studio Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Studio Orchestra.**
5.0 **The Children's Corner:** A Request Afternoon. Travels in Fairyland—The Story of Undine. **Aunt Isobel** will tell you: (1) Undine's Story. (2) The King's Story.
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Light Music.**
Mezzo Soprano:—
(a) "It is not because your heart is Mine" —Hermann Lohr.
(b) "I bring you Joy" ... ... Haydn Wood.
Mrs. W. Holden.

Light Music.
Pianoforte: "Melodie" (by request) ... ... Rachmaninoff.
Miss Elvia Rayner.

Mezzo Soprano:—
(a) "Down Vauxhall Way" ... ... Herbert Oliver.
(b) "In an Old Fashioned Town" ... ... W. H. Squire.
Mrs. W. Holden.
8.0 **Time Signal.**
Talk on Robert Burns (died 20th July, 1796).
Mr. George R. Montford.
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "Le Regiment de Sambre et Meuse" ... Turlet.
Overture: "Les Dragons de Villars" ... ... Maillart.
Suite: "From the Countryside" ... ... Coates.
8.50 **General and Local News.**
Selection: "Passing Show" ... ... Finck.
Foxtrot: "Dainty Miss" ... ... Barnes.
Dance of the Hours: "La Gioconda" ... ... Ponchielli.
Selection: "Iolanthe" ... ... Sullivan.
A SHORT STUDIO PROGRAMME.
9.30 Baritone:—
"Two Hungarian Songs":
(a) "Far and High the Cranes give Cry" ... Korbay.
(On a theme from a famous Liszt Hungarian Rhapsody.)
(b) "I'm a Horse-Herd" ... ... Korbay.
Mr. Keppoch MacDonald.
Waltz: "Dear, on a night like This" ... ... Conrad.
Jean Lensen and his Orchestra.
Pianoforte: "Consolation" ... ... Arensky.
Miss Elvia Rayner.
Baritone:—
(a) "Eleanore" ... ... Coleridge-Taylor.
(b) "The Gay Highway" ... ... Drummond.
Mr. Keppoch MacDonald.
Foxtrot: "In the Woodshed" ... ... Johnson.
Picadilly Revels Band.
10.0 Close down.

SATURDAY, JULY 21st, 1928.

11.15 **Morning Concert:—**
Contralto:
(a) "When the Swallows" ... ... M. V. White.
(b) "An Emblem" ... ... Jack Thompson.
(c) "Thoughts" ... ... Fisher.
(d) "When I'm a grown up Lady" ... ... Fisher.
Miss Ethel Norwood.
Pianoforte:
(a) "Rigadon" ... ... Grieg.
(b) "Gavotte" ... ... Grieg.
(c) "Sarabande" ... ... Grieg.
Miss Elvia Rayner.

Light Music.
12.30 Close down.
7.15 **Reports:** Weather Reports, Shipping Intelligence.
7.20 **Dinner Hour Session:** Recital of Columbia Records (supplied by Messrs. H. Polliack & Co., of West Street).
8.0 **Time Signal.**
Columbia Recital (continued).
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "Tannhauser" ... ... Wagner.
Overture: "Maxmilian-Robespierre" ... ... Litolf.
Baritone: "Song of Hybrias the Cretan" ... ... Elliott.
Mr. Vernon Tunmer.
8.50 **General and Local News and Sporting Results.**
Suite: "Woodland Pictures" ... ... Fletcher.
Baritone: "Chip of the Old Block" ... ... Squire.
Mr. Vernon Tunmer.
Three Dances: "Nell Gwyn" ... ... German.
Selection: "Lady be Good" ... ... Gershwin.
9.30 **Relay from Criterion Theatre,** Esplanade.
10.20 **A Dance Programme,** by **Jack Hylton and his Orchestra.**
Note.—If you have any request numbers, please 'phone Studio early.
11.0 Close down.

SUNDAY, JULY 22nd, 1928.

3.30 **Afternoon Session:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March: "Kwang-Hsu" ... ... Lincke.
Overture: "A May Day" ... ... Haydn Wood.
Selection: "The Girl Friend" ... ... Youmans.
Ballet Music: "The Two Pigeons" ... ... Messager.
Intermezzo: "In a Persian Market" ... ... Ketelbey.
Selection: "Faust" ... ... Gounod.
4.30 **Children's Corner:** A Visit from **Uncle Brownie.**
6.45 **The Bells of St. Paul's.**

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J. R. MORE,
General Manager.

JOHANNESBURG,
June 1928.

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7.0 **Evening Service,** relayed from **Berea Presbyterian Church:—**
Order of Service:
Introit.
Prayer with Lord's Prayer.
Hymn No. 9, Presbyterian Church Hymnary.
Old Testament Lesson.
Psalm 97, Verses 9-12.
New Testament Lesson.
Anthem: "God so loved the World"
—(Stainer's Crucifixion).
Prayer.
Intimations and Offertory.
Offertory. Prayer.
Hymn 253.
Sermon.
Hymn 625.
Benediction.
Vesper Hymn.

8.30 **A Grand Popular Concert,** relayed from the Town Hall:—
March: "Slav" ... ... Tschaikowsky.
Aria: "Joan of Arc's Farewell" ("Maid of Orleans")
—Tschaikowsky.
Miss Perla Siedle.
Selection: "La Traviata" ... ... Verdi.
Suite No. 1: "Peer Gynt" ... ... Grieg.
(a) "Morning."
(b) "Death of Aase."
(c) "Anitra's Dance."
(d) "In the Hall of the Mountain Kings."
Songs by **Miss Perla Siedle.**
"Ballet Russe" ... ... Luigini.
The Durban Municipal Orchestra, under the Direction of **Mr. Dan Godfrey.**

10.0 Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, JULY 16th, 1928.

LUNCH-HOUR SESSION.

12.45 Selection: "Carmen" ... ... Bizet.
Marek Weber's Orchestra.

Songs:
(a) "Believe me, if all those Endearing Young Charms."
(b) "Come back to Erin."
Margaret Sheridan.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").

Duets:
(a) "Just a Memory" ... ... Henderson.
(b) "The Song is Ended" ... ... Berlin.
Winnie Melville and Derek Oldham.

Humorous Records:
(a) "Cohen on the 'Phone."
(b) "Cohen rings up his Tailor."
Tom Clare.

Organ Solos:
(a) "Cavatina" ... ... Raff.
(b) "Blue Danube" ... ... Strauss.
Arthur Meale.

Songs:
(a) "Song of Shadows" ... ... Gibbs.
(b) "When I was one and Twenty."
Anne Thursfield.

Piano Solos:
(a) "On wings of Song" ... ... Mendelssohn.
(b) "Rakoczy March."
Mark Hambourg.

Songs:
(a) "Four Jolly Sailormen" ... ... German.
(b) "When that I was a tiny Boy."
Robert Rudford.

Selection: "Clowns in Clover." **The New Mayfair Orchestra.**

1.45 Close down.

AFTERNOON SESSION.

4.30 "Twelve Studies" ... ... Chopin.
Played by **Wilhelm Backhaus.**

5.0 **Time Signal.**
Short Recital of Folk Music.
Children: Stories and Music by **Aunty Lex** and **Uncle Bonzo.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
March: "La Giralda" ... ... Jurranz.
"Pirouette" ... ... Finck.
Suite: "Four Dances," from the "Rebel Maid," Phillips.
Valse: "Fate" ... ... Nicholls.
Piano Solo: Selected.
Selection: "Sybil" ... ... Jacobi.

7.45 **Weekly Talk to Farmers:** Agricultural Talk by **Dr. I. de V. Malherbe,** of the Department of Chemistry, relayed from the Elsenburg-Stellenbosch College of Agriculture.

8.0 **Time Signal. Weather Forecast. Market Report.**

8.5 **Records:**
"Cherry Ripe" ... ... Scott.
"Minuet" ... ... Boccherini.
Victor Orloff Sextet.
Song: "Le Pere, La Victoire" ... ... Ganne.
Maral Journet.
"Dawn of To-morrow" ... ... Green.
The Salon Group.

8.15 **Alhambra Orchestra.**
Songs:
(a) "Phyllis has such charming Graces" ... ... Wilson.
(b) "My Lovely Celia" ... ... Wilson.
Ruth Holden.
Piano Duets:
(a) "Polish Dance" ... ... Scharwenka.
(b) "Italien" ... ... Moszkowski.
(c) "Bolero" ... ... Moszkowski.
Edna and Harry Stanton.
Organ Solos: **A. P. Abbott.**
Songs: **Ernest Montgomery.**
Banjo Duets: **Messrs. Lee and Matthews.**

9.0 **News Service** (English).

Holidays.

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9.5 **"George Bernard Shaw."** Talk by **Mr. W. A. Sewell,** Acting Professor of English, University of Capetown.

Songs:
(a) "Tell me Nightingale" ... ... Lehman.
(b) "The Early Morning" ... ... Peel.
Ruth Holden.

Piano Duet: "Hungarian Rhapsody" ... ... Liszt.
Edna and Harry Stanton.

Banjo Duets: **Messrs. Lee and Matthews.**
Songs: **Ernest Montgomery.**
Organ Solos: **A. P. Abbott.**

10.0 **News Service** (Afrikaans).
10.5 Item, if suitable, relayed from **Tivoli.**
10.30 Close down.

TUESDAY, JULY 17th, 1928.

LUNCH-HOUR SESSION.

"H.M.V." Records.

12.45 Overture: "Carneval Romaine" ... ... Berlioz.
Berlin Philharmonic Orchestra.

Violin Solos:
(a) "Ave Maria" ... ... Schubert.
(b) "Salut d'Amour" ... ... Elgar.
Isolde Menges.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
"Ay, Ay, Ay" ... ... Freire.
"Standchen" ... ... Strauss.
De Groot and the Piccadilly Orchestra.

Songs:
(a) "Love's old Sweet Song" ... ... Molloy.
(b) "Poor Man's Garden" ... ... Russell.
Essie Ackland.

1.15 **Organ Recital by N. R. Ingleby, F.R.C.O.,** relayed from City Hall.
1.50 Close down.

AFTERNOON SESSION.

4.30 Overture: "The Bartered Bride" ... ... Smetana.
State Opera House Orchestra, Berlin.

Xylophone Solos:
(a) "Mighty lak a Rose" ... ... Nevin.
(b) "Al Fresco" ... ... Herbert.
Sam Herman.

Songs:
(a) "Far away Bells" ... ... Tate.
(b) "Somewhere a Voice is Calling" ... ... Gordon.
John McCormack.

"Dance of the Hours," from "La Gioconda" ... ... Ponchielli.
New Light Symphony Orchestra.

5.0 **Time Signal.**
Afternoon Topics: Sidelights on a Musician's Life.
Birthday Greetings.
Teens: A Musical Chat by **Mr. Joseph Cohen.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Ragtime: "Down Peacock Alley" ... ... Hay.
Selection: "Little Dutch Girl" ... ... Kalman.
Valse: "Indian Nights" ... ... Adams.
"La Cinquantaine" ... ... Gabrielle-Marie.
'Cello Solo: Selected.
Suite: "Children's" ... ... Ansell.

7.45 **Records:**
"Bohemian Song," from "Carmen" ... ... Bizet.
"Card Song," from "Carmen" ... ... Bizet.
Maartje Offers.

Vocal Gems from "Lilac Time." **Light Opera Company.**

8.0 **Time Signal. Weather Forecast. Market Report.**
Records:

8.5 "When day is Done" ... ... Pollack.
"Miss Annabelle Lee."
Jack Smith.

"Sometimes I'm Happy" ... ... Youmans.
"Hallelujah" ... ... Youmans.
The Revellers.

8.15 **Orchestral Programme by the Capetown Orchestra.** Conductor, **W. J. Pickerill:—**
March: "L'Entente Cordiale" ... ... Allier.
Valse: "Amour et Printemps" ... ... Waldteufel.
Intermezzo: "Laughing Eyes" ... ... Finck.
The Orchestra.

Songs:
(a) "Flower of the Desert" ... ... Lohr.
(b) "Do you know my Garden" ... ... Wood.
Violet McCormick.

'Cello Solos: **Granville Britton.**

Songs:
(a) "In your dear Eyes" ... ... Trotere.
(b) "The Curtain Falls" ... ... d'Hardelot.
D. B. Fry.

Selection: "Coppelia" ... ... Delibes.
The Orchestra.

9.0 **News Service** (English).
9.5 "Sonata in B Minor for Flute and Strings" ... ... Bach.
Solo Flute: **John R. Lamb.**

9.20 Songs:
(a) "The Admiral's Yarn."
(b) "Rollicking Rolling Stone."
D. B. Fry.

Violin Solos:
(a) "Serenade de Moscow" ... ... Wieniawski.
(b) "Melody" ... ... Gluck Kreisler.
Ralph Koorland.

Turkish Intermezzo: "On the Bosphorus" ... ... Lincke.
Morceau: "Chanson" ... ... Friml.
Descriptive Piece: "A Southern Wedding" ... ... Lotter.
The Bride (Flute), **John R. Lamb.**
The Bridegroom (Trombone), **W. Hunter.**
The Parson (Bassoon), **R. J. Cherry.**

10.0 **News Service** (Afrikaans).
10.5 Song: "Ecstasy" ... ... Rummell.
Violet McCormick.

Valse from "Esmeralda" ... ... Drigo.
Ballet Music from "Faust" ... ... Gounod.
The Orchestra.

10.30 Close down.

WEDNESDAY, JULY 18th, 1928.

LUNCH-HOUR SESSION.

12.45 "Three Fanciful Etchings" ... ... Ketelbey.
(a) "A Passing Storm Cloud on a Summer's Day."
(b) "The Ploughman Homeward Plods his Weary Way."
(c) "Quips and Cranks and Wanton Wiles."
Albert W. Ketelbey's Concert Orchestra.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Songs:
(a) "Ramona" ... ... ——
(b) "I've always wanted to call you my Sweetheart" ——
Chick Endor.

Waltz: "Jolly Fellows" ... ... Volstedt.
New Concert Orchestra.

"As Pants the Hart" ... ... Spohr.
Sheffield Choir.

'Cello Solos:
(a) "Menuett" ... ... Haydn.
(b) "Chanson Villegeoise" ... ... Popper.
Gaspar Casado.

Vocal Gems from "Lady Mary." **Columbia Light Opera Company.**

Violin Solos:
(a) "Largo" ... ... Veracini.
(b) "Slavonic Dance" ... ... Dvorak.
Joseph Szigeti.

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Songs: (a) "Janette." (b) "I fell head over heels in Love."
Ramon Newton.
Selection: "Lumber Love." **Lyceum Theatre Orchestra.**
1.45 Close down.

AFTERNOON SESSION.

4.30 Choral Excerpts from "The Crucifixion" ... ... Staines.
"The Procession to Cavalry."
Recit: "And as Moses lifted up the Serpent."
"God so Loved the World."
"Is it nothing to you?"
"The Appeal to the Crucified."
Recit: "After this."
Hymn: "All for Jesus."
5.0 **Time Signal.**
Afternoon Topics: "Radio Matters.
Teens: "The Apostle of Prison Reform." **Aunty Lex.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Suite: "Enfantine" ... ... Lardelli.
Valse: "Dream of Cleopatra" ... ... Kandt.
Selection: "Sullivan Selection" ... ... arr. by Godfrey.
"Gavotte Tendre" ... ... Ganne.
A Shepherd's Idyll" ... ... Haines.
March: "Kwang Hsu" ... ... Lincke.
7.45 **Records:—**
"In a Fairy Realm" ... ... Ketelbey.
1. "The Moonlit Glade."
2. "The Queen Fairy Dances."
3. "The Gnomes' March."
Albert W. Ketelbey's Concert Orchestra.
8.0 **Time Signal. Weather Forecast. Market Report.**
8.5 **Records:—**
(a) "Why should I feel lonely" (from "Lady Mary").
George Grossmith.
(b) "The one you care for" (from "Lady Mary").
Helen Gilliland and Chorus.
(c) "You came along" (from "Lady Mary").
George Grossmith.
(d) "The Bulldog Breed" (from "Lady Mary").
Herbert Mandin and Chorus.
8.15 **Alhambra Orchestra.**
Songs: **Eileen Wayt.**
Dramatic Monologue: "Lasca." **Kenneth Pritchard.**
Songs: "Songs of Travel" ... ... Vaughan Williams.
(a) "The Vagabond."
(b) "Bright is the Ring of Words."
(c) "The Roadside Fire."
Goyen Hart.
8.45 Act I of "The Valkyrie" ... ... Wagner.
Transmitted by Gramradio. (H.M.V. Records.)
"Brunhilde" (a Valkyrie) ... ... Florence Austral.
"Wotan" (the Father of the Gods) ... ... Friedrich Schoor.
"Siegmund" (a Walsung) ... ... Walter Widdop.
"Sieglinde" ... ... Gota Ljunberg.
"Hunding" (a mortal, husband of Howard Fry Sieglinde).
(Explained by "S.S.")
9.15 **News Service** (English).
Songs: **Eileen Wayt.**
Recitation: "The Bells." **Kenneth Pritchard.**
Songs:
(a) "I Heard you Singing" ... ... Coates.
(b) "I Sing of Yesterday" ... ... Wood.
Goyen Hart.
9.30 Relay of **Fletcher and Cartwright's Orchestra.** Leader: **V. Latronico:—**
Fantasie: "Cavalleria Rusticana" ... ... Mascagni.
Morceau: "Küsse in Dunkeln" ... ... Micheli.
Suite: "Monsieur Beaucaire" ... ... Rosse.
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli** (if suitable).
10.30 Close down.

THURSDAY, JULY 19th, 1928.

LUNCH-HOUR SESSION.

12.45 Overture: "Chal Romano" ... ... Ketelbey.
Alfred W. Ketelbey's Orchestra.
Songs: (a) "O, Dry those Tears." (b) "The Reason."
Hubert Eisdell.
1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Piano Solos:
(a) "Polichinelle" ... ... Rachmaninoff.
(b) "Prelude in B Flat" ... ... Rachmaninoff.
Leff Pouishnoff.
Duets: (a) "Very Own Pierette." (b) "The Keys of Heaven."
Dora Labette and Hubert Eisdell.
1.15. **Organ Recital by Alban Hamer, F.R.C.O.** Relayed from St. George's Cathedral.
1.50 Close down.

AFTERNOON SESSION.

4.30 "The King's Prayer" and Finale, Act I from "Lohengrin" —Wagner.
Miriam Licette, Muriel Brunskill, Frank Mullins.
Kingsley Lark, Thorps Bates and Chorus.
Piano Solos:
(a) "El Puerto" ... ... Albeniz.
(b) "Cubana" ... ... de Falla.
William Murdoch.
Songs: (a) "I Love the Moon" (b) "The Little Green Balcony." **Hubert Eisdell**
"Selection of Student Songs." **Grenadier Guards Band.**
5.0 **Time Signal.**
Short Story.
Children: Mrs. Morris Alexander introduces us to something new.
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
"Menuet" ... ... Moszkowski.
Selection: "Decameron Nights" ... ... Finck.
Valse: "Mon Reve" ... ... Waldteufel.
"Siamese Wedding" ... ... Langey.
Suite: "Gressenhall" ... ... Wood.
'Cello Solo (selected).
7.45 **Records:—**
Selection of Melodies and the Scena, "Love's Re-awakening" from Clowns in Clover." **Cicely Courteneidge, Jack Hulbert and Piccadilly Revels Band.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.5 **Records:—**
Songs: (a) "O, Mistress Mine." (b) "Blow, blow, thou Winter Wind." **Frank Mulling.**
(a) "Anvil Chorus" ... ... Verdi.
(b) "Soldiers' Chorus" ... ... Gounod.
La Scala Chorus.
8.15 **Classical Concert of the Capetown Orchestra.** Conductor: **W. J. Pickerill:—**
Introduction to "Sevaal" ... ... D'Indy.
Violin Concerto ... ... Bach.
Dorothy Macpherson.
9.0 (approx.) **News Service** (English).
"Symphony No. 6 in C Minor" ... ... Glazounov.
10.0 (approx.) **News Service** (Afrikaans).
10.5 Relay of **Waldorf Orchestra.** Musical Director: **Isidore Fisher.**
Foxtrot: "Leonore."
Valse Idyll: "Chanson Bohemienne."
Novelty: "Sunshine."
Saxophone Solo: "Valse Leoane." **Conrad Lamprecht.**
Foxtrot: "My Ohio Home."
10.30 Close down.

FRIDAY, JULY 20th, 1928.

LUNCH-HOUR SESSION.

12.45 Selection: "Orpheus in the Underworld" ... ... Offenbach.
De Groot and the Piccadilly Orchestra.

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Part Songs:
(a) "Nola" ... ... Arndt.
(b) "Souvenirs" ... ... Nicholls.
The Revellers.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Selection: "The Emerald Isle" ... ... Sullivan-German.
Coldstream Guards Band.
Humorous Records: (a) "Well! well! well!" (b) "Just a Couple of Guys Gone Wrong." **Harry Jones and Harold Whaler.**
Piano Solo: "Hungarian Rhapsody No. 6" ... ... Liszt.
Mischa Levitzki.
Songs:
(a) "Pluck this Little Flower" ... ... Ronald.
(b) "Love is Mine" ... ... Gartner.
John Turner.
(a) "Berceuse" ... ... Jarnefeldt.
(b) "Praeludium" ... ... Jarnefeldt.
Royal Opera House Orchestra.
(a) "The Angel's Serenade" ... ... Braga.
(b) "Forsaken" ... ... Koschat.
Elisabeth van Endert.
(with Marek Weber Orchestra and Male Quartette.)
"Song Memories of the War." **Community Singing Record.**

1.45 Close down.

AFTERNOON SESSION.

4.30 Selection: "Yeomen of the Guard" ... ... Sullivan.
Coldstream Guards Band.
Songs:
(a) "Ciribiribin" ... ... Pestalozzi.
(b) "Il Bacio" ... ... Arditi.
Lucrezia Bori.
Piano Solos:
(a) "Nocturne in E Flat" ... ... Chopin.
(b) "Murmur of the Forest" ... ... Liszt.
Mark Hambourgh.
Songs:
(a) "Kentucky Babe" ... ... Geibe.
(b) "Mighty lak' a Rose" ... ... Nevin.
Vaugh de Leath.
March: "Pomp and Circumstance" (No. 4) ... ... Elgar.
London Symphony Orchestra.

5.0 **Time Signal.**
Agtermiddag Onderwerpe, deur **Mej. A. Brewis.**
Kinderuur: deur **Tante Aletta.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Lumineuse" ... ... Ganne.
"Folly Dance" ... ... Haines.
Selection: "Madame Pompadour" ... ... Fall.
Marche: "God of Thunder" ... ... Howgill.
Piano Solo (selected).
Suite: "Kiss for Cinderella" ... ... Buccalossi.

7.45 Survey of Week's Sport by **Mr. A. Shacksnovis.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.5 **Records:—**
March: "Lorraine." **Grenadier Guards Band.**
Song: "In a Monastery Garden." **Hubert Eisdell.**
Speech: "The Difference." **Bransby Williams.**
March: "Prince Igor" ... ... Borodine.
Royal Philharmonic Orchestra.
'Cello: "Reverie" ... ... Dunkler.
W. H. Squire.
Song: "A Room with a View." **Norah Blaney.**
Valse: "Creole" ... ... Tschaikowsky.
Grenadier Guards Band.

DANCE PROGRAMME.

8.30 Foxtrots:
(a) "Polly."
(b) "Prudy."
Zez Confrey's Orchestra.
Waltzes:
(a) "I'm in Heaven."
(b) "Janette."
Jack Hylton.
Foxtrots:
(a) "Siren Dream."
(b) "What are we waiting For?"
McEnelly's Orchestra.
Waltzes:
(a) "What dice you Say?"
(b) "The Song is Ended."
Jack Hylton's Orchestra.
Foxtrots:
(a) "Mississippi Mud."
(b) "Nothing But."
The Sylvians.

9.0 **News Service** (English).

SHORT CONCERT PROGRAMME.

9.5 Quartette: "Pickaniny Lullaby." **Salisbury Singers.**
Saxophone: "Minuet" ... ... Beethoven.
Rudy Wiedoeft.
Orchestra: "Fiddle Dance." **Albert Sandler and his Orchestra.**
Vocal: "Just like Darby and Joan."
Norah Blaney and the Ramblers.
'Cello: "Song of the Soul." **W. H. Squire.**
Burlesque: "The Showman." **Branshy Williams.**
Choir: "There is a Tavern in a Town."
Sheffield Orpheus Male Voice Choir.

DANCE MUSIC.

Foxtrots:
(a) "Are you Happy?"
(b) "Dance Little Lady."
Piccadilly Revels Band.
Waltzes:
(a) "By the Waterfall."
(b) "C'est Vous."
Kit-Cat Band.
Blues:
(a) "Deep River Blues."
(b) "Yale Blues."
Foxtrots:
(a) "Just like a Butterfly."
(b) "I'm mad about You."
Piccadilly Revels Band.
Waltzes:
(a) "Just like Darby and Joan."
(b) "To-night."

10.0 **News Service** (Afrikaans).

10.5 **Request Dance Items** will be transmitted until

11.0 Close down.

Please 'Phone Your Requests Early—Central 5888.

SATURDAY, JULY 21st, 1928.

LUNCH-HOUR SESSION.

12.45 Suite: "Summer Days" ... ... Coates.
(a) "In a Country Lane."
(b) "On the edge of the Lake."
(c) "At the Dance."
New Queen's Hall Light Orchestra.
Song: "Wait" ... ... d'Hardelot.
Hubert Eisdell.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
Overture: "The Little Minister" ... ... Mackenzie.
New Queen's Hall Light Orchestra.
"Binidisi" ("Cavalleria Rusticana") ... ... Mascagni.
"Addio alla Madre" ("Cavalleria Rusticana") ... Mascagni.
Francesco Mali.

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Violin Solo: "Legende" ... ... Wieniawski.

Arthur Catterall.

Songs:

(a) "Love Lies" ... ... Kellard.

(b) "I've made up my mind to marry Mary."

Edith Clifford.

A Plantation Medley by **Layton and Johnstone.**

Piano Solos:

(a) "Rondo alla Turca" ... ... Mozart.

(b) "Gigue in C Major" ... ... Scarlatti.

Gil Marchex.

Selection: "Tom Jones" ... ... German.

Grenadier Guard's Band.

1.45 Close down.

AFTERNOON SESSION.

5.0 **Time Signal.**

Children's Hour: The Family entertain themselves in the Studio.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

"Tango de la Verbena" ... ... Lacome.

Valse: "Mon Bijou" ... ... Lepaige.

"Grasshopper's Dance" ... ... Buccolossi.

"Lightning Sketch" ... ... Alford.

"Little Miss Butterfly" ... ... Cussans.

"March Elcapitan" ... ... Sousa.

7.45 **Records:**

Song: "Bells of Killarney." **Silver Masked Singer.**

Violin Solos:

(a) "Hebrew Melody."

(b) "Zapatudo."

Jascha Heifetz.

Song: "Chorus, Gentlemen." **Percy Heming.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.5 **Records:**

'Cello Solo: "Simple Aveu." **Cedric Sharpe.**

Chorus:

(a) "Roam On."

(b) "Blue River."

The Revellers.

8.15 **Popular Programme by the Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.** Details will be Announced.

9.0 (approx.) **News Service** (English).

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Relay of Cleghorn's Cafe Orchestra.** Leader, **Percy Rees:—**

Foxtrot: "Fire-fly."

Overture: "Masaniello."

Strings: "La Paloma."

Foxtrot: "Why should you Cry."

10.30 Close down.

SUNDAY, JULY 22nd, 1928.

EVENING SESSION.

7.0 **Time Signal.**

Divine Service will be relayed from the **St. Andrew's Presbyterian Church.**

8.30 **Orchestral Programme by the Capetown Orchestra.** Conductor, **W. J. Pickerill.** Details will be Announced.

10.0 Close down.

J.B. Studio Notes.

The current week should be an interesting one to all the members of our unseen audience. Talking of things unseen reminds us that:—

"Full many a flower is born to blush unseen,
And waste its sweetness on the desert air."

Our sincere wish is that we, or rather our artists, do not waste their "sweetness on the desert air!"

Some of the vocal artists during the week will be Miss Lilian Abbott and Mr. E. L. Sessel, who, on Monday night, will sing duets and soli, Mrs. Harold Fraser, the Misses Ivy Nankervis, Rae Lavine, Eileen Allsopp and Messrs. Walter Rees, W. Matthews, W. Gainsford, D. M. Williams and A. W. Hutchings.

A newcomer to the Studio on Tuesday night will be Miss Audrey Hyslop, the comedienne.

We are promised some interesting talks during the week. Messrs. Arnold Smith and J. N. A. Ray, B.A., will continue their respective series on "Character Analysis" and "Wireless." Mr. H. G. Wood will tell us something about motors, while Mr. Eric Rosenthal is going to explain "What happens at the Drill Hall." Mr. W. D. Powell's sporting topic this week will be Boxing.

Those who are interested in travel should bear in mind that on Friday night we shall continue our "Trip Round the World," and visit Sweden.

Two other Studio visitors during the week will be, on Wednesday night, Miss H. Guldeninpfennig, who will recite in Afrikaans, and Mr. L. Albu, who will play some Mandolin soli.

One of the most successful acts heard at the Empire for some time is that of Muriel George and Ernest Butcher, the singers of English Folk Songs. We relayed their act a couple of weeks ago with great success, and in response to numerous requests we are going to repeat the experiment from the Orpheum on Tuesday night.

On Wednesday we shall listen to Carr Lynn, the impersonator, who will be at the Empire.

The JB Studio Dramatic Company are billed to appear in one of their sketches on Thursday night, and Mr. James Grant will contribute some recitations to Tuesday night's programmes.

By the way, make a special point of listening to our sponsored mystery programmes on Monday and Thursday between 9 and 10.0 p.m.

Aunt Davey's Corner.

My dear Children,

Our letter bag this week has been quite weighty, and for all your charming letters very many thanks. We learned a lot of new things, didn't we? And we had a good time, too. We all enjoyed Independence Day which brought Mrs. Japhet to the studio to sing coon songs for us. "Ma Curly Headed Baby" was a real treat, and we feel sure that Mrs. Japhet sang it so perfectly because she is in the habit of singing it as a lullaby to her own babies. "Father Sparrow's Tug-of-War" was a great story. It tells of the small creature (the Sparrow), getting the better of bulk and strength (the Elephant and the Crocodile), by craft and audacity. We realise that might is not necessarily right. It is a glimpse of an order in which weak things shall be able to hold their own against the strong, and in which the man who uses his wits shall prevail against over-bearing brute force. Here is an example of what I told you last time, a simple fairy tale which enthralls a child and gives an older person something to think about.

Our concert on Saturday was a great success. Mrs. Gimkewitz's pupils, Miss Freda Gross and Mrs. Gers, sang beautifully, and we hope to hear them again soon in other numbers. Miss Violet Rowland played a group of violin soli with much feeling, and Miss Helen Graham's piano items were rendered with such good technique that her playing must have been an example to all the members of the family who study music.

Our fare for next week will include a talk on the weather and you are going to hear where the Equator is colder than the Poles, strange though that may appear. On Wednesday we want all our musical friends to be sure to listen-in, for on that day we are starting a fortnightly afternoon with the great composers. Aunt Davey will tell the story of the life of Chopin, with whom we open the series, and Miss Suzanne Margolis, who studied at the Brussels Conservatoire, has kindly consented to illustrate some of his compositions. He excelled in the Ballade, the Prelude and the Waltz, and Miss Margolis will play examples of each. Occasionally we hope to discuss an opera, and some of our friends who sing have promised to give us the Arias. It is while we are young that we must develop our musical taste, and we hope that these musical afternoons will be very popular.

On Saturday, Sara, Betty and Sophy Pack will give us a concert. There will be violin, 'cello and piano soli, and a trio, another musical treat.

The Tinies are being looked after as well, for on Thursday, Nanny's afternoon off, we have a new version of "The House that Jack Built," and we are going to hear whether leaves are waterproof.

On Monday last Miss Helen Boulnois took us on an imaginary tour to Little Thibet, and we were enchanted to find ourselves in this Hobgoblin land.

Iris Lewis, one of our Radio cousins, has very kindly sent us some money for prizes. We do appreciate her thoughtfulness. The competition is to be an essay, the subject, "Johannesburg, Our City." We are so proud to feel that Johannesburg has been raised to the status of city, and we want all the old children to read up what they can about the early history and development of Johannesburg, write the essay, and send it to Aunt Davey. There will be a boy's prize as well as a girl's prize. The prize winner last week in the punctuation competition was Leslie Parker. Congratulations, Leslie!

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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Our little verse this time reads as follows.—

About angles, lines and figures galore,
Geometry teaches us and more.
But here is a wondrous secret laid bare,
It cannot the Radio Circle square.

No, perhaps Geometry cannot square the Radio Circle, but JB does, with fun and laughter and candy on Friday afternoons. Come and sample the candy. Good-bye, dears, sweet dreams be yours.

Yours lovingly,
AUNT DAVEY.

Items from the Durban Studio.

Rugby—First Test Relay.

Our efforts in this connection were undoubtedly crowned with success. Many letters of appreciation have been received and congratulations have poured in from all parts of South Africa Our thanks are due to the officials of the Natal Rugby Union for the facilities granted to us, and to Mr. D. B. Hodges for his very able reading of the big match itself. So good was it in fact, that many listeners in the country have expressed the opinion that they, in front of the loud speaker, obtained more of an insight into the play itself, than most of those who actually witnessed the game from their respective positions on the ground. One enthusiast writes:—"We heard everything splendidly from beginning to end, the two captains' little speeches, the war cries, and then Mr. Hodges' splendid description, all details so lucidly and interestingly given. The clever way in which he followed every movement of the match, 'spotted' and named the players, deserves the highest praise," These sentiments we heartily endorse.

July Handicap Relay.

By the time these notes appear in print the winner of the great Winter Handicap will have passed the post, and through the medium of the microphone listeners will have heard Mr. J. T. Wallace's reading of the big race, collected their winnings or otherwise. We trust that in every way, interest will have been as well sustained as during the relay from Kingsmead.

The Cherniavsky Trio.

During the latter part of Monday evening's programme, we will spend half an hour with the famous Cherniavsky Trio. It would be hard to equal the high international reputation achieved by the Cherniavsky Trio—their art being universal and as highly appreciated in cultured circles as among those who merely love music for its tunefulness. Their success is due as much to their happy selection of works suitable for their expressive art as to the exquisite treatment itself. Since 1901 they have travelled and played all over the world, and are constantly revisiting the scenes of their previous triumphs. The combinatiion is unique, for there is probably no other trio of brothers associated in work demanding such complete sympathy and understanding, while their Russian temperament is in itself no inconsiderable asset in their playing. Miss Elsie Smith (Soprano) whose singing always gives so much pleasure is to broadcast some pleasing numbers.

Two visitors in the personnel of Mr. Selwyn Morgan and Mr. Dick Allen will sing to you on Tuesday evening. They come to us from Capetown, each with a big reputation.

The Concert-Dance arranged as a weekly feature by Mr. Dan Godfrey, is to take place on Wednesday of this week, instead of Saturday. The music will be relayed from the Pavilion.

Mr. Grogan Caney, is singing in conjunction with the Durban Municipal Orchestra at the Symphony Concert on Thursday evening. Mr. Caney needs no introduction to our listeners. His reputation as a solist and teacher is too well known to be enlarged upon. The Orchestra, under the direction of Mr. Dan Godfrey, will perform, amongst other works, the following:

Overture: "Bartered Bride." Smetana.

The composer of the Overture to "The Bartered Bride," was the first man who caused the outside world to take notice of the music of Bohemia. Some two years ago his countrymen celebrated the centenary of his birth, by holding a great Smetana festival at Prague. His "Bartered Bride," one of the most exhilarating overtures ever written, gives us the spirit of open air merry making, and adds a few touches of tenderness as relief.

Tympathy No. 3 (Eroica) Beethoven.

Beethoven in his Eroica Symphony, was bent on "taking a new road" as he said. The Scherzo movement shows him already treading it. Critics of Beethoven's day much objected to it. Instead of a short, more or less formal minuet and trio, we have a long piece which, in point of emotional force is on a level with the other three movements, yet answers well to the title of Scherzo, or "Jest." The form is, however, simply that of the usual Minuet and Trio, which is always played Minuet—Trio—Minuet. The Trio is easily recognised by the fact that its tune is a typical horn-call. The whole concert promises to be one of outstanding interest.

The vocalists on Friday evening include such favourites as Mr. W. Holden (Mezzo), Mr. Keppoch Macdonald (Baritone) and Miss Elvia Rayner (Pianoforte).

Mr. Venon Tunmer (Baritone) is singing at the Summer Palace on Saturday evening, and Miss Perla Siedle in the Town Hall on Sunday evening. Both these artists are very well known, and each has a large following of Radio admirers.

H.E.D.

In and Out the Capetown Studio.

G. B. S.

No society in Capetown has had such a struggle for existence and yet commanded such loyalty as the Repertory Society, once lodged at the Railway Institute and now seeking a new and apparently vigorous lease of life at Hiddingh Hall. Their big productions, in contrast to their monthly efforts, arouse the keenest interest and "Candida" should be no exception to the rule.

There was a time, not too far distant, I am told, when to attempt a Shaw play was little short of social suicide; but fashions and opinions in the theatre, like those in ordinary

Mrs. Victor Jones, who has sung from the Capetown Studio with great success.

life, change so rapidly that to-day such a venture by even a non-professional company is looked upon as reliable evidence of sheer good sense.

A broadcast of one act of this play was, I understand, the original idea of Mr. W. A. Sewell, the producer, but as that would have left us rather high and dry in mid-air, he is incorporating parts of the play in a talk on G. B. S. himself. This is certainly a much better idea from our point of view and one sure of appreciation as Mr. Sewell is, I hear, something of

Kenneth Pritchard, broadcasting from Capetown on July 18th.

DRINK RED DAISY TEA—IT IS THE BEST.

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an authority on the modern theatre. He is, I know, a good producer as judged from his production of the Vane Sutton play at the University last year. Indeed, a very good producer now I come to think of the curiously ill-judged choice of play which did nothing but throw up the immaturity of the actors as against Mr. Sewell's excellent coaching. Of course, Mr. Sewell is intimately connected with the University, being acting professor of English. He broadcasts at 9.5 on Monday night.

On either side of this particular feature will be the usual studio programme, in which pianoforte duets by Edna and Harry Stanton figure attractively, as well as songs by Ruth Holden and Ernest Montgomery. Lee and Matthews are contributing their usual cheerful selection of banjo duets.

Sonato for Flute and Strings.

This little heard Bach Sonata is given the place of honour on the Tuesday programme, and John Lamb is the soloist. A treat in store for lovers of the instrument of which Mr. Lamb is such a finished exponent.

Indisposition disappointed us of Ralph Koorland's last violin solos, and it is good to see his name on the programme again and also that of Granville Britton, whose 'cello is always enthusiastically received.

Mr. D. B. Fry, after a long absence, is appearing again with songs in characteristic vein. The only other solo artist is Mrs. McCormick, whose duets sung with her sister some weeks ago were very much appreciated.

The Capetown Orchestra will, of course, be in the studio on that night.

Gramradio Feature.

The remarkably new recording of "The Valkyries" is too good to let slip by without some attempt at recapturing its beaties for our listeners. The first act will be given with sufficient description to make the music intelligible to those who are not familiar with Wagner's great opera. This is booked for Wednesday night.

"The Bells."

Ever since Irving brought his great talent, if not genius, to bear upon "The Bells," they have rung insistently in the public consciousness. Time has taken little from their tragedy. It will be interesting to hear how they come over on the air. Mr. Kenneth Pritchard, now firmly established as a radio favourite in Capetown and far beyond it, has chosen this recitation as his final item on Wednesday night, the other being the ever popular "Lasca."

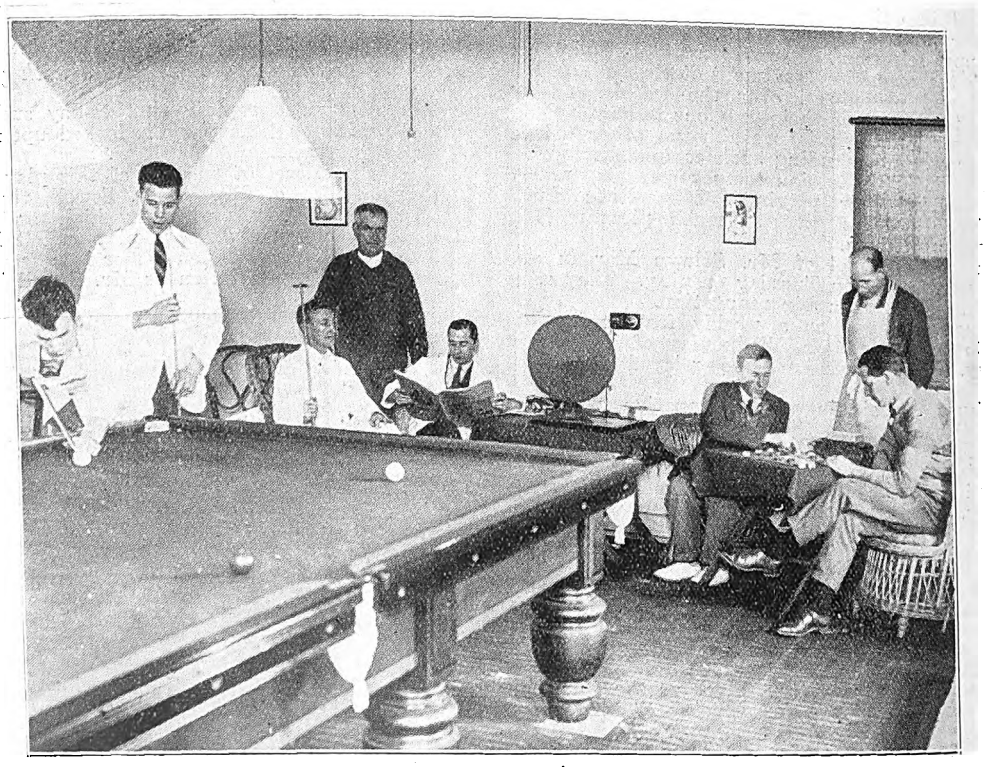
The singers for the evening are Eileen Wayt and Govan Hart; both well known over the microphone.

Capetown Orchestra.

The Thursday concert by the Orchestra, under the conductorship of Mr. Pickerill, includes the beautiful Glazounov Symphony No. 6, which they always play as though they themselves thoroughly enjoyed doing so.

We shall broadcast their Saturday and Sunday concerts from the City Hall as usual.

GLADYS DICKSON.



Patients listening-in at the new Somerset Hospital.
[*Photo: Blythe Clayton.*

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Ronald Kidd.

Ronald Kidd, of the Zena Dare Company, has recently been touring with Miss Renee Kelly, whose name will be familiar to this country, in a new play called "The House of the Purple Stairs."

"One of the most important characters in this play," said Mr. Kidd, "was a small black cat which Miss Kelly had to carry on in one act. The care of this small, furry person fell to me, so I christened him Eustace and took him home to my digs, and there Eustace lived on the fat of the land.

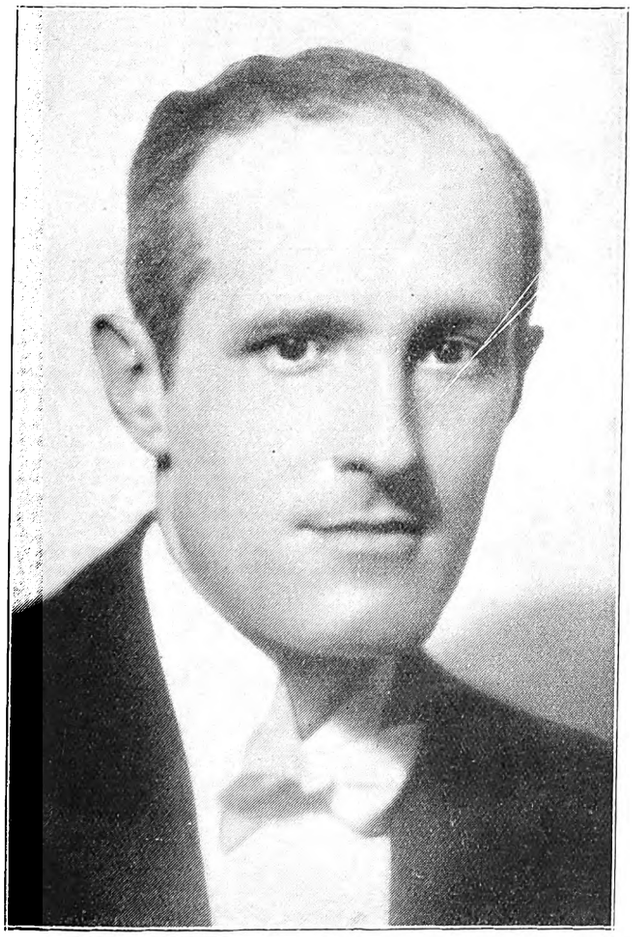
"In the evenings he would accompany me to the theatre where we would race him with the theatre cat down a long corridor, rather as one races greyhounds. Eustace eventually became so proficient in racing that we decided to teach him hurdle jumping, and now he goes for a hurdle as easily as any Derby winner.

"Eustace was an excellent actor but rather temperamental. I remember that on one occasion he positively refused to go on the stage, and when Miss Kelly picked him up he stretched out a pink paw and scratched her. Much to his disgust, he was forcibly carried on, but in a tender love scene between the hero and the heroine he suddenly began to spit violently and arch his back and in a thrice was out of Miss Kelly's arms and through a fire-place where a property fire was burning. Luckily it was only made of red silk flames so Eustace suffered no injury. He was roundly reprimanded afterwards by the stage manager, who insisted that I should give him no cream that night as a punishment.

"I think the real reason for his mood was that his name was not included in the programme, and is there an actor anywhere who would not resent such treatment as that?"

Mr. Kidd will be seen in "Aren't We All," "The Trial of Mary Dugan," and "The High Road" when the Zena Dare Company comes to South Africa.

He is, by the way, something of an authority on London's Soho, about which most interesting locality he is at the moment writing a book.



Ronald Kidd.

Sheila McGregor.

MILKA & VELMA SUCHARD'S CHOCOLATE

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Sir John Martin-Harvey.

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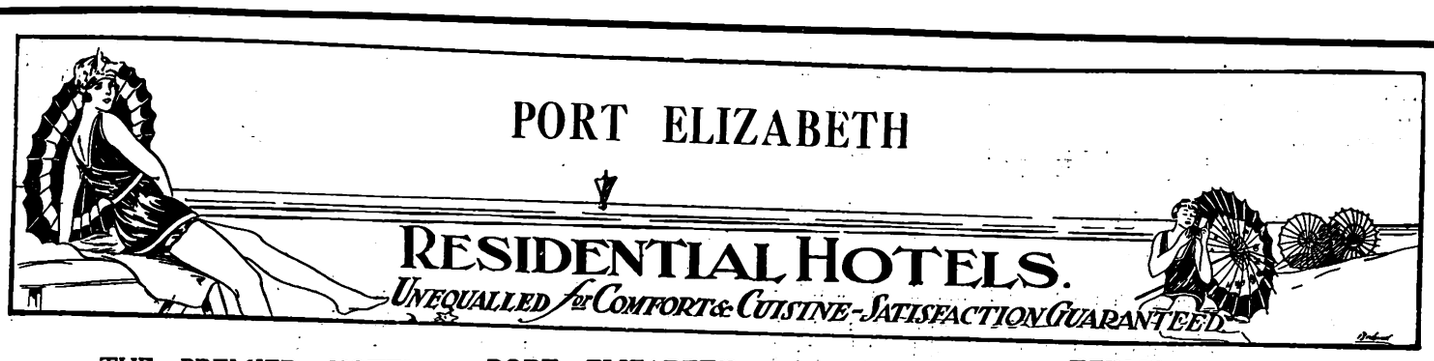

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Date of Issue: July 11, 1928.

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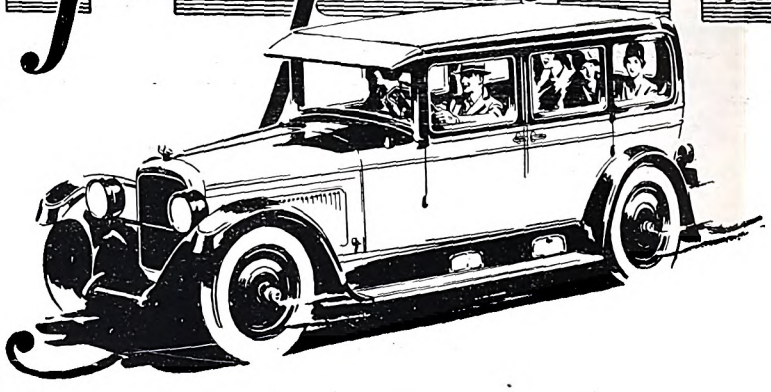

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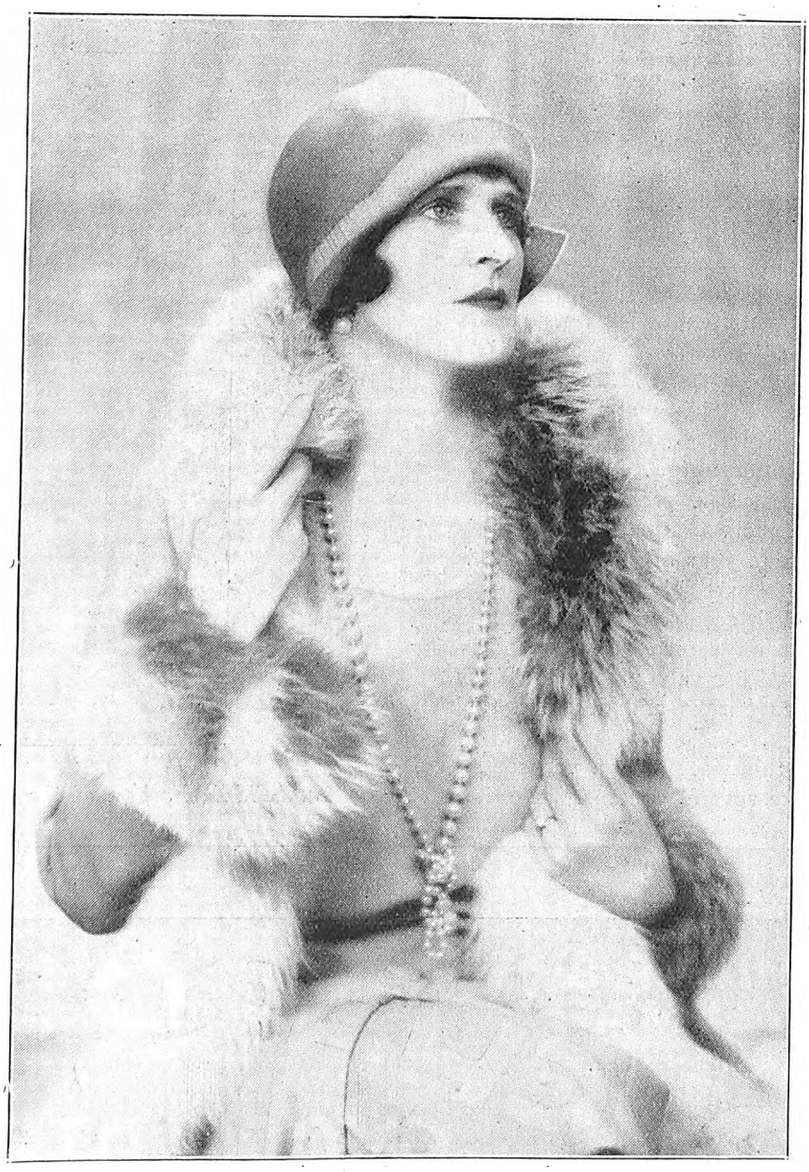
VOL. XX. No. 677. WEDNESDAY, JULY 18TH, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.



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"The Music Master."

Harry Green is drawing big houses nightly with his company, and the delightfully refreshing play of "The Music Master" seems to have quite taken the public favour. Each evening there is hardly a dry eye in the house, and the fortunes of the dear old white-headed "Anton von Barwig" are followed carefully. Mr. Green gives a magnificent rendering of the part and plays on the feelings and emotions of his audience as on a harp. He makes of the old musician a living figure whose trials and tribulations are shared by all who hear him. We would recommend everyone not to miss "The Music Master" at His Majesty's Theatre, Johannesburg.

The Empire.

Will Fyffe, the inimitable, has come amongst us and received an uproarious reception on Monday evening at the Johannesburg Empire. He is an exceedingly sound comedian with a repertoire of fine numbers. His "Engineer" is almost a classic, the actions and farcical expression of the red-haired old fellow being above criticism. "A Hundred Years Old" is another gem of an old fellow celebrating his birthday, and was remarkable for its absolute change of character. Again, in "The Working Man," one saw Will Fyffe in a new guise, and in none of the three was there the slightest resemblance. Fit testimony to his wonderful work. Will Fyffe certainly made theatrical history on his first appearance in Johannesburg.

Charles Ancaster, who opens the programme, is an amusing person who does a variety of quaint and unique things in a very different garb to that of the usual music hall turn. His act was greatly appreciated.

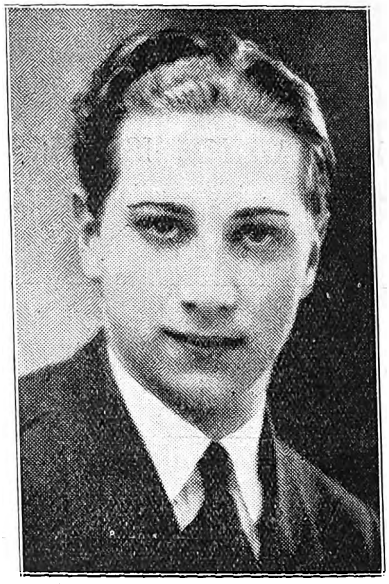
Kennedy and Coppin, in their second week, are funnier than ever. "Our Jean" put on some catchy numbers, which took instantly, and showed her value as a single turn. Both she and Syd are great favourites and deserved their reception.

Carr Lynn, a new comer this week, has a very engaging personality and had to give several encores. He is a mimic *par excellence* who can be seen several times without tiring his audience.

The Dolinoffs, in their second week, scored with their dancing, and Edith Price, another new act, gave some good songs. The Sherina Sisters present new numbers and are a trio of very delightful young ladies.

The Three O'Dellys completed an excellent programme with a fine acrobatic act staged in original surroundings.

C.R.



Luther Adler

and Eddie Forbes, of the Harry Green Company.

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The lady with the hazel eyes.

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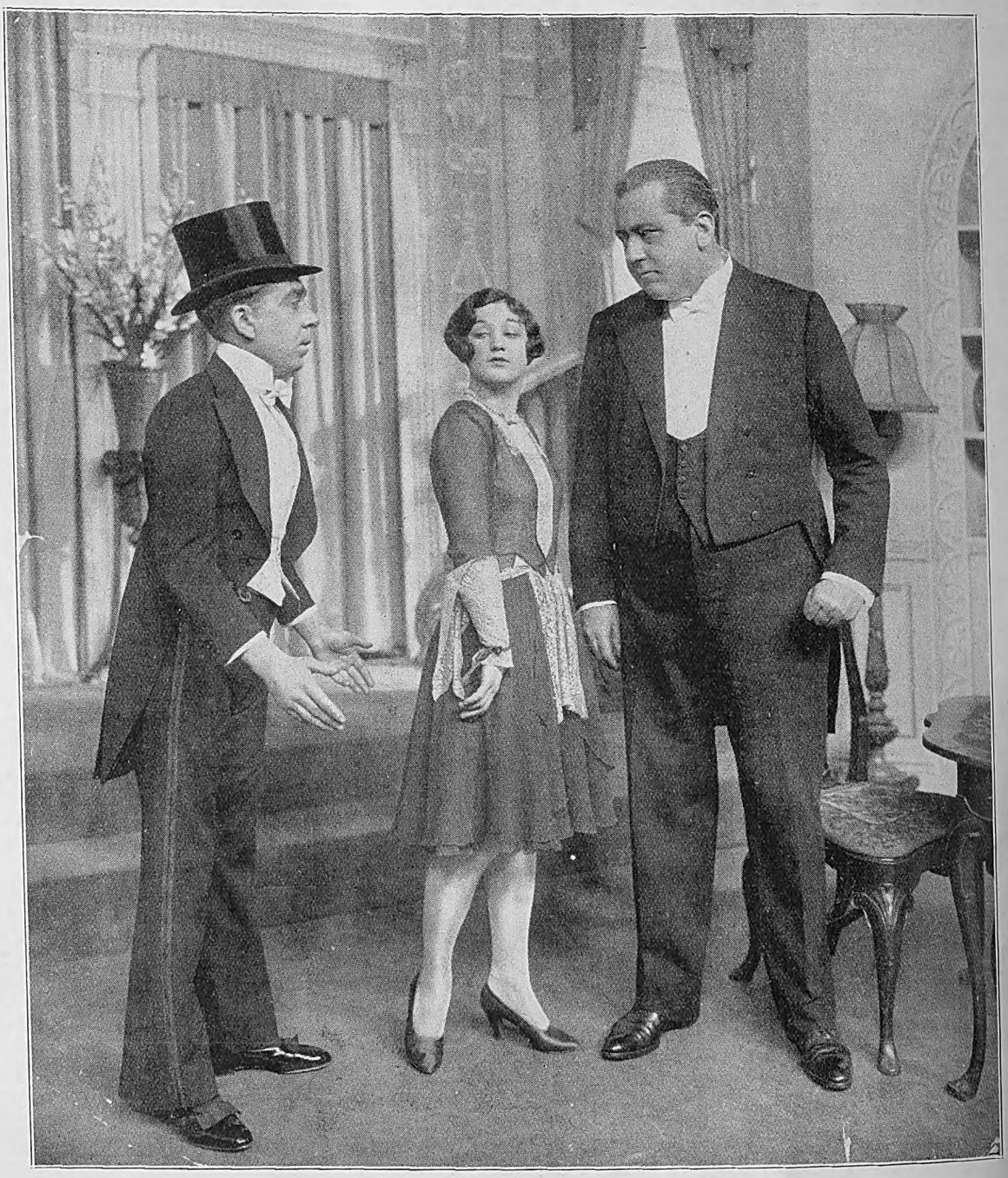

Herbert Mundin, Vera Bryer and Thomas Weguelin in "Lady Mary" at Daly's Theatre.
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LONDON THEATRES.

The three new comers to the stage this week have all been farces. The first was called "Tell Me the Truth" and was written in New York by a young English actor named Leslie Howard, who has risen to stardom on the other side of the Atlantic. Although it only had a very short run when it was first produced in America, it has been received with such enthusiasm here that a long stay in the West End is predicted for it.

It is a simple little farce, and depends for its success mostly upon the excellent writing. The story tells how three quiet spinsters living in New York found that love had suddenly come into their narrow house. Since no farce can be complete without mistaken identity, this has been well worked into the plot. Also, we are given a spendthrift millionaire, a drunkard and an angry lawyer, who goes puffing about steam-engine like, in the way all theatrical lawyers have.

To the good writing was added excellent acting. How could it be other than excellent when the leading parts were played by Iris Hoey, Hugh Dempster, Rupert Lucas and Edna Davies? "Tell Me the Truth" has started its life, as I mentioned, at the Ambassadors, but since Monckton Hoff's new comedy, "The Unnamed Play," is due at this theatre next month, the farce will have to move on elsewhere, with, one hopes, as much success at its new home as it has had at the old.

Ben Travers is rapidly becoming a second Edgar Wallace. You will remember that he is the author of "A Cuckoo in the Nest," "Rookery Nook" (which have both been seen in South Africa), and also "Thark," which has just run for a long time at that home of farce, The Aldwych. And now, lo and behold, he has a new play coming to the same theatre. This is called "Plunder," and it has just been produced in the country, where plays are tried out on the dog prior to bringing them to London.

"Plunder" has received a more enthusiastic reception than any other of this author's plays. Tom Walls has a part after his own heart as a super-crook, and Ralph Lynn, the hero, to benefit his fiancee, enters into a plot to rob an old lady of her jewels, and gets into much comic trouble thereby. There is a screamingly funny scene, in which he is interrogated at Scotland Yard. I also hear that Mary Brough brought down the house in the part of a chubby housekeeper who has married a rich old man. This comedienne is well known to South Africa through the medium of the films, as she has played many times in comedies for the silver sheet.

The third farce is "Holding Out the Apple." The fact that the house was not packed on the first night must be accounted for by the choosing of Saturday evening for the first performance. There was only very mild applause at the end of the play, in spite of the actors having worked very hard all the evening. The ffrce is very pointless and rather ridiculous, and the misunderstanding, which is necessary to all farces, was such an incredible one that it is not worth recounting. Frankly, this is an apple which does not tempt

"This Year of Grace," Charles B. Cochran's 1928 revue, which has taken London by storm and is playing capacity business at The London Pavilion.

[Photo: Lenare.

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many people, and one imagines that had Eve offered it to Adam in Eden, he would have promptly refused it, and so saved the world a great deal of trouble.

Hermione Baddeley acted well in the part of the heroine: Paul Gill did his best with the part of the father, and John Gielgud with that of the hero. I could not understand why they gave cards away in the foyer, on which were printed in large black letters "Eat More Fruit." On the back of these cards ran the legend, "Should modes or morals be the ruling passion in a woman's life?" I have not yet been able to fathom that this question had to do with eating more fruit, but doubtless the authorities at the theatre know what they mean.

The production of "Aida" has been an enormus success at Covent Garden. One might describe British singers at the opera this season with the late Sir Herbert Tree's phrase, "obstinate successes." Therefore the monotony was broken by the advent to the cast of Madame Dusolina Giannini, a soprano who, as her name suggests, hails from Italy. The whole production was an excellent one, and the theatre was more than usually packed, as "Aida" is seldom performed.

Whilst we are still on the subject of opera, I must tell you that we are promised a treat, for this week Chaliapine, the famous bass, will sing the part of "Mephistopheles" in "Faust" at Covent Garden. The arrival of Chaliapine in London is always a great event, and it will be lovely to see him play a part instead of just singing operatic songs on a concert platform. The title part will be sung by Joseph Hislop, the British tenor, and Eugene Goossens will conduct. This will be Chaliapine's first appearance in "Faust" at Covent Garden, though he has acted in it many times abroad.

Mr. Edmund Gwenn has again come to the rescue of a production which has suddenly been bereft of its leading man. This production was "The House of The Arrow," and the leading part was left vacant by the death of Dennis Eadie. Edmund Gwenn had a difficult thing to do in taking up the part of one of his oldest friends. He had known Dennis Eadie for twenty years, and they started together on the stage as very young men. Gwenn was at Dinard when he received a telephone message that his friend was ill, and asking him to take the part. He was studying the ninety-eight page part when Dennis Eadie died, and later gave one of his best performances. This was, indeed, real acting, for he must have taken the stage, which had so recently known the steps of his comrade, with a heavy heart.

The great theatrical event of this week has been the wedding of Gladys Cooper, famous as an actress and as a beauty, to Sir Neville Pearson, Bart. To avoid publicity, the couple decided to be married at a registry office, but it is a well-known proverb that "the best laid schemes of mice and men gang aft agley." The street was crowded when the bridegroom's car drew up outside the office, and when he alighted with his bride-to-be and her son and daughter, he had to shelter them from the affectionate mobbing of the crowd.

Gladys Cooper looked like spring itself in her flowered lemon frock and wide-brimmed black and yellow hat as she dashed up the steps of the registry office. She was described in the register as Gladys Constance Buckmaster, aged thirty-seven, late the wife of Herbert John Buckmaster, from whom she obtained a divorce. The age of Sir Neville Pearson was given as thirty.

Later, the bride and bridegroom tried to effect their escape through the back garden of the office and ploughing across a rhubarb bed pushed aside a plank in the fence and got through, only to find that the crowd had guessed their intention and had arrived to meet them in full force. Their departure from the registry office was even more hectic than their arrival.

In the matter of mobbing famous actresses are nowadays very nearly as popular as the King and Queen themselves.

Their Majesties recently visited "Lady Mary," the musical play at Daly's, and were delighted with the performance. Here you see Herbert Mundin, Vera Bryer and Thomas Weguelin as they appear in the show.

A scene in "Alibi," by Michael Morton, from an Agatha Christie novel, at the Prince of Wales Theatre. Picture shows (left to right): J. H. Roberts, as "Dr. Sheppard," Norman V. Norman as "Sir Roger Ackroyd," and Charles Laughton, as "Hercules Poiret." [*Photo: Stage Photo Co.*

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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Sophie Tucker, "Everybody's Pal," a well-known cabaret artist.

Billy Doust.

"Tales? Stories? Say, you've come to the right place if that's what you want!"

That was how Billy Doust answered my request that he should tell me some anecdotes in connection with his career, says our London correspondent.

Billy Doust is a Canadian, but he has spent a considerable amount of his life in America, and, therefore, his speech is tinged with the American accent and the American idiom.

He settled himself comfortably into his chair and, gazing thoughtfully at the glowing point of his cigarette, he said with a lift of his eyebrows:

"You know Springfield, Ohio?" "No?"

"Say, one of the funniest things ever happened to me happened in Springfield, Ohio. I was a member of a vocal quartette, in the days when Springfield was a town about the size of my hand, or maybe a bit larger. It had always been known as one of the roughest towns in the States. Plum full it was of Wild West men and cowboys that would knife you before you could say knife.

"Having heard these wild tales of Springfield, you can imagine we arrived there rather apprehensive as to what might happen.

"Well, we sung our first number. From the packed house there came no hint of laughter or applause. We sang another number, a comic song that had never failed to please any audience. It was received in absolute silence. The silence grew deeper at the end of each song and our hearts sank lower and lower. Mine was in the toe of my boot.

"At the end of the act the silence continued. Not a clap, not a laugh. When the curtain came down, I went to the manager, a ferocious looking guy with fierce moustaches, who was picking his teeth daintily with a large clasp knife. I complained at the way our act was received.

"'Why, bass, what's wrong?' he enquired, removing the clasp knife. I explained that we had no applause or laughter. At that the moustaches stiffened even a little more and his ferocious eyes grew more ferocious.

"'If one of those boys had laughed or clapped,' he said, 'I'd have put him out. This isn't a rough place any longer. I've brought order into it. They don't dare laugh or clap now.'

"Well, I said—though, because of that clasp knife, I didn't say it out loud—"If this is what Springfield, Ohio, is like when it's quiet, I guess I prefer it rough."

Billy Doust will appear in the part of "Mat Barlow" in the forthcoming production of "Hit the Deck."

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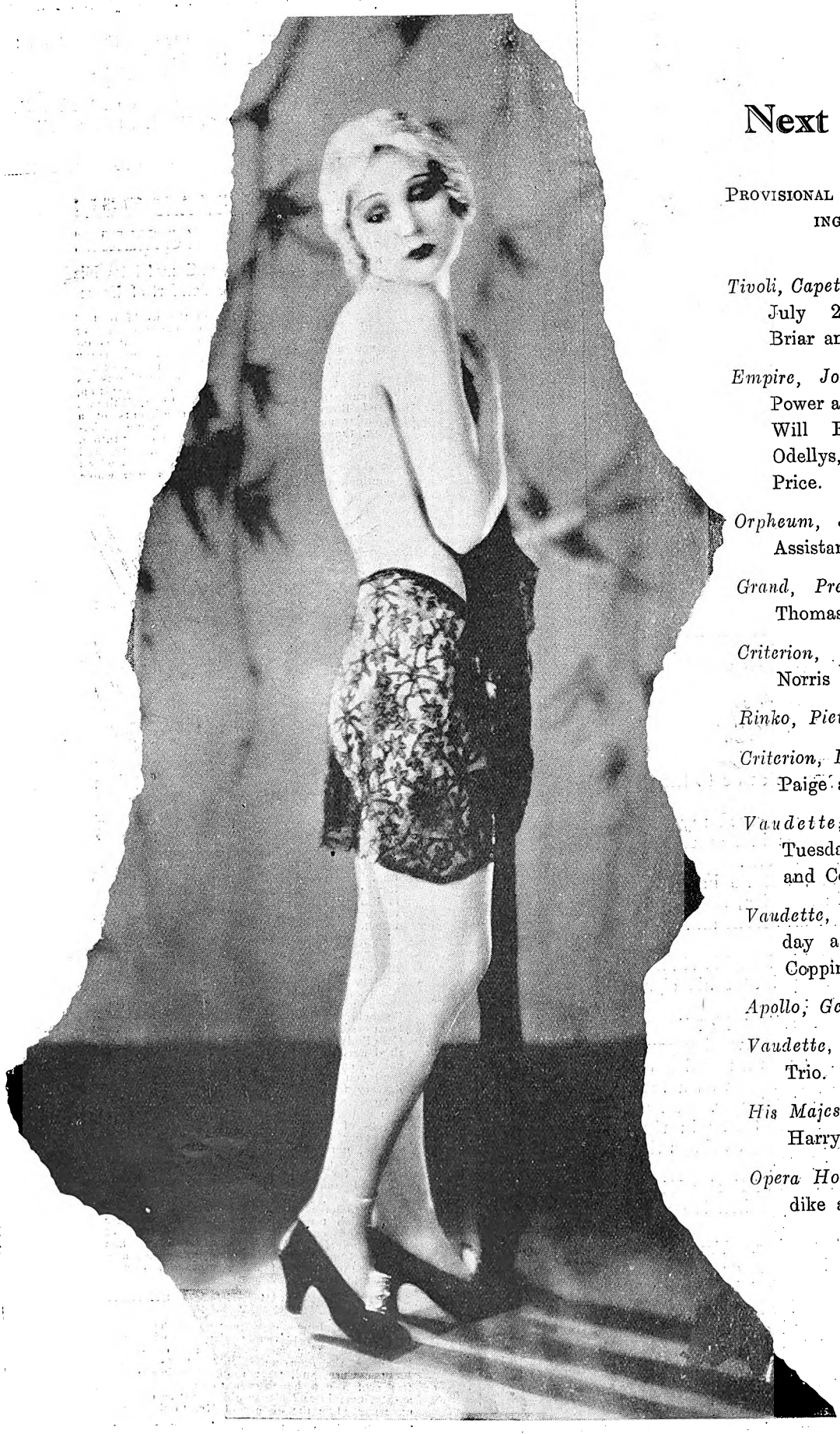

Next Week's Calls.

PROVISIONAL TOUR LIST, WEEK COMMENCING JULY 23RD, 1928.

Tivoli, Capetown.—(Opening Wednesday, July 25th) Barbette, Dolinoffs, Briar and Hedge.

Empire, Johannesburg.—Franck Hom, Power and Bendon, Haig and Escoe, Will Fyffe, Carr Lynn, Three Odellys, Chas. Ancaster, Edith Price.

Orpheum, Johannesburg.—Gintaro and Assistant, Vine and Carr.

Grand, Pretoria.—Sherina Sisters, Alf Thomas.

Criterion, Benoni.—Kathleen Lafla, Norris Girls and Max.

Rinko, Pietermaritzburg.—Marini.

Criterion, Durban.—Christo and Strand, Paige and Jewett, Marie Lawton.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Kennedy and Coppin, Eddy Bayes.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) Kennedy and Coppin, Eddy Bayes.

Apollo, Germiston.—Mareski.

Vaudette, East London.—Samehtini Trio.

His Majesty's Theatre, Johannesburg.—Harry Green and Company.

Opera House, Capetown.—Sybil Thorndike and Company.

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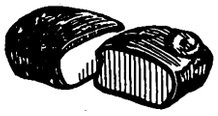

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JANE PLOTZ, PHOTOGRAPHER. 'PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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Alice White, a dainty new star.

Katie Kay.

By this time everybody in South Africa knows that "Hit the Deck" will be produced there in August. We have been talking of this long looked-for production for months, and at last it is heaving, as it were, into view.

"Hit the Deck" has been one of London's greatest successes in musical comedy for a long time: there is something about it that is entirely original. The plot, for instance, is a new one and deals with a class of people such as are not usually seen in musical comedy. The hero is not decked out in the royal military uniform of some unknown state that ends with "—ania," he is not clad in the immaculate cloths which heroes of modern musical comedy plots usually wear, nor is he garbed in the romantic garments of the medieval story. No, the hero is just plain "Bill Smith," a sea-going lad, who goes through many adventures before he gets the lass of his heart.

So much for "Hit the Deck" itself, let us now consider the extent of its originality. One of the most striking choruses in it is that of "Hallelujah," which is such a rousing, vibrating tune that after leaving "Hit the Deck" one finds one's self singing it constantly. Since the first production of this musical comedy in London many an English bathroom resounds each morning with "Hallelujah." And this brings me to the main point of this article—a very delicious point, in a word, Katie Kay.

Katie Kay will be the "Magnolia" of the "Hit the Deck" production. "Magnolia," I must tell you, is the coloured maid of the heroine—at least that is what she appears to be at first. But one finds that in reality "Magnolia" is a very important person. It is she who sings with the chorus following her that lively "Hallelujah" song. It is she who stands in front of the curtain and sings "Lucky Bird" to the sailor man's parrot, she who brings a great deal of humour and a great deal of charm to the story.

Katie Kay is a comedienne in the true sense of the word. For her comedy is a living, vital thing. It bubbles out of her like water from an everlasting spring. Character parts suit her best, and the part of principal boy comes next in her affections. To be able to play the part of a coloured woman one month and a principal boy the next takes a considerable amount of versatility—but then Katie Kay possesses versatility in abundance.

A PORTRAIT OF DISTINCTION IS ONE MADE BY JANE PLOTZ.

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A scene from "The Barrier," to be screened at the Orpheum, Johannesburg, on July 23rd.

A pretty bride in "Children of Divorce," at the Bijou, Johannesburg, on July 23rd.

She recently played Peggy O'Neill's part in "Mercenary Mary" at the Hippodrome, and before that had taken up Maisie Gay's part in "Oh Joy." Where, I wonder, would you find two such widely differing parts, and yet Katie Kay was enthusiastically acclaimed by critics and audience alike in both of them.

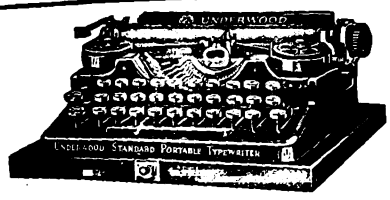
Not long ago she also appeared as "Jack" in "Jack and the Beanstalk" in London, and I remember with what zest and enthusiasm she romped through the merry part. She is not content merely to look beautiful and to sing well when she is playing principal boy, she insists on using her sense of comedy as well.

"I like boyish boys," she said, "more than principle parts. That is why I love to play "Jack" in "Jack and the Beanstalk" and "Robinson" in "Robinson Crusoe."

How swiftly she swarmed up the beanstalk that night when I saw her, how merrily she turned and waved her hat as she embarked on the perilous adventure! One felt that there was a real boy, full of life and laughter, setting out upon a pleasantly terrifying excursion. This "Jack" was a human being, merry and handsome enough to break the heart of any princess. And when one remembers the number of inspired principal boys one has seen, what a delight it is to Katie Kay!

Now, however, she is putting off her tights and throwing away her feathered cap for the time being in order to don the dark skin of "Magnolia" and wear "Magnolia's" feathers in her hat in "Hit the Deck." When you see her you will, I feel sure, agree with me that in thus praising Katie Kay I have said too little rather than too much.

UNDERWOOD PORTABLE



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FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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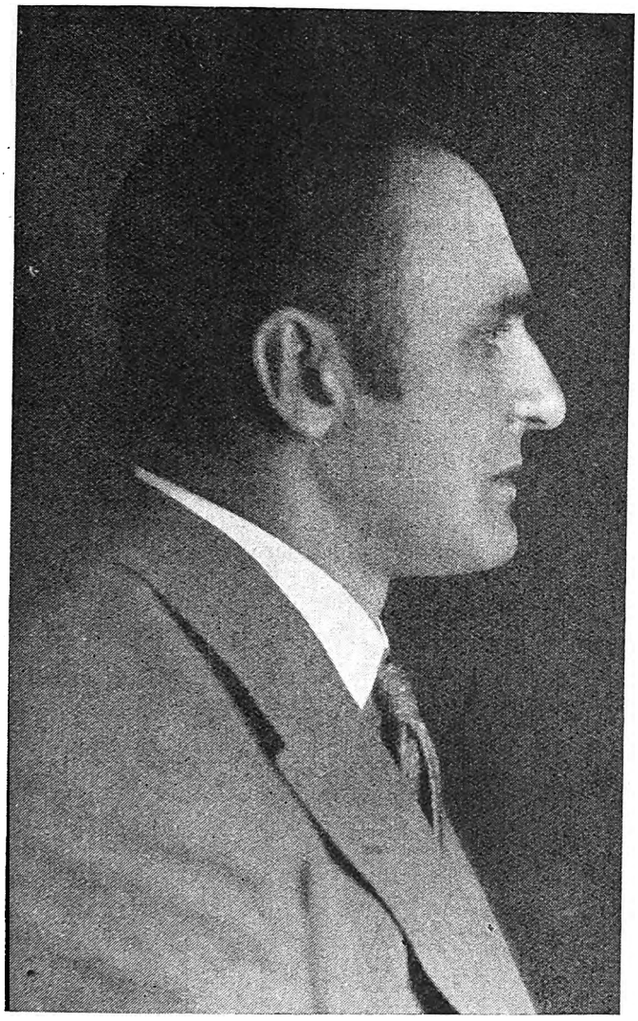

Eugene Leahy, the popular actor, who has joined the Harry Green Co., and is playing with great success in "The Music Master."

Dame May Whitty, D.B.E.

One of the members of the Zena Dare company, which will be seen in South Africa in September, is Dame May Whitty, who is famous in England not only as an actress, but as one of the few stage artists who finds time to devote herself to public work. As I write this, she is playing the part of "Lady Alathea Zaidner" in "Come With Me" at the New Theatre.

I expected to find her living up to her title of Dame of the British Empire, and, therefore, treated her with great formality. Imagine my surprise when I found that this popular favourite of the public is a very simple person with the largest fund of humour any human being ever had. It is a delight simply to hear Dame May Whitty recounting amusing stories.

Here is one she told the Prince of Wales, when, at a recent dinner, she had to take the chair and propose the toast of the heir to the throne:

"A preacher had been in the pulpit for a very long time and there had been an unending number of 'and nows,' after each of which the congregation, having half risen in their seats, had to subside back again on to the cushions. He dealt with the major prophets at great length, and then with the minor prophets in equal detail. Eventually he said, 'And now we come to Jeremiah. What place shall we give to Jeremiah?' At this point a voice was heard from the back of the hall, saying in loud tones, 'Jeremiah can have my place—I'm going home!'"

"The Prince of Wales," said Dame May Whitty, "was so enchanted with this story that he asked me to write it down for him, and I have not the least doubt that he himself will recount it at some other time."

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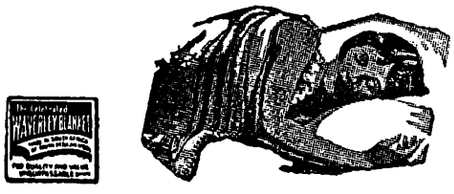

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CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Zena Dare.

Before you meet her you are acutely conscious of her fame, writes our London correspondent. So much has been said about her beauty, so much about her exquisite art, so much about the charm of her personality that one expects to find her very much the famous actress. Imagine one's surprise, therefore, when one discovers that success and fame have not spoilt her, that she is entirely lacking in self-consciousness, and is as gay as she was in those days before people began to speak of Zena Dare with bated breath and with homage. This, when one considers how the English theatre world has acclaimed her and her sister, Phyllis, is an astonishing and charming discovery.

What a career she has had. She was plucked from school in Brussels to make her first appearance on the stage in "Babes in the Wood" in the part of the boy babe. Then came a period of school again, and after that Seymour Hicks chose her to play the leading rôle in "An English Daisy," a musical comedy, and very daisy-like she must have looked, too, with her fair hair and delicate rose-leaf skin. This established her fame as an actress, as a dancer, and as a beauty, and soon she was playing the leading part in "The Catch of the Season." She had the title rôle in "Lady Madcap," and a delicious part in a play called "The Little Cherub."

To every part she played she brought that elixir of youth and delight which was, and still is, her own peculiar property. She drew hearts to her as a tree draws birds, and it is not to be doubted that unwittingly she broke many of them. But one can imagine with what sweet kindliness she would apologise for the cracks she made. All London was talking about her, the whole of England was singing her praises, and then suddenly she threw away all the laurels she had gathered and, marrying the Hon. Maurice Brett, the second son of Lord Esher, she retired from the stage to dwell in her lovely home in the Windsor Forest.

How London bewailed her loss, and how difficult it was to find someone to replace her in the hearts of London audiences, has often been recounted to me. It was natural, therefore, that when she returned to the stage some years afterwards, London should have given her the welcome it did.

She has recently been appearing with Martin Lewis in "The Last of Mrs. Cheney," and had a notable success in "The Second Man," in which she played with Noel Coward.

She is now busy making all her preparations to go to South Africa in September, where she will play in "The Trial of Mary Dugan," "Aren't We all," and "The High Road."

Pola Negri.

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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Muriel George (in one of the picturesque dresses she wears on the stage), who, with George Butcher, has achieved a great success in Africa in folk songs.
[Photo: Jane Plotz.

MODERN PHOTOGRAPHY IS ARTISTIC—JANE PLOTZ, PHOTOGRAPHER.

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Syd Roy, the Leader.

SYD ROY'S

Let us talk for a moment about Syd Roy, the organiser, originator and producer of that excellent act which has become known all over England and the Continent as Syd Roy's Lyricals.

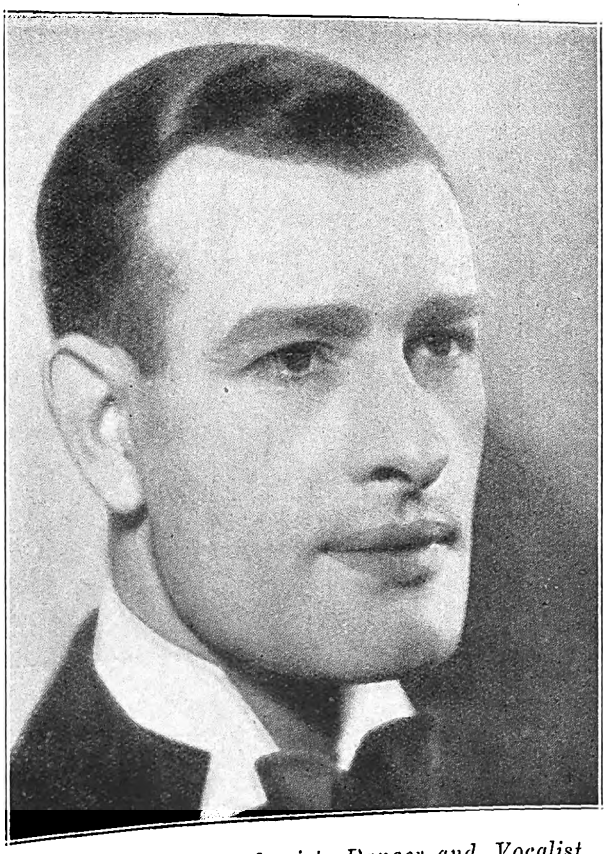
Apparently ever since his fingers could stretch an octave, young Syd had wanted to play the piano. Luckily for his ambition his parents were both musical and encouraged the eager child to perform on the home piano. The advent of modern syncopation was a great occasion for Syd Roy, for he has developed this form of music to an extraordinary degree.

"There was," he said, "something in syncopation that called to me irresistibly, and I was determined to perfect it. I was lucky enough to have several young friends, all of whom could play some instrument, so I inaugurated a series of weekly meetings at my home when we would all play modern syncopated music. From these meetings sprung the nucleus of an amateur band, and you can guess how proud I was conducting it before my parents and their friends."

Good news runs quickly through the world, and it was not long before this amateur band of Syd Roy's became famous, and dancing London was all talking about the young conductor.

This newly won fame was crowned by an invitation from the management of Rector's Club to perform for their cabaret. What a debut for an amateur band! But, indeed, at this stage one could no longer call them amateurs for Syd Roy and his merry music makers were professionals, although they had not yet appeared in public.

They signed a contract to play at Rector's, that night club which was once so popular, but which has gone the way of all night clubs, for three months and ended by staying there for two and a half years. Many people mourned the decease of Rector's, but there was some con-



Harold Lyons, Saxophonist, Dancer and Vocalist.

Stanley Gosling, Trumpeter.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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LYRICALS.

olation to be got from the fact that Syd Roy and his yricals were going stronger than ever, and were offered a ew home at a famous Parisian night club when Rector's mashed.

Since then the Lyricals have become more and more opular, until now they are known everywhere as the Prince f Wales' favourite music makers. Anybody who knows nything about the Prince of Wales knows that he is a onnoisseur in such matters, and that if he likes an act it is ideed a good one.

The Lyricals comprise Syd Roy himself at the piano, Harry Roy, a younger brother, who knows everything there to be known about saxophones and can dance on his eet, hands and head. Then there is E. Collis, more ffectionately known as "Collie" to his fellow Lyricals, ho is in charge of the drums and is also one of the singers. Harold Lyons combines saxophone playing, dancing and inging, Tom Venn plays banjo and guitar, Ernie roadhurst the trumpet, violin, 'cello and saxophone, and tanley Gosling, the trumpet and clarionet.

Last, but by no means least, there is Beryl Evetts, the harleston dancer, who gives to the Lyricals their one eminine touch. She is a pretty, dark-haired creature who as in her time won more dancing competitions than nybody else at present on the stage. Seeing Beryl Evetts, ne cannot imagine how it is that there are any other ompetitors for the prizes. It is noticeable that whenever eryl Evetts dances at a night club or a cabaret, everybody lse leaves the floor in order to be able to watch her. This, hen one remembers how popular dancing is at the moment nd how much everybody wants to tap the oregan themelves, is a great tribute to the Charlestoner of Syd Roy's yricals, who will be seen in South Africa in the middle of eptember.

Tom Venn, banjoist and guitar player.

E. Collis.

Ernest Broadhurst, Trumpeter and 'Cellist.

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"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, JULY 23rd, 1928.

Announcer ... ... Mr. JAMES GRANT.
Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

5.0 p.m. daily, except Sunday: Women's Talk (arranged by **Mrs. C. Rothkugel**).

5.15 p.m. daily, except Sunday: Children's Hour (arranged by **Aunt Davey**).

5.55 p.m., Wednesday and Saturday: Local Racing and Football Results.

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.30 p.m. daily, except Sunday: Close down.

12.0 noon, 5.0 p.m., 7.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal

MONDAY, JULY 23rd, 1928.

5.55 p.m. **Children's Hour:** Birthday Greetings. **Insect Life:** "The Story of Ants and their Wonderful Ways." **Physiology Talk:** "How Alcohol affects the Brain." **General Knowledge:** "Why the Days are so called." Music

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Le Cid" ... ... Auber.
"JB" Studio Orchestra.

7.10— 2. Soprano:
(a) "The Nightingale," John Dowers and Robert Batten.
(b) "Will o' the Wisp" (by request) ... ... Spross.
(c) "The Moon and I" (from "The Mikado") —Sullivan.
Miss Phyllis Seligmann.

7.20— 3. Selection: "Lumber Love" ... ... Stiles, Beete and Adams.
"JB" Studio Orchestra.

7.35— 4. Baritone:
(a) "Invictus" ... ... Hahn.
(b) "Land of the Long Ago" ... ... Ray.
Mr. F. J. Palvie.

7.45— 5. Suite: "Harvest Time" ... ... Haydn Wood.
"JB" Studio Orchestra.

7.58— 6. **Weather Forecast.**

8.0 — 7. Fortnightly Talk on "Foreign Affairs," by **Advocate Morris de Saxe.**

8.15— 8. Jazz: **"JB" Studio Orchestra.**

8.20— 9. Soprano:
(a) "Poor Wandering One" (from "Pirates of Penzance") ... ... Sullivan.
(b) "The Smile of Spring" ... ... Fletcher.
(c) "I go my way Singing" ... ... Breville Smith.
Miss Phyllis Seligmann.

8.30—10. Weekly Sports Talk by **Mr. W. D. Powell.**

8.45—11. Baritone:
(a) "When the Anvil Rings" ... ... Russell.
(b) "You along o' me" ... ... Sanderson.
(c) "In Sweet Killarney" ... ... Temple.
Mr. F. J. Palvie.

8.55—12. **General News Service.**

9.0 —13. **MYSTERY HOUR.**

10.0 — **Miscellaneous Programme.**

10.30—Close down.

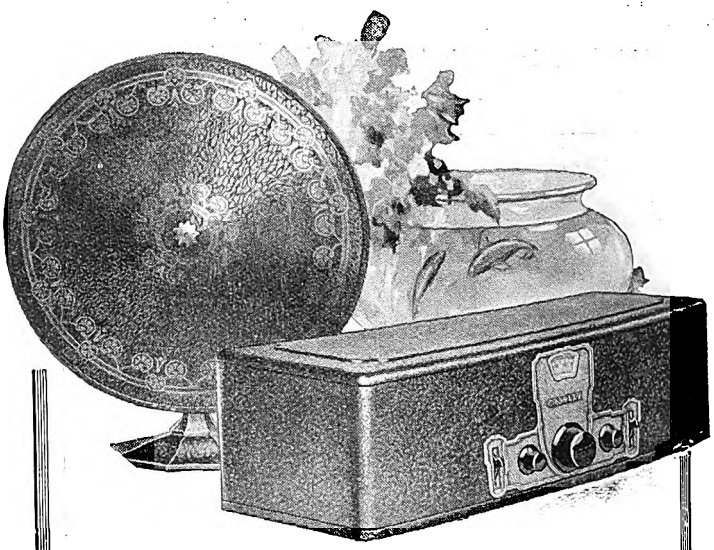
TUESDAY, JULY 24th, 1928.

5.15 p.m. **Kinderuur:** Verjaardagwense. **Volksoorlewering:** "Kennis making van Jakhals en Wolf." **Natuurkunde:** "Hoe 'n slang hom beweeg." Musiek.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Le Roi la dit" ... ... Delibes.
"JB" Studio Orchestra.

7.10— 2. Whistling Solos:
(a) "Until" ... ... Sanderson.
(b) "Somewhere a Voice is Calling" ... ... Tate.
(c) "I Love the Moon" ... ... Rubens.
Mr. Ralph Starling.



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7.20— 3. Selection: "La Boheme" ... ... Puccini.
"JB" Studio Orchestra.

7.35— 4. Soprano:
(a) "Carmena" ... ... Lane Wilson.
(b) "Pipes of Pan" ... ... Monckton.
(c) "Wake Up" ... ... M. Phillips.
Mrs. E. R. Gill.

7.45— 5. Jazz: **"JB" Studio Orchestra.**
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. Fortnightly Talk on "Literature," by **Professor Max Drennan, M.A.**
8.25— 9. Waltz: "Autograph" ... ... J. Strauss.
"JB" Studio Orchestra.

8.35—10. Whistling Solos:
(a) "Friend o' Mine" ... ... Sanderson.
(b) "On with the Motley" (from "Pagliacci") —Leoncavallo.
(c) "Down in the Forest" ... ... Landon Ronald.
Mr. Ralph Starling.

8.45—11. Suite: "St. Agnes Eve" ... ... Coleridge Taylor.
"JB" Studio Orchestra.
8.55—12. **General News Service**
RELAYED TO DURBAN.

9.0 —13. Contralto:
(a) "What a Wonderful World it would be" ... Lohr.
(b) "The Love Nest" ... ... Hirsch.
(c) "Dear Little Jammy Face" ... ... Russell.
Mrs. L. M. Thomson.

9.10—14. **Vine and Carr,** Piano and Vocal Comedy Duo, relayed from Orpheum Theatre.
9.25—15. Selection: "Hullo, America" ... ... Finck.
"JB" Studio Orchestra.

9.35—16. Duets:
(a) "For all Eternity" ... ... Mascheroni.
(b) "Barcarolle" ... ... Offenbach.
(c) "As I went a-roaming" ... ... Brahe.
Mesdames E. R. Gill and L. M. Thomson.

9.45— **Miscellaneous Programme.**
10.30—Close down.

WEDNESDAY, JULY 25th, 1928.

5.15 p.m. **Teens' Session:** Birthday Greetings. **General Knowldege:** "Why does the Doctor feel our Pulse when we are Ill?" **Mythology:** "The Story of Orion." Music. Jokes. Riddles.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Decevant Mirage" ... ... Gabriel Marie.
"JB" Studio Orchestra.

7.10— 2. Contralto:
(a) "Flower Song (from "Faust") ... ... Gounod.
(b) "When all was Young" (from "Faust")...Gounod.
(c) "Mighty lak a Rose" ... ... Nevin.
Miss Ivy Lewis.

7.20— 3. "Tarantelle" (by request) ... ... A. de Longo.
7.25— 4. Selection: "Le Cid" ... ... Massenet.
"JB" Studio Orchestra.

7.40— 5. Tenor:
Mr. Leslie McCallum.

7.50— 6. Suite: "Wayside Sketches" ... ... W. Scott Minchin.
"JB" Studio Orchestra.
7.58— 7. **Weather Forecast.**
8.0 — 8. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 9. "Die Drie-ster Bende," 'n speurder verhaal, vertel deur die skrywer, **Mnr. B. Northling Swemmer, M.I.S.A.**
8.25—10. Waltz: "Papillonne" ... ... Friml.
"JB" Studio Orchestra.

8.35—11. Contralto:
(a) "Bird Songs at Eventide" ... ... Coates.
(b) "Ma Curly Headed Babby" ... ... Clutsam.
(c) "When the House is Asleep" ... ... Haig.
Miss Ivy Lewis.

8.45—12. Jazz: **"JB" Studio Orchestra.**
8.55—13. **General News Service.**
RELAYED TO DURBAN.

9.0 —14. Selection: "The Shop Girl" ... ... Caryll and Monckton.
"JB" Studio Orchestra.

9.10—15. Tenor:
Mr. Leslie McCallum.

9.20—16. **Vaudeville Act.**
9.35— **Miscellaneous Programme.**
10.30—Close down.

THURSDAY, JULY 26th, 1928.

5.15 p.m. **Tinies' Hour:** Many Happy Returns to Birthday Radioites. **Nature Study:** "Do Animals Dream as we do?" **Fairy Tale:** "The Spindle, the Shuttle and the Needle." Nursery Jingles. Music.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Martha" ... ... Flotow.
"JB" Studio Orchestra.

7.10— 2. "Three Songs of Persia" ... ... Arthur Banyon.
(a) "Persian Dawn Song."
(b) "Night of Moon and Roses."
Miss Freda Edwards.

7.20— 3. Selection: "La Reine de Saba" ... ... Gounod.
"JB" Studio Orchestra.

7.35— 4. Bass:
(a) "The Lute Player" ... ... Allitsen.
(b) "Friendships" ... ... Lohr.
Mr. Leslie Buckingham.

7.45— 5. Suite: "Gaie" ... ... Gabriel Marie.
"JB" Studio Orchestra.
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. Soprano:
(a) "Golden Dancing Days" ... ... Cowen.
(b) "Vissi d'arte (from "La Tosca") ... ... Puccini.

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(c) "The Little Damozel" ... ... Novello.
Miss Freda Edwards.

8.20— 9. Jazz: **"JB" Studio Orchestra.**
8.30—10. Weekly Wireless Talk, by **Mr. J. N. A. Ray, B.A.**
8.45—11. Selection: "Pirates of Penzance" ... ... Sullivan.
"JB" Studio Orchestra.

8.55—12. **General News Service.**
9.0 —13. Bass:
(a) "Mother o' Mine" ... ... Tours.
(b) "Why shouldn't I?" ... ... Russell.
(c) "The Trumpeter" ... ... Dix.
Mr. Leslie Buckingham.

9.10—14. Sketch: **"JB" Studio Dramatic Company.**
9.30— **Miscellaneous Programme.**
10.30—Close down.

FRIDAY, JULY 27th, 1928.

5.15 p.m. **Children's Session:** Jay Bee Entertainment; come and do your bit.
6.45 p.m. Weekly Agricultural Talk (arranged by the Department): "Landbou-onderwijs," by **Mr. G. J. Bosman**, Prinsipaal, Landbouskool, Glen.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Etna" ... ... Francesca.
"JB" Studio Orchestra.
7.10— 2. Dramatic Soprano: **Miss Beryl Lucas.**
7.20— 3. Selection: "Emerald Isle" ... ... Sullivan and German.
"JB" Studio Orchestra.
7.35— 4. Tenor:
(a) "My Bird of April Days" ... ... Besly.
(b) "So we'll go no more a-roving" ... ... White.
(c) "Two Little Songs" ... ... Tosti.
Mr. J. Kennedy Oliver.
7.45— 5. Jazz: **"JB" Studio Orchestra.**
7.58— 6. **Weather Forecast.**
8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 8. "Zulu Chiefs," No. 3. A Series of Talks by **Dr. Manfred Nathan.**
8.25— 9. Suite: "Romantic" ... ... Cecil Stanley.
"JB" Studio Orchestra.
8.35—10. Dramatic Soprano: **Miss Beryl Lucas.**
8.45—11. Entr'acte: "A Hillside Melody" ... ... M. Phillips.
"JB" Studio Orchestra.
8.55—12. **General News Service.**
9.0 —13. Tenor:
(a) "Deep in your Heart of Hearts" ... ... Thurban.
(b) "The Flower Song" (from "Carmen") ... Bizet.
(c) "An Evening Song" ... ... Blumenthal.
Mr. J. Kennedy Oliver.
9.10—14. Monthly Talk on Jewish Topics, No. 10, by **Mr. J. Daleski.**
9.25— **Miscellaneous Programme.**
10.30—Close down.

SATURDAY, JULY 28th, 1928.

5.15 p.m. **Children's Session:** "Robinson Crusoe," a play by the Pupils of **Miss Amy Coleridge.** Recitations, Instrumental and Vocal Music arranged by Miss Coleridge.

7.0—EVENING PROGRAMME.

7.0 —1. Music by **"JB" Studio Orchestra.**
7.58—2. **Weather Forecast.**
8.0 —3. **General News Service**
8.5 —4. **Radio Auction Bridge.**
8.30—5. **Dance Programme,** relayed from the Carlton Hotel.
11.45 p.m.—Close down.

SUNDAY, JULY 29th, 1928.

3.30 p.m. **Gramophone Recital.**
5.0 p.m.—Close down.
7.10 p.m. Relay of Organ Recital and Service from **St. Mary's Cathedral.**
7.30 p.m. Hymn: "Through all the Changing Scenes of Life." Psalm 66.

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Magnificat.

Second Lesson: "Revelation VII, 9-end.

Hymn: "For ever with the Lord."

Sermon (by request from isolated Listeners-in): "The Soul—Here and Hereafter," by the **Very Rev. Dean Palmer.**

Hymn: "Jesus Lives."

8.45—EVENING PROGRAMME.

The Concert by the Durban Municipal Orchestra, under the Conductorship of **Mr. Dan Godfrey, Junr.,** will be relayed to "JB."

10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.
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A Tuning Note will be transmitted one minute before all Sessions.

MONDAY, JULY 23rd, 1928.

12.30 **Lunch Hour Session:—**

Pianoforte:

(a) "Feuillet d'Album" ... ... Tschaikowsky.

(b) "Humoresque" ... ... Tschaikowsky.

Miss Elvia Rayner.

Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm,** with **Miss Grace Brewer** (Mezzo), who will sing:—

(a) "Elegie" ... ... Massenet.

(b) "I wonder if Love is a Dream" ... Dorothy Forster.

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A Visit from **Aunt Janet** of the Library. Piano Solos by **Uncle Fred. Aunt Isobel** will sing: (a) "Growing Up." (b) "Missing." (c) "Vespers," from "When we were very Young" (A. A. Milne and H. Fraser-Simson). A News Bulletin. Greetings.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in Afrikaans).

Dinner Hour Session: Recital of "Polydor" Records (supplied by Messrs. P. E. Cooke & Co., of West Street).

7.35 **The Story of Tosti's Famous Song:** "Parted," with musical illustration, sung by **Doris Yane** (Soprano).

7.45 **"Polydor" Recital** (continued).

8.0 **Time Signal.**

Talk, No. 6: "Hygiene," by **Dr. G. H. Gunn,** Assistant Medical Officer of Health.

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

March: "Entry of the Bulgars" ... ... Lotter.

Overture: "Shamus O'Brine" ... ... Stanford.

Mezzo: "The Carnival" ... ... Molloy.

Miss Violet Brooks.

Suite: "Othello" ... ... Coleridge-Taylor.

8.50 **General and Local News.**

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Foxtrots: "Dancing Tambourine" ... ... Slater.

Mezzo: "Fairy Tales of Ireland" ... ... Eric Coates.

Miss Violet Brooks.

Selection: "Melodious Memories" ... ... Finck.

9.30 **Half-an-Hour with the Manning Merry Men,** under the Direction of **Mr. Howard Bryant:—**

(a) Negro Spiritual: "Heaven, Heaven" ... ... Tradit.

(b) "Lovely Night" ... ... Chwatal.

The Choir.

Bass-Baritone: "The Bassoon" ... ... Ashlyer.

Mr. G. T. White.

Humorous: "Alexander" ... ... Brewer.

The Choir.

Baritone: "The Egg" ... ... Newman.

Mr. Eric Dalton.

Plantation Song: "Goodnight" ... ... Hatton.

The Choir.

10.0 Close down.

TUESDAY, JULY 24th, 1928.

12.30 **Lunch Hour Session:—**

Boy Soprano:

(a) "The Swallows" ... ... Cowen.

(b) "The Pipes of Pan" ... ... Monckton.

Master Tom Price.

Contralto:

(a) "Morning" ... ... Oley Speaks.

(b) "I wonder if ever the Rose" ... ... Slater.

Miss Mary MacFarlane.

Light Music, including a short recital by **De Groot** and the **Piccadilly Orchestra.**

2.0 Close down.

4.0 **Afternoon Session:** Vocal Gems from Musical Comedy.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** A Visit from **Miss Olive Tutton** and the **Girls' High School Choir.** They will sing to you: (a) "Over Hill, over Dale." (b) "Night" (Martin Shaw). Songs: **Master Jack Nash.** Birthday Greetings and **Aunt Isobel's** Chat with the Family.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:—**

"Special Request" Gramophone Records.

Note.—Please 'phone your requests early.

7.20 **Banjo Solos,** by **Mr. J. Thornton.**

7.30 **"Special Requests"** (continued).

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

A B.B.C. PROGRAMME.

Natalie Hope (Mezzo). **Elvia Rayner** (Piano).

Natalie Hope:—

Ombra mai fu—(Largo) ... ... Handel.

I hid my Love ... ... D'Hardelot.

Elvia Rayner:—

Nocturne in G Minor ... ... Chopin.

Valse in C Sharp Minor ... ... Chopin.

8.20 **That Brute Simmons.** A Comedy by **Arthur Morrisson** and **Herbert Sargent.** Presented by the **A.B.C. Dramatic Company.**

Characters:—

Thomas Simmons ... ... Mr. George R. Montford.

Bob Ford ... ... Mr. Reginald Brown.

Mrs. Simmons ... ... Miss Isobel Niven.

Mind Picture: Kitchen in Simmons' house at Bow. This is a scrupulously clean apartment. Door leading into the street. Window. Door communicating with the wash-house. Window overlooking the yard.

As the curtain rises, Mrs. Simmons is discovered seated at the R. of table. She is putting the finishing touches to a pair of trousers that she has made for Simmons. The trousers are of extraordinary bad cut, and the pattern is loud in the extreme.

Note.—The rise and fall of the curtain is denoted by the ringing of a bell.

Better Wear — FLEET FOOT.

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8.40 **Natalie Hope:—**
My Ships ... ... Barratt.
O Lovely Night ... ... Landon Ronald.

8.50 **General News Bulletin and Weather Forecast.**

9.0—10.0 **S.B. from Johannesburg.**

WEDNESDAY, JULY 25th, 1928.

12.30 **Lunch Hour Session:—**
Tenor:
(a) "Stars may Forget" ... ... Reginald Groome.
(b) "A Little Fairy Tale" ... ... Thomas Morris.
Mr. William Briceland.
Pianoforte:
"Intermezzo" ... ... Garrick.
"Chanson" (by request) ... ... Friml.
Miss Elvia Rayner.
Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Wireless Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "New Hall of Fame Series" (specially selected Brunswick Records, supplied by Brunswick (S.A.), Ltd., of West Street).

7.45 **A Chat on the Week's Music,** by **Mr. Dan Godfrey,** Director of Music.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 Duets:—
(a) "Stay out of the South" ... ... Dixon.
(b) "Joy Bells" ... ... Friend.
Jim Miller and Charles Farrell.

8.10 **A Little Humour.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "Stars and Stripes" ... ... Sousa.
Overture: "Euryanthe" ... ... Weber.
Baritone: "Come to the Fair" ... ... Martin.
Mr. Robert Wettergreen.
Selection: "Oh Kay" ... ... Gershwin.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, JULY 26th, 1928.

12.30 **Lunch Hour Session:—**
Soprano:
(a) "Berceuse de Jocelyn" ... ... Godard.
(b) "The Greatest Wish in the World" ... Del Riego.
Mrs. K. Griffiths.
Mezzo:
(a) "Homing" ... ... Del Riego.
(b) "Ships that pass in the Night" ... Stephenson.
Miss Agnes Bulley.
Light Music.

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1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

1.45 **Light Music.**

2.0 Close down.

4.0 **Afternoon Session:—**
Pianoforte:
(a) "Valse Brilliante" ... ... Paul Ambroise.
(b) "Menuet" ... ... Paderewski.
Miss Violet Moir.
Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** Another Chat with **Aunt Janet** of the Library. **Uncle Alex** will sing "Hush, here comes the Dream Man." Piano accompaniment by **Uncle Fred.** Come and help to sing it.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in English).

7.15 **Dinner Hour Session:** "Famous Artistes." Recital of "His Master's Voice" Records (supplied by Messrs. Mackay Bros. and McMahon, Ltd., of West Street).

8.0 **Time Signal.**
Soprano:—
(a) "I had a Dove" ... ... Ivy Francis Klein.
(b) "Romance" ... ... Donald Ford.
(c) "Lullaby" ... ... Rutland Boughton.
Miss Margaret Roux.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion, Marine Parade, under the Direction of **Mr. Dan Godfrey.**
SYMPHONY CONCERT.
Overture: "MacBeth" ... ... Sullivan.
Concerto for Pianoforte and Orchestra: "Africa" .. Saint Saens.
Miss Dulcie Goodwin.
"Theme and Six Diversions" ... ... Edward German.

9.5 (approx.) **General and Local News.**
Soprano: "Nightfall at Sea" ... ... Montague Phillips.
Miss Margaret Roux.
"Symphony No. 6 in B Minor" ("The Unfinished") —Schubert.
(a) "Allegro moderato."
(b) "Andante con moto."
"Scherzo" ("A Midsummer Night's Dream") ... Mendelssohn.
Suite: "Chopiniana" ... ... Glazounow.
"Polonaise." "Nocturne." "Mazurka." "Tarantelle."

10.0 Close down.

FRIDAY, JULY 27th, 1928.

12.30 **Lunch Hour Session:** The Studio Orchestra:—
March: "With the British Colours" ... ... Von Blor.
"Four Cinderella Dances" ... ... Lohr.
Waltz: "Rizette" ... ... Fall.
Clarinet: **Mr. T. J. Stabbins.**
Two Step: "Nellie Bly" ... ... Cheyne.
Suite: "Dance Revels" ... ... Phillips.
Viola: **Mr. A. McLoughlin.**
Selection: "My Lady Frayle" ... ... Finck.
"Bersagliere" ... ... Capua.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A Request Afternoon. Listen for your favourite Songs, Recitations and Stories. All requests to be sent to **Aunt Isobel** on or before Thursday, 26th.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
Light Music.
Mezzo Contralto:—
(a) "If I might come to You" ... ... W. H. Squire.
(b) "My dear Soul" ... ... Wilfred Sanderson.
(c) "A Summer Night" ... ... Goring Thomas.
(d) "Tired Hands" ... ... Wilfred Sanderson.
Miss Ivy Johnson.

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Pianoforte:—

(a) "Pierrot" ... ... Cyril Scott.

(b) "Danse Langoureuse" ... ... Cyril Scott.

Miss Elvia Rayner.

Light Music.

8.0 **Time Signal.**

Talk, No. 3: "Port Natal when the Harbour often became Impassable for Ships." **Capt. Alex Anderson.**

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion, Marine Parade, under the Direction of **Mr. Dan Godfrey.**

Leo Cherniavsky (Violin).

Overture: "Rouslan and Ludmilla" ... ... Glinka.

Irish Tune: "Molly on the Shore" ... ... Grainger.

Violin Soli: **Leo Cherniavsky.**

"Scenes Napolitaines" ... ... Massenet.

9.5 (approx.) **General and Local News.**

Soprano: Aria, "Ritorna Vincitor" ("Aida") ... ... Verdi.

Florence Austral.

Relayed from the Pavilion.

Selection: "La Boheme" ... ... Puccini.

Violin Soli: **Leo Cherniavsky.**

Suite: "Casse Noisette" ... ... Tschaikowsky.

10.0 Close down.

SATURDAY, JULY 28th, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

March: "Semper Fidelis" ... ... Sousa.

Overture: "Raymond" ... ... Thomas.

Waltz: "Irish Whispers" ... ... Ancliffe.

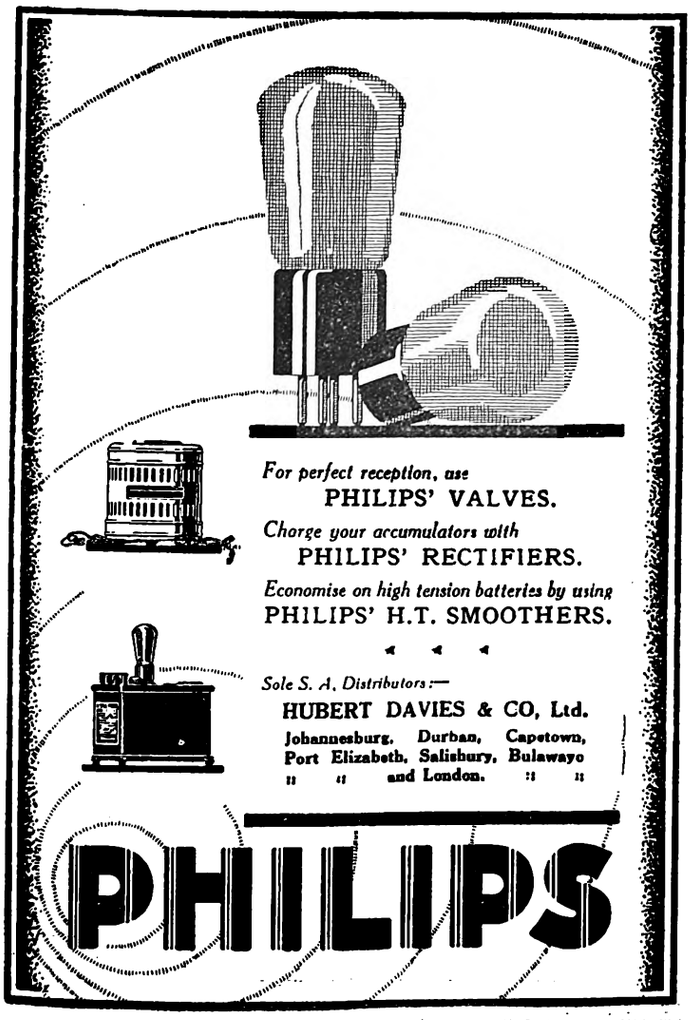
Cornet: "When you come Home" ... ... Squire.

Mr. A. W. Snell.

Selection: "Stephen Adams Songs" ... ... Henley.

Three Dances: "Nell Gwyn" ... ... Edward German.

Intermezzo: "In a Monastery Garden" ... ... Ketelbey.



Foxtrots:

(a) "Someone to watch over Me" ... ... Gershwin.

(b) "When the love bird leaves its Nest."

12.30 Close down.

7.15 Reports: Weather Reports, Shipping Intelligence.

7.20 **Dinner Hour Session:** "Magic Notes." Recital of "Columbia" Records (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**

8.1 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

CONCERT—DANCE.

March: "The Gladiator" ... ... Sousa.

Overture: "Light Cavalry" ... ... Suppe.

Selection: "Bacchanalia" ... ... Finck.

DANCING.

8.50 **General and Local News and Sporting Results.**

"Three Yorkshire Dale Dances" ... ... Wood.

DANCING.

9.30 **Relay from Criterion Theatre,** Esplanade.

10.20 **A Dance Programme by Arthur Vos and his Orchestra,** relayed from the Marine Hotel.

11.0 Close down.

SUNDAY, JULY 29th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

March: "Spirit of Pageantry" ... ... Fletcher.

Overture: "Carnival" ... ... Dvorak.

Piccolo: "The Wren" ... ... Demare.

Mr. J. J. Flanagan.

Waltz: "La Barcarolle" ... ... Waldteufel.

Suite: "Three Light Pieces" ... ... Fletcher.

Selection: "The Student Prince" ... ... Romberg.

4.30 **Children's Corner:** Corner arranged by **Aunt Isobel.**

5.15 Close down.

6.45 **The Bells of St. Paul's.**

7.0 **Evening Service,** relayed from the **West Street Baptist Church.** Preacher, **Rev. H. A. Oliver.**

8.30 **A Grand Popular Concert,** relayed from the Town Hall:—

Overture: "Oberon" ... ... Weber.

"1st Movement from Concerto for Violin and Orchestra" —Tschaikowsky.

Leo Cherniavsky.

"Welsh Rhapsody" ... ... Edward German.

Violin Soli: **Leo Cherniavsky.**

Selection: "The Tales of Hoffman" ... ... Offenbach.

Irish Tunes:—

(a) "Molly on the Shore" ... ... Grainger.

(b) "Shepherds Hey."

The Durban Municipal Orchestra, under the Direction of **Mr. Dan Godfrey.**

10.0 Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, JULY 23rd, 1928.

LUNCH-HOUR SESSION.

H.M.V. Records:—

12.45 Selection: "The Waltz Dream" ... ... Strauss.

De Groot and the Piccadilly Orchestra.

Love Duet from "Madame Butterfly" ... ... Puccini.

Margaret Sheridan, Aureliano Pertile and La Scala Orchestra.

Obtainable only from Mills Hosiery Coy., Hosiery Specialists, Castle Arcade, Durban.

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1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Ballet Music from "Rosamunde" ... ... Schubert.

Royal Albert Hall Orchestra.

Songs:

(a) "Sea Fever" ... ... Ireland.

(b) "In Summertime on Bredon" ... ... Peel.

Stuart Robertson.

Piano Solos:

(a) "Hunting Song" ... ... Mendelssohn.

(b) "Song Without Words in F" ... ... Mendelssohn.

Benno Moiseivitch.

(a) "Home to our Mountains" ... ... Verdi.

(b) "Miserere" ... ... Verdi.

Florence Austral and Browning Mummery.

Valse: "Estudiantina" ... ... Waldteufel.

International Concert Orchestra.

The Shadow Song from "Dinorah" ... ... Meyerbeer.

Amelita Galli-Curci.

'Cello Solos:

(a) "Menuet" ... ... Debussy.

(b) "Gavotte Tendre" ... ... Hillemacher.

Pablo Casals.

Selection: "H.M.S. Pinafore" ... ... Sullivan.

Coldstream Guards Band.

1.45 Close down.

AFTERNOON SESSION.

4.30 Quartette in D Minor ("Death and the Maiden") ... Schubert. Allegro. Andante con moto. Scherzo—Allegro molto. Presto.

Budapest String Quartette.

5.0 **Time Signal.**

Short Story: "In case you ever hear her."

5.20 **Greetings and Music.**

5.30 **Teens:** "The Great Dr. Harvey." **Aunty Lex.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

March: "Light Horse" ... ... Von Blon.

"Memories of Vienna" ... ... Beudix.

Valse: "Lyrique" ... ... Sibelius.

Selection: "Lilac Time" ... ... Schubert.

"La Zwarzinette" ... ... Fremaux.

Piano Solo (selected).

7.45 **Weekly Talk to Farmers:** Agricultural Talk by **Prof. J. H. Neethling,** of the Department of Cenetics, relayed from the Elsenburg-Stellenbosch College of Agriculture.

8.0 **Time Signal. Weather Forecast. Market Report.**

8.5 **Records:—**

Organ Solos:

(a) "Andantino" ... ... Lemare.

(b) "Traumerei" ... ... Schumann.

Edwin H. Lemare.

(a) "A Persian Rosebud" ... ... Nicholls.

(b) "Little Boy Blues" ... ... Ellis.

Melville Gideon.

8.15 **Alhambra Orchestra.**

Songs:

(a) "Solveig's Song" ... ... Grieg.

(b) "Shepherd, thy Demeanour Vary" —Brown, arr. Lane Wilson.

Madge Allan.

Piano Solos: **Hilda Schwalbe.**

Songs:

(a) "Do not go, my Love" ... ... Hageman.

(b) "To Anthea" ... ... Hatton.

Harold Littlewort.

Saxophone Solos: **Bob Parker.**

Light Comedy Numbers: **Arthur Kellaway.**

9.0 **News Service** (English).

9.5 **"A Pre-War Dance."**

Grand March and Waltz.

"Rodie, Dear."

"The Druid's Prayer."

Valse: "Destiny."

Barn Dance: "Floating Down to Cotton Town."

Polka: "See me Dance the Polka."

Veleta: "Empire."

Schottische: "Dancing in the Barn."

Waltz: "Kissing is no Sin."

Galop.

S. Schwalbe's Orchestra in attendance.

9.30 Songs:

(a) "Sing, Joyous Bird" ... ... Phillips.

(b) "Love's a Merchant" ... ... Carew.

Madge Allan.

Saxophone Solos: **Bob Parker.**

Song: "There is no Mount so High" ... ... Hildach.

Harold Littlewort.

Piano Solos: **Hilda Schwalbe.**

Light Comedy Numbers: **Arthur Kellaway.**

10.30 Close down.

10.5 Item relayed from **Tivoli** (if suitable).

10.30 Close down.

TUESDAY, JULY 24th, 1928.

LUNCH-HOUR SESSION.

H.M.V. Records:—

12.45 Overture: "Meistersingers" ... ... Wagner.

Symphony Orchestra, conducted by Albert Coates.

'Cello Solos:

(a) "Melody in F" ... ... Rubinstein.

(b) "Simple Aveu" ... ... Thomé.

Cedric Sharpe.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Valse: "Triste" ... ... Sibelius.

Chicago Symphony Orchestra.

Vocal Gems from "The Bohemian Girl" ... ... Balfe.

Light Opera Company.

1.15 **Organ Recital by N. R. Ingleby, F.R.C.O.** Relayed from City Hall.

1.50 Close down.

AFTERNOON SESSION.

Military Band Music.

4.30 March: "Stars and Stripes" ... ... Sousa.

Overture: "Poet and Peasant" ... ... Suppé.

Cornet Solos:

(a) "The Distant Shore" ... ... Sullivan.

(b) "The Lost Chord" ... ... Sullivan.

Sergt. G. Morgan.

(a) Intermezzo: "Hiawatha" ... ... Moret.

(b) "The Turkish Patrol" ... ... Michels.

Selection: "La Fille de Madame Angot" ... ... Lecocq.

Coldstream Guards Band.

5.0 **Time Signal.**

Household Talks: "The Making of Menus," by **Miss J. G. Rudd** (Head of Domestic Science Department, Cape Technical College).

5.30 **Children:** Jolly Stories, Songs and Pieces. **Aunty Lex.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Picador" ... ... Brockett.

Ragtime: "Red Rose Rag" ... ... Weinrich.

"Morenita" ... ... Murillo.

Selection: "Princess Charming" ... ... (Various.)

'Cello Solo (selected).

Suite: "La Source" ... ... Delibes.

7.45 **Records:—**

Songs: (a) "Serenade." (b) "Mattinata." **Sydney Coltham.**

Concertina Solo: "Green Groves of Erin." **W. J. Mallaby.**

Part Songs: (a) "Indian Dawn." (b) "Wake, Miss Lindy." **The Gresham Singers.**

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8.0 **Time Signal. Weather Forecast. Market Report.**

8.5 **Records:—**

Humorous Records: (a) "Prophecies." (b) "I'm Blasé."
Norman Lout.

Hawaiian Guitar Duets: (a) "Love Dream of Lula Lu." (b) "Pearl of Hawaai." **Frank Ferera and John Paaluki.**

8.15 **Orchestral Programme by the Capetown Orchestra.** Conductor: **W. J. Pickerill:—**

March: "Colonel Bogey" ... ... Alford.
Overture: "The Arcadians" ... ... Monckton.
Entr'acte: "Mauresque" ... ... Coates.
The Orchestra.

Songs:
(a) "Starry Woods" ... ... Phillips.
(b) "The Fiddler of June" ... ... Elliott.
Grace Hollingworth.

Viola Solos:
(a) "Lyrische Stucke" ... ... Grieg.
(b) "Elegy" ... ... Walter Swanson.
(c) "A Kaffir Lullaby" ... ... arr. Swanson.
Eric Bray.

Songs:
(a) "Mendin' Roadways" ... ... Coates.
(b) "Sea Haven" ... ... ———
Dick Allen.

Selection: "Rose Marie" ... ... Friml.
The Orchestra.

9.0 **News Service** (English).

9.5 Serenade for Three Bassoons ... ... Weissenbom.
(a) "Introduction." (b) "Polonaise." (c) "Polka." (d) "Turkish Patrol."
1st Bassoon, **W. J. Pickerill**; 2nd Bassoon, **R. J. Cherry**; 3rd Bassoon, **A. S. Ward.**

9.20 Songs:
(a) "Love, the Jester" ... ... Phillips.
(b) "Tip Toe" ... ... Carew.
Grace Hollingworth.

Violin Solos:
(a) "Garden Melody" ... ... Schumann.
(b) "Gypsy Dance" ... ... D'Egville.
Corrie Meyer.

Four Descriptive Pieces:—
(a) "A Musical Box" ... ... Liadov.
(b) "The Voice of the Bells" ... ... Luigini.
(c) "The Mill in the Forest" ... ... Eilenberg.
(d) "The Whistler and his Dog" ... ... Pryor.
The Orchestra.

10.0 **News Service** (Afrikaans).

10.5 Songs:
(a) "Where the Waters go down to Lodore" ... Johnston.
(b) "I Heard you Singing" ... ... Coates.
Dick Allen.

(a) "The Burglar's Dream" ... ... Ewing.
(b) "El Tango d'Amor" ... ... Phillipucci.
Selection: "Melodious Memories" ... ... Finck.

10.30 Close down.

WEDNESDAY, JULY 25th, 1928.

LUNCH-HOUR SESSION.

Columbia Records:—

12.45 Suite: "Sigurd Jorsalfar" ... ... Grieg.
1. "In the King's Hall."
2. "Borghild's Dream."
3. "Homage March."

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

Overture: "Egmont" ... ... Beethoven.
Concert Gebouw Orchestra.

"Ah si ben Mio" (from "Il Trovatore") ... ... Verdi.
Aroldo Lindi.

Piano Solos:
(a) "Etude in C Minor" ... ... Chopin.
(b) "Prelude in A Flat" ... ... Chopin.
Percy Grainger.

Duets: (a) "Very own Pierette." (b) "The Keys of Heaven."
Dora Labbette and Hubert Eisdell.

'Cello Solos:
(a) "Slumber Song" ... ... Squire.
(b) "Sicilienne" ... ... Faure.
W. H. Squire.

Songs: (a) "A West Country Wooing." (b) "Off to Philadelphia." **Norman Allin.**

"Selection of Plantation Songs." **Grenadier Guards Band.**

1.45 Close down.

AFTERNOON SESSION.

4.30 Organ Solo: "Liebestraume" ... ... Liszt.
Pattman.

Part Songs:
(a) "Down in a Flowery Vale" ... ... Feste.
(b) "Pickanniny Lullaby" ... ... Mary.
The Salisbury Singers.

Saxophone Solos:
(a) "Minuet" ... ... Beethoven.
(b) "Valse Manzanetta" ... ... Wiedoft.
Rudy Wiedoft.

(a) "Just like Darby and Joan." (b) "Sweet Suzanne."
Norah Blaney (with The Ramblers).

Selection: "The Gypsy Baron" ... ... Strauss.
Johann Strauss and Symphony Orchestra.

5.0 **Time Signal.**

Afternoon Topics: "Radio Matters."

5.15 **Greetings and Music.**

5.30 **Boys' Session:** "My Hobbies, and why I Taught them to Boys," by **Mr. E. Garnet, B.A. (London), F.C.P.**

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Suite: "Three Dances" ... ... Cyril Scott.
Overture: "Opera Bouffe" ... ... Finck.
"Tarentella" ... ... Novello.
Selection: "Peggy Ann" ... ... Rodgers.
Valse: "Reverie" ... ... Waldteufel.
"Two Novelettes" ... ... Ancliffe.

7.45 **Records:—**

Vocal Gems from "Lumber Love." **Lyceum Theatre Chorus and Orchestra.**

(a) "Mary Ann." (b) "Together." **Ukelele Ike.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.5 **Records:—**

"The Showman." **Bransby Williams.**

"Prince Igor March" ... ... Borodine.
Royal Philharmonic Orchestra.

A Gramradio Production of "The Mikado" (H.M.V. Records). Words by Sir W. S. Gilbert. Music by Sir Arthur Sullivan.

8.15 Act I: Courtyard of Ko-Ko's Palace in Titipu.

9.15 **News Service** (English).

9.20 Act II: Ko-Ko's Garden.

10.0 **News Service** (Afrikaans).

10.5 (approx.) Item relayed from **Tivoli** (if suitable).

10.30 Close down.

THURSDAY, JULY 26th, 1928.

LUNCH-HOUR SESSION.

12.45 Selection: "Midsummer Night's Dream" ... ... Mendelssohn.
Grenadier Guards' Band.

Songs:
(a) "Ah Moon of my Delight" ... ... Lehmann.
(b) "In a Monastery Garden."
Hubert Eisdell.

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

JANE PLOTZ'S STUDIOS IN THRUPP'S BUILDINGS, PRITCHARD STREET.

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'Cello Solos:

(a) "Andante Religioso" ... ... Thomé.

(b) "Melodie" ... ... Gluck.

W. H. Squire.

Song: "Sittin' Thinkin'" ... ... Fisher.

Malcolm McEachern.

1.15 **Organ Recital by Alban Hamer, F.R.C.O.,** relayed from **St. George's Cathedral.**

1.50 Close down.

AFTERNOON SESSION.

4.30 "Dance of the Sylphes" ("Damnation of Faust") ... ... Berlioz.

"Rackoczy March" ("Damnation of Faust") ... ... Berlioz.

Hallé Orchestra.

Songs:

(a) "Were you There?"

(b) "Brittany."

Norman Allin.

Waltz: "Hydropaten" ... ... Gung'l.

New Concert Orchestra.

"Well of the Whispers."

"The Man I Love."

Norah Blaney.

'Cello Solos:

(a) "Le Cygne" ... ... St. Saens.

(b) "Melodie Arabe" ... ... Glazounov.

Gaspar Casado.

March: "Pomp and Circumstance" ... ... Elgar.

Grenadier Guards' Band.

5.0 **Time Signal.**

Musical Session: "Octet in F Major" ... ... Schubert.

5.25 **Kinderuur:** Stories deur **Oom Jannie** en Musiek.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

March: "Front Line" ... ... Savasta.

Valse: "Pluie d'Or" ... ... Waldteufel.

Suite: "Forest Ranger's Courtship" ... ... Eilenberg.

'Cello Solo.

Selection: "Poppy" ... ... Jones and Samuel.

Song: "I know of two bright Eyes" ... ... Clutsam.

7.45 **Records:**

"My Ohio Home."

"Chloe."

The Singing Sophomores.

Songs:

(a) "O, that we two were Maying" ... ... Nevin.

(b) "Home Sweet Home" ... ... Nevin.

Dame Clara Butt.

Patrol: "Jungle Drums" ... ... Ketelbey.

Grenadier Guards' Band.

8.0 **Time Signal. Weather Forecast. Market Report.**

8.5 **Records:**

"As pants the Hart" ... ... Spohr.

"Break forth into Joy" ... ... Barnby.

Sir Henry Coward and the Sheffield Choir.

Song: "When the King went forth to War." **Norman Allin.**

8.15 **Classical Concert of the Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill:—**

"Overture in C for Oboe, Bassoon and Strings" ... ... Bach.

"Le Carnival des Aninaux" ... ... St. Saens.

Solo Pianos, **Geoffrey Miller and Colin Taylor.**

"Concerto in E Flat for Horn and Orchestra" ... Mozart.

Solo, **John Orchard.**

9.0 (approx.) **News Service** (English).

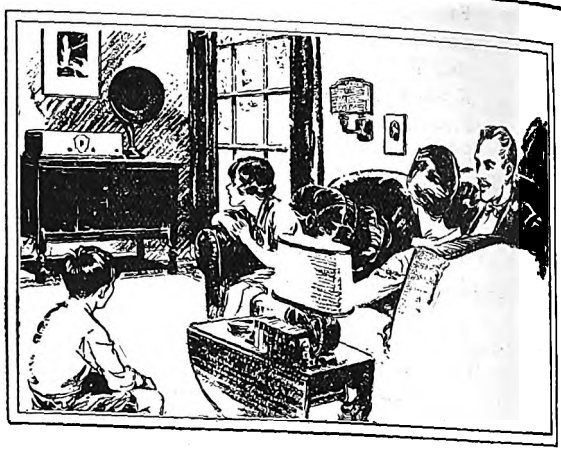
"Group of Songs" ... ... Schubert.

Norman Hart.

"String Quartet" ... ... Dvorak.

Alfred Gibbs, Walter Swanson, Eric Bray and Granville Britton.

10.0 (approx.) **News Service** (Afrikaans).



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A CHARMING GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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10.5 **Relay from Waldorf.** Musical Director, **Isidore Fisher:—**
Foxtrot: "Leonora."
Comedy Foxtrot: "Susie's Sister."
Song Waltz: "Mavourneen" (by request).
Novelty: "Day dreams that never come True."
Foxtrot: "Love Lies."
Serenade Orientale: "Indian Love Bird."
10.30 Close down.

FRIDAY, JULY 27th, 1928.

LUNCH-HOUR SESSION.

12.45 Overture: "The Magic Flute" ... ... Mozart.
State Opera House Orchestra, Berlin.

Songs:
(a) "The Prophet" ... ... Korsakov.
(b) "Song of the Volga Boatmen" ... ... Koenemann.
Theodore Chaliapine.

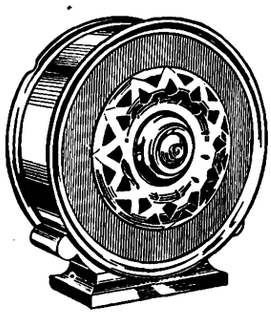
1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
'Cello Solo: "Kol Nidrei" ... ... Bruch.
Guilhernima Suggia.

Songs:
(a) "Watching the World go By" ... ... Ball.
(b) "Bells of Killarney" ... ... Trinkaus.
The Silver Masked Tenor.

Flute Solos:
(a) "Concertino" ... ... Chaminade.
(b) "Concert Piece" ... ... Hoffman.
John Amadio.

Songs:
(a) "The lass with the delicate Air."
(b) "By the Waters of Minnetonka."
Mavis Bennett.

Waltz: "Wine, Women and Song" ... ... Strauss.
Marek Weber and his Orchestra.



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Songs:
(a) "Two old Tramps" ... ... Holloway.
(b) "Captain Stratton's Fancy" ... ... Warlock.
Peter Dawson.

Violin Solo: "Rondo" ... ... Schubert.
Jascha Heifetz.

"Private Ortheris" ... ... Ansell.
Coldstream Guards' Band.

1.45 Close down.

AFTERNOON SESSION.

4.30 Selection: "La Tosca" ... ... Puccini.
Marek Weber's Orchestra.

"Farewell and Death of Boris" ... ...Moussorgsky.
Theodore Chaliapine.

Violin Solo: "Introduction and Rondo Cappricioso" ... St. Saens.
Renée Chemet.

Selection: "La Boutique Fantasque" ... ... Rossini.
Royal Albert Hall Orchestra.

5.0 **Time Signal.**
Afternoon Topics: "A Highly Specialised Career."
5.20 **Teens:** Great Men—(a) Attila, King of the Huns. (b) Duke Vortigen. **Aunty Lex.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Overture: "Le Nozze de Figaro" ... ... Mozart.
"Dervish Chorus" ... ... Sebek.
Selection: "Rose-Marie" ... ... Friml.
Piano Solo.
Valse: "Passion Flower" ... ... De Zulueta.
March: "Waldmere" ... ... Losey.
7.45 **Survey of Week's Sports,** by **Mr. A. Shacksnovis.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.5 **Records:**
Overture: "Mignon" ... ... Thomas.
State Opera House Orchestra, Berlin.

Songs:
(a) "Gay Highway."
(b) "Vagabond."
Peter Dawson.

Piano Solo: "Naila" ... ... Delibes.
Wilhelm Backhaus.

Songs:
(a) "In Cellar Cool."
(b) "Rocked in the Cradle of the Deep."
Robert Radford.

Tango: "Here's to thee and Me" ... ... Lehar.
Marek Weber's Orchestra.

DANCE MUSIC.

8.30 Foxtrots:
(a) "I'm going back to old Nebraska."
(b) "You came Along."
Jack Hylton and his Orchestra.

Waltzes:
(a) "Beautiful Ohio."
(b) "Shady Tree."
Paul Whiteman's Orchestra.

Yale Blues:
(a) "Baltimore."
(b) "Every little Thing."
Rio Grande Band.

Waltzes:
(a) "What have I Done."
(b) "I'll think of You."
Savoy Orpheans.

Foxtrots:
(a) "There's one little Girl."
(b) "Who's that knockin' at the Door."
Jack Hylton's Orchestra.

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9.0 **News Service** (English).

SHORT CONCERT PROGRAMME.

9.5 Selection: "Yeomen of the Guard" ... ... Sullivan.

Coldstream Guards' Band.

Songs:

(a) "Wedding of Sandy McNab."

(b) "Waggle of the Kilt."

Sir Harry Lauder.

Organ Solos:

(a) "Just a Memory" ... ... Henderson.

(b) "Souvenirs" ... ... Nicholls.

Jesse Crawford.

Selection: "The Waltz Dream" ... ... Strauss.

De Groot and the Piccadilly Orchestra.

DANCE MUSIC.

(Columbia Dance Competition Records.)

9.30 Foxtrots:

(a) "Marvellous."

(b) "Fleur de Mal."

Waltzes:

(a) "Vagabond King."

(b) "If I had only Known."

Blues:

(a) "Rickety Rackety Shack."

(b) "I left my Sugar Standing."

Waltzes:

(a) "Lazy River."

(b) "Sweet Suzanne."

Foxtrots:

(a) "Every Little While."

(b) "Miss Annabelle Lee."

10.0 **News Service** (Afrikaans).

10.5 **Request Dance Items will be played.**

11.0 Close down.

Please 'Phone Your Requests Early—Central 5888.

SATURDAY, JULY 28th, 1928.

LUNCH-HOUR SESSION.

12.45 "By the Blue Hawaiian Waters" ... ... Ketelbey.

Grenadier Guards' Band.

Part Songs:

(a) "The Lincolnshire Poacher."

(b) "There's a Tavern in the Town."

Sheffield Orpheus Choir.

Piano Solo: "Will o' the Whispers." **Tony Lowry.**

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

"Peer Gynt Suite" ... ... Grieg.

(a) "Morning."

(b) "Ase's Death."

(c) "Anitra's Dance."

(d) "Dance of the Imp."

Grenadier Guards' Band.

Songs:

(a) "Life is nothing without Money."

(b) "Bound for the Rio Grande."

Norman Allin.

Piano Solo: "Old Vienna" ... ... Schubert.

Duets:

(a) "Playground in the Sky."

(b) "Wherever you are."

Vaugh de Leath and Frank Harris.

Violin Solos:

(a) "Song of Songs."

(b) "Poupee Valsante."

Sascha Jacobsen.

March: "Lorraine" ... ... Ganne.

Grenadier Guards' Band.

1.45 Close down.

AFTERNOON SESSION.

5.0 **Time Signal.**

Children's Hour: The Family entertain themselves in the Studio.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

"Carambas" ... ... Steiner.

Suite: "Myrtles of Damascus" ... ... Woodforde-Finden.

Valse: "Leonora" ... ... Herni.

"The Little Widow" ... ... Oliver.

"Slavonic Rhapsody" ... ... Friedmann.

Overture: "Three Days" ... ... Lotter.

7.45 **Records:**

Songs:

(a) "Under the Deodar."

(b) "Coo."

Virginia Perry.

Waltz: "Ever or Never" ... ... Waldteufel.

Jacques Jacob's Ensemble.

Organ Solo: "Pilgrim's Chorus" ... ... Wagner.

G. T. Pattman.

8.0 **Time Signal. Weather Forecast. Market Report.**

8.5 **Records:**

Piano Solo: "Prelude in C Sharp Minor" ... Rachmaninoff.

Wm. Murdoch.

"Variations on Carnival of Venice." **London Flute Quartet.**

Song: "Sometimes in my Dreams" ... ... d'Hardelot.

Eva Turner.

"Drink to me only with thine Eyes."

St. James' String Sextet.

8.15 **Popular Concert by the Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill:—**

Overture: "Die Irrfahrt Un 's Gluck" ... ... Suppe.

Suite: "Cupid's Conspiracy" ... ... Cowen.

Small Orchestra.

Songs: **Cecilia Wessels.**

(a) Andantino: "Petite Aubade" ... ... Wurmser.

(b) "Minuet" ... ... Boccherini.

"Norwegian Rhapsody" ... ... Lalo.

9.0 (approx.) **News Service** (English).

Selection: "The Arcadians" ... ... Talbot.

Violin Solo: **A. J. Gibbs.**

Songs: **Cecilia Wessels.**

"Dance Grotesque" ... ... Sullivan.

Waltz: "Amoretten Tanze" ... ... Gung'l.

Descriptive Piece: "The Whistler and his Dog" ... Pryor.

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Relay of Cleghorn's Cafe Orchestra.** Leader, **Percy Rees:—**

Waltz: "My Man."

Overture: "Masaniello" ... ... Auber.

Strings: "La Paloma" ... ... Yradier.

Foxtrot: "Without you Sweetheart."

10.30 Close down.

SUNDAY, JULY 29th, 1928.

EVENING SESSION.

7.0 **Time Signal.**

Divine Service will be relayed from **St. George's Cathedral,** Wale Street.

Evensong Mortin in A.

Anthem: "Who so dwelleth" ... ... Martin.

8.30 **Orchestral Programme by the Capetown Orchestra.** Conductor: **W. J. Pickerill.**

Overture: "Tannhauser" ... ... Wagner.

"Chanson Napolitaine" ... ... D'Ambrosio.

Song.

"Dance of the Hours" ... ... Ponchielli.

"Miniature Suite" ... ... Adam Carse.

Song.

Prelude from Act I ("Lohengrin").

"Songs Without Words" ... ... Mendelssohn.

10.0 Close down.

DRINK RED DAISY TEA—IT IS THE BEST.

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J.B. Studio Notes.

Our Mystery Hours are becoming quite a feature of our programmes, and judging by the communications we receive from listeners-in they are being thoroughly appreciated. On Monday 23rd, we are having another, and although we can't let you into the secret now, this one promises to eclipse anything we have as yet attempted. "Wait and See" or rather "Wait and Listen." A novel feature of Tuesday night's programme will be some Whistling Soli by Mr. Ralph Starling—surely an appropriate name for a Siffleur.

Some well known and deservedly popular singers will visit us during the week, amongst them Mesdames E. R. Gill, L. M. Thomson who will sing Soli and Duets, and Misses Phyllis Seligman, Ivy Lewis, Freda Edwards, Beryl Lucas and Messrs. F. R. Palvie, Gordon Kinghorn, Leslie McCallum, J. Kennedy Oliva and Leslie Buckingham.

Amongst the gentlemen who will impart useful and interesting information to us,may be numbered: Mr. Advocate Morris de Saxe, "Foreign Affairs," Professor Max Drennan, "Literature," Dr. Manfred Nathan, K.C., who will continue his series of "Zulu Chiefs," this time telling us something about Cetewayo, Mr. Powell on Sport, Mr. J. N. A. Ray, B.A., on Wireless, and Mr. Daleski who will talk on Jewish Topics. On Wednesday, Mr. Northling Swemmer, M.I.S.A., will tell us some of his Afrikaans stories.

Thursday evening will find the JB Studio Dramatic Company playing one of their sketches, and on Sunday night Mr. E. Levitz, of JB's Orchestra, will broadcast some 'Cello soli.

We have two very good relays to announce during the week. On Tuesday, from the Orpheum, Vine and Carr, an exceptionally good musical act, who are having a most successful tour through the Union and on Wednesday, one from the Empire.

Aunt Davey's Corner.

Dear Nieces and Nephews,

Here we are again! What an interesting week we've had! We heard of things that travel faster than thought. We learned that all radio children must eat porridge for breakfast, with lots of milk, of course; and by the time we were through we were all convinced that bread and jam and tea were a very poor substitute for this substantial meal. So we have decided not to make a fuss over our porridge, but to take it manfully. Then that story of what a clerk did for the world! How his courage in befriending a negro slave and the fighting for his rights were the first links in the chain that brought about the abolition of slavery. We hope that one day you will have the courage of your convictions, and right the wrongs of the oppressed.

How the months got their names made a good story. Quite a number of teens visited the studio that afternoon, and we brushed up our classics, while we solved the mystery of why September, October, November and December the 7th, 8th, 9th and 10th months according to their Latin origin, now were the 9th, 10th, 11th and 12th months respectively. July, called after Julius Caesar, had 31 days. August, called after Caesar Augustus, had only 30 days. But the Roman people, afraid that Augustus might be jealous that Julius Caesar had a day more than he in his month, gave the month of August 31 days as well, by taking one day from September. A case of equality and justice between emperors.

Our concert on Saturday was well patronised. Our seating accommodation was exhausted, and the smaller children made themselves comfortable on the floor at the feet of the older ones. Miss Hetty Feitelberg very kindly arranged the programme. Her pupils recited splendidly, and the little girls who played the piano for us showed very good style. They played brilliantly, and when I remarked on their execution, I was told they were gold medallists. At the close of the session Aunt Davey told the children about a certain lady who went to the theatre with her husband, on the entrance of the actor she exclaimed: "Dear me, what marvellous chest development!" "Chest development, indeed!" replied the husband contemptuously, "he got that bulge from patting himself on the back." Miss Feitelberg's pupils did so well that we hope she will profit by this warning, and not pat herself on the back too hard.

Watch out for our talk about ants and their wonderful ways. You will hear about their romantic wedding flight, their social organisation, their extreme cleanliness, their industry, how some of them turn themselves into honey casks for the benefit of their fellows, and many other interesting facts besides. In the Teens' Hour on Wednesday we will hear how and when to eat—something we do not observe, to the hurt of our bodies. The story of Orion will fascinate you so, that you will be worrying mummy to allow you to go into the garden at night to see Orion, that beautiful group of stars (called a constellation) with his dog, Sirius, behind him, and the Pleiades (a group of seven stars, once upon a time seven nymphs) flying in terror before them. Do animals have dreams as we do? This is a question we will try to answer, and those of you who have pets will be anxious to hear, I am sure. On Friday I expect those of you who can to come to the studio and entertain your cousins. But above all don't miss Saturday, 28th. For on that day Amy Coleridge is producing a play "Robinson Crusoe" with her pupils, and we can expect a treat. Miss Coleridge used to act with Leonard Rayne, and she has more experience of stage craft than any local actress. No, we certainly won't miss Saturday.

We forwarded badges to Cathrine Gow and Madeline Adnams and we wish to welcome them to our circle.

Children, dear, write and tell me if you agree with the sentiment of my little verses:—

At even when the sun goes down,
My daddy dear comes back from town.
The house is still; there is no din,
We settle down and listen-in.
A voice comes floating o'er the air,
Let nanny call, we do not care.
To radioland we're swept away
Our joy's complete, we want to stay.

Hoping that the answer will be in the affirmative,

Yours affectionately,
AUNT DAVEY.

Items from the Durban Studio.

Programme Notes.

The hand of the printer has descended upon us. For the immediate future these notes must be brief.

A Request "Record."

From Perth, Western Australia, comes a request for "La Paloma." This is surely unique in the history or request records. We are arranging to broadcast this item on the evening of Saturday, 21st July.

Time Signal.

Our time signal continues to prove a popular feature. A listener at Balfour, Transvaal, writes:—"The time signal is a nightly event we look forward to. We feel as though we are standing at the Post Office, waiting for a Marine Parade tram."

Programme.

On Monday evening at 9.30 p.m. the Studio will be occupied for half an hour by the "MANNING MERRY MEN," under the direction of Mr. Howard Bryant. This is the first occasion on which this popular Male Voice Choir has faced the Studio microphone. It will be a half-hour of pure enjoyment.

Miss Natalie Hope (Mezzo) and Miss Elvia Rayner (piano), will feature in the B.B.C. Programme on Tuesday evening, and on Wednesday evening Mr. Robert Wettergreen (Baritone) will support the relay from the Summer Palace with some popular vocal items.

Classical Programme.

From the Studio on Thursday evening Miss Margaret Roux (Soprano) is to broadcast a charming group of songs. Her efforts will undoubtedly make their appeal to the musical sense, and listeners are advised not to miss the opportunity of hearing her in some of the delightful works of present day song-writers. The Durban Municipal Orchestra at the Pavilion, under the direction of Mr. Dan Godfrey, will play Schubert's "Unfinished" Symphony. This sublime musical structure is without doubt one of our greatest artistic treasures. Its wonderful beauty, both in Melodic outline and Harmonic progression, cannot but make a definite appeal, and is in itself sufficient to satisfy the most ardent musical taste.

Leo Cherniavsky.

A forthcoming item of outstanding interest and importance is the appearance of that great Russian violinist, Leo Cherniavsky. We will have the opportunity of hearing him over the air, both on Friday and Sunday evenings.

H.E.D.

In and Out the Capetown Studio.

"See Me Dance The Polka."

"Give us the old dances" is the burden of many a letter written in the well known Edwardian copper plate. "Why all this jazz when the barn dances, polkas and schottisches are waiting to be played?" Why, indeed! Anyhow, they will not have to wait much longer because a "Pre-war Dance Programme" will be broadcast on Monday night by Schwalbe's Orchestra with the traditional Master of Ceremony calling out dances. There will be sufficient time between each to allow the ladies to button up their gloves, gather their flounces and take leave of "Mama" before being swept into the mathematics of the Veleta by some bewhiskered Apollo.

Mr. Schwalbe and his Orchestra are—in Christie parlance—"genuine specimens of the period," so we ought to have a thoroughly enjoyable half-hour

Madge Allan is coming in from Somerset West to sing on the same night. She always sings delightful songs delightfully. Harold Littlewort, the light baritone, Hilda Schwalbe at the piano and Bob Parker are also broadcasting

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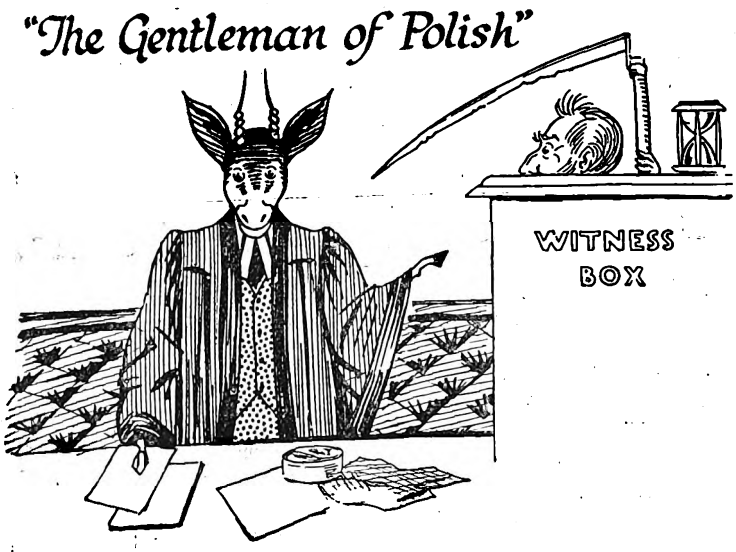
"The Gentleman of Polish"



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T. 55

A World's Record Surely?

Mr. A. B. Kellaway thinks he and his four brothers must have established a world's record last year. On the same night they were all five playing the principal parts in different plays in five principal cities of the world. Mr. Kellaway here in Capetown, Cecil in Sydney, Alec in London, Jack in Calcutta, and Leon in New York.

At one time the Kellaway Boys were known throughout the Union as an extremely talented young troupe of juvenile artists, and there must be many Capetown listeners who remember this cheery household of boys who had the gift of amusing themselves and others on and off the stage. Now Cecil has become Australia's most popular comedian, and Leon, the youngest, has risen so high in the dancing world that he has partnered Lydia Kyasht and Pavlova.

Mr. A. B. Kellaway.

Mr. Kellaway is the only son who has forsaken the stage, but his interest has never waned as his association with the Repertory and local Operatic Societies has shown. His particular flair is for character studies as was seen in his fine dramatic study of "Scaramouche" in "The Marriage of Columbine"; and "Jeremiah" in "The Quaker Girl."

Professor Kirby's arrangements of the Dibden Operas "The Waterman" and "The Quaker" were produced in connection with the Capetown Orchestra by this experienced actor, who took the lead in both productions.

Mr. Kellaway's connection with broadcasting goes back to the early days, and the years have but added to his reputation as a most genial and popular broadcaster. Listeners are still asking for repeats of "The Arcadians" and "The Country Girl"; perhaps Mr. Kellaway will give us a few numbers from them on Monday night.

Three Bassoons.

A "Serenade" for three bassoons is something few radio programmes can boast, for the simple reason that three first class bassoon players in one orchestra are not altogether a common

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occurrence; indeed, were not the conductor of the Capetown Orchestra himself an expert bassoonist we should not be able to listen to this item at 9.5 on Tuesday night.

Other items of interest will be the "Elegy" written by Walter Swanson, the Assistant Conductor, which Eric Bray is

Miss J. G. Rudd broadcasts expert domestic talks from Capetown.

playing, and his arrangement of a "Kaffir Lullaby." Corrie Meyer is the other soloist and Grace Hollingsworth and Dick Allen are the singers. All enjoyable artists

For the Housewife.

It has long been our intention to revive the Domestic Talks, and now that Miss Rudd has returned from her trip abroad, we are glad to be able to announce that the first will take place at 5 p.m. on Tuesday 24th.

Miss Rudd is almost too well known as an expert in her subject to need introducing to you; besides, as she reminds me, she gave the first talk in the Women's Session in 1924. When at the old Roeland Street School of Domestic Science, she was asked to undertake the organisation of thhe Department at the Cape Technical College. Her organising ability allied to her expert knowledg (Miss Rudd holds the highest Scottish diplomas) soon built it up to its present high status. Her endeavours, however, were not confined to the College alone, she has conducted lectures all over the country, and is indeed one of the recognised authorities in the Union. Therefore it is with very great pleasure that we entrust to her the inauguration of this new course of lectures for our women listeners. Queries and letters should be sent to the Studio and will be immediately to Miss Rudd.

"The Mikado," Wednesday.

This is the big feature of the week, and will be presented on the same lines as "The Gondoliers," which was voted, both in town and out, an unqualified success.

Unusual Thursday Programme.

Instead of a concert of full orchestral works and the usual symphony, this week we are to have a change. Geoffry Miller and Colin Taylor will take the solo pianos in the popular "Le Carnival des Animaux," and John Orchard is the soloist in the Mozart Concerto for Horn and Orchestra.

After the interval Norman Hart, who has been heard so regrettably seldom of late, will sing a group of Schubert songs, and the concert ends with a Dvorak Quartet; probably the famous "Nigger" Quartet.

Cecilia Wessels.

The Saturday programme from the City Hall will include Cecilia Wessels, whose beautiful voice is well known throughout South Africa. In fact, both the Saturday and Sunday programmes look particularly enjoyable, and it is a pleasure to see them in print instead of the unhappy "Details will be announced later."

GLADYS DICKSON.

Amazing Hair-Growth

After Baldness—by using KOTALKO

Mrs. Cussell, of Ipswich, writes :—

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"I had used many preparations—in fact, the trouble was not through neglect—but none of them had prevented the existing condition.

"You can imagine the amazement of myself and friends when, after the use of one box of Kotalko, new hair could be seen all over my head, and after three boxes had been used, my head was covered with a new growth of thick hair, which continued to grow until now I have hair down to my waist in splendid condition."

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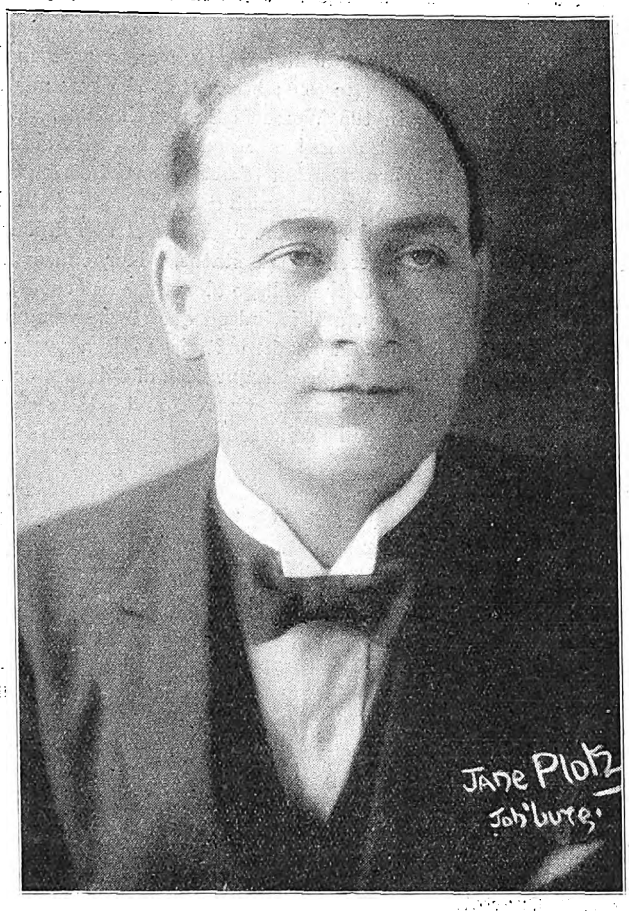

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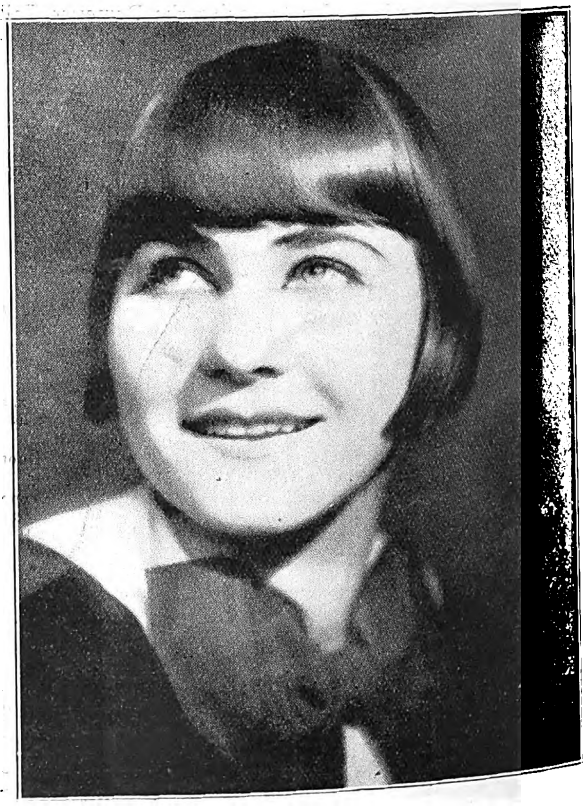

Merry and bright is "Doodles."

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STAGE, CINEMA & LISTENER-IN

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VOL. XX., No. 678] JOHANNESBURG, JULY 25TH, 1928. [Registered at G.P.O. as a Newspaper. PRICE 6D

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JOHANNESBURG

— ON —

JULY 30th, 1928

The Film

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THE THREE ODELLYS

AND

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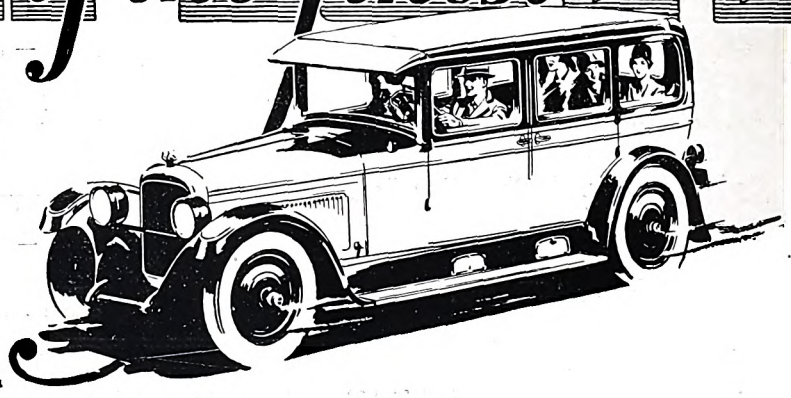

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WITH WHICH IS INCORPORATED THE SOUTH AFRICAN PICTORIAL.

VOL. XX. No. 678. WEDNESDAY, JULY 25TH, 1928. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Will Fyffe (left) takes "a snack of breakfast" at the shoot.

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A New Paper.

In this, the last issue of *Stage, Cinema and Listener-In*, we would like to inform our many readers that it has been decided to incorporate it in a new 48 page weekly, *The S.A. Merry-Go-Round*, the first number of which will be published on August 1st. There will be some ten or twelve pages of theatrical matter with fine illustrations, and the first issue will contain a most attractive middle-page spread, designed in the shape of a feather fan, inset with a bevy of beautiful film stars.

There will be an article of real human interest on "Dogs of the Silver Screen," lavishly illustrated. Another particularly interesting feature will be an article written by the celebrated painter, Mr. R. Gwelo Goodman, with reproductions of pictures painted by himself.

Amongst many other attractive features, there will be an interview, arranged in novel style, with one of South Africa's leading writers, Mrs. Ethelreda Lewis, whose fame has spread through several continents because of her book, "Aloysius Horn."

Will Fyffe, the celebrated comedian, will make his appearance in the form of amusing pictures specially drawn by "Quip," who needs no introduction to South African readers.

The music section of *The S.A. Merry-Go-Round* will be inaugurated by Professor P. R. Kirby, who has written a splendid send-off article, for which several delicately drawn illustrations concomitant with the subject matter have been designed.

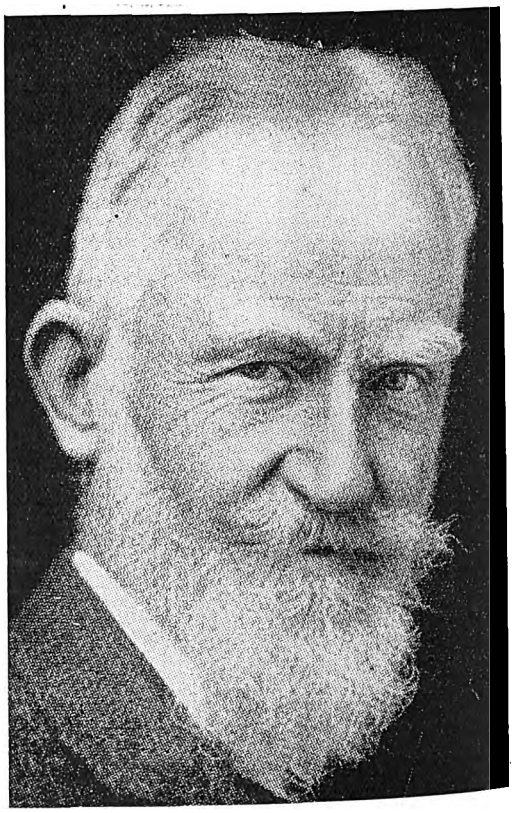
The radio pages cannot fail to appeal to a large number of readers. This section of the paper is in the hands of a capable expert. All radio articles will be written in a popular manner with as few technicalities as possible. Broadcasting programmes for the three large towns, Capetown, Durban and Johannesburg, will occupy one page each in every issue.

There will be a series of beautiful pictures, painted by renowned artists, reproduced in a most artistic setting. In the first issue such famous names as Timlin and Nita Spilhaus will appear.

We believe it is safe to say that no magazine published in South Africa has ever before devoted such deep consideration to the matter of illustration as have those responsible for *The S.A. Merry-Go-Round*. Almost every page of editorial copy will carry excellent pictures, reproduced on a hitherto unprecedented scale of elegance.

The Harry Green Co.

"The Music Master," at His Majesty's Theatre, Johannesburg, continues to draw large houses and fulfils its promise to the full of being "just what the public like." The sweet sentiment of the play grips everyone, and Harry Green's performance of the old "Anton von Barwig" is a delicately drawn and very human conception. He has given us, in this, the final play of his season, something to remember.



BERNARD SHAW.

On November 5th the Macdona Players are again bringing to South Africa the plays of the celebrated Shaw, and during the season will give many old favourites, as well as many plays which have never been staged here before.

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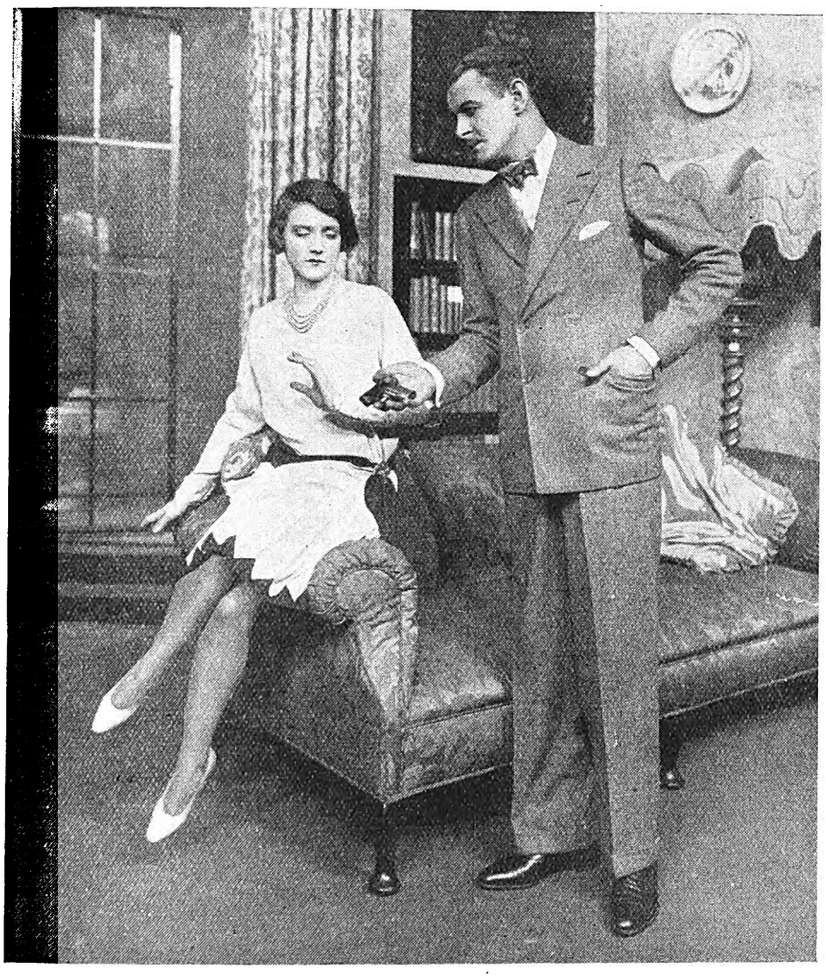
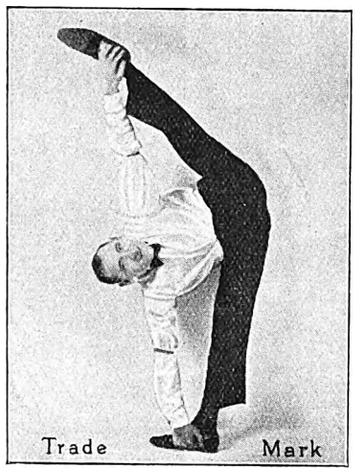
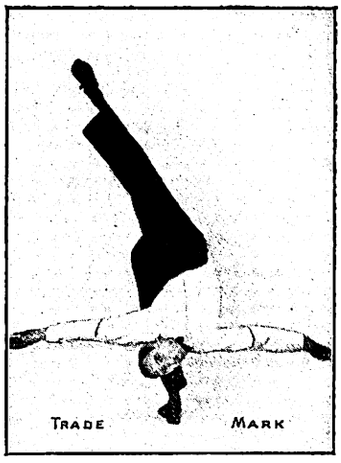


Dorothy Dickson in "The Man Who Changed His Name.
[Photo: Stage Photo Co.





Garrett, who is sailing for South Africa on August 3rd.

You can see at once that this picture, coming to the Grand on August 2nd, ought to be called "Three Bad Men."

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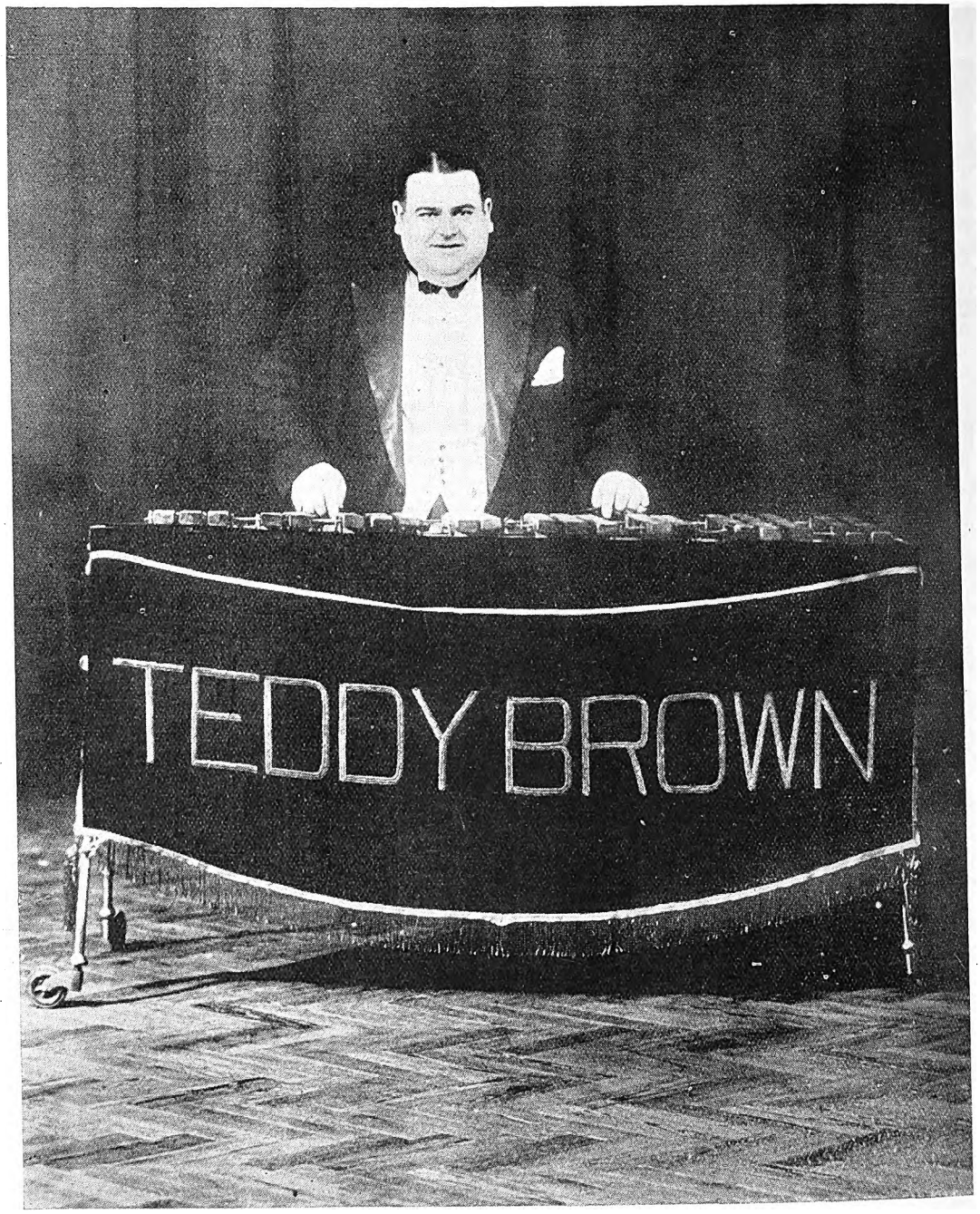


This gigantic person is Teddy Brown, as the name on the screen tells you. His xylophone playing is one of the best features in "This Year of Grace."

[*Photo: Stage Photo Co.*

LONDON THEATRES.

I have again seen Fannie Ward, who is making yet another appearance at the Coliseum. Music hall programmes are not as a rule sticklers for truth, but the Coliseum's can hardly be accused of exaggerating the claims of this actress. "The most remarkable-looking woman for her age of our age"—that is how she is described, and the description is certainly a faithful one.

One cannot describe her as a great actress. She sings and talks and changes many times behind such a transparent curtain that it might not be a curtain at all, but her skill in doing these things is not uncommon skill. But all this is beside the point. We go to see Fannie Ward, not because of her singing or her dancing or her chatter, but because we want to find out her secret. Has she tapped some hidden well-head of youth? And if she has done so, can we emulate her? This is the point that engrosses us when we look at this girl, who admits proudly to being sixty-one and a grandmother.

This hankering after youth is as old as the world itself. Shaw preached the necessity of remaining young for a long time in his "Back to Methuselah," and what woman has not secretly wept at the sight of her first grey hair and then darted off to a hairdresser to ask for a remedy? As a sop to this said hankering, the monkey gland has been adopted, but with how much success nobody yet knows.

Certainly, this latter form of rejuvenation has not been applied to Fannie Ward. Nobody knows her secret—perhaps she does not even know it herself. But in this age, in which we have forgotten how to grow old gracefully, we need more than ever to know the art of keeping young. All of which, of course, explains the importance of Fannie Ward and why it is that we flock in droves to see her whenever she appears in London. Here you see a photograph of her, which you will admit looks amazingly ungrandmotherly.

What shall I tell you about this week? The arrival of the Russian Ballet? The production of the new Stravinsky

number, "Apollo Musagetes"? Stravinsky is the leading exponent of the neo-classical elements in modern music. The music of the new ballet is for strings only and is divided into set numbers, variations, pas d'action, and pas de deux, after the manner of the ballet as it originated in France in the days of Louis XIV. The part of "Apollo" was taken by Serge Lifar; Mdme. Tchernicheva was "Calliope," the Muse of Poetry; Mdme. Doubrovska, "Polymniam," the Muse of Mime; and Mdlle. Nikitina, "Terpsichore," the Muse of Dance, to whom is awarded the privilege of dancing a pas de deux with the god himself. The new ballet was followed by one of Stravinsky's earlier pieces, "The Fire Bird," which he himself conducted and with Mdlle. Danilova in the leading part. For the rest of the week we are promised some old favourites, notably "La Boutique Fantasque," "The Three-cornered Hat" and "Les Sylphides."

This week has been generous in the matter of new productions. We have had two and are promised a third in "Spread Eagle," which will take the place of "Come With Me" at the New Theatre.

"Plunder" came to us from the country on Monday and has proved itself to be equally as good as "A Cuckoo in the Nest" and "Rookery Nook," its predecessors from the pen of Ben Travers. It is a comic crook play and has been produced at the right moment. We have begun to be so serious over theft, murder and detection that it was time somebody jolted us into laughter and gave us back our sense of humour.

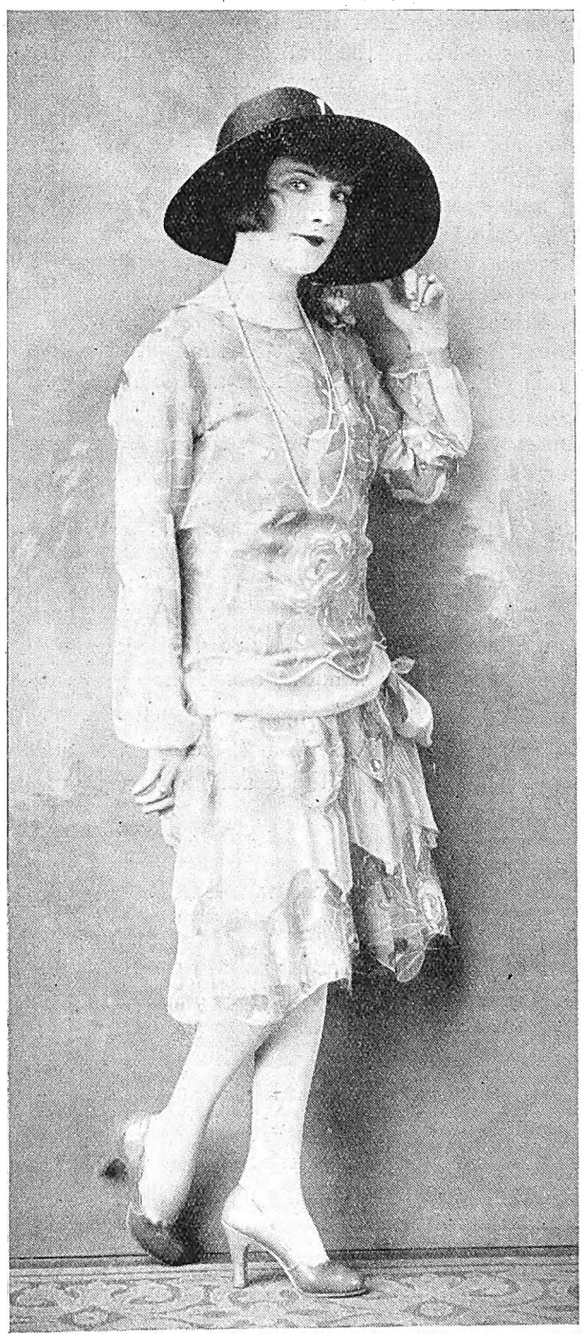
The play deals with a crook who married a rich, elderly man through the means of crookery rather than cookery. As a matter of fact, her pastry was awful, and her scones were worse. Complication follows complication, but we are not in the least worried, as they are all bound up with the most hilarious laughter. The unwinding of the difficulties is even funnier than the tangling of them, and even when a man is killed in the course of a jewel robbery we cannot find it in our hearts to be serious.

As a maker of inane remarks, Ralph Lynn is, as usual, inimitable. Somehow or other he always manages to do and say the wrong thing, but does so comically the wrong thing that it actually becomes the right one—if you gather me. He has such an extraordinary range of facial expressions and such eloquently humorous gestures. The audience positively hugged itself for joy all the time he was on the stage. Tom Walls was a very efficient gentleman crook. Mary Brough was as funny as ever, and Winifred Shotter is a young actress of whom we shall undoubtedly hear more, as the critics say. She has played in three successful farces at the Aldwych, and her stage sense and her personal charm have increased with each one. She is pretty to look at and acts delightfully, and is a worthy member of this grand stock company.

It is the general opinion that "Plunder" is the best farce the Aldwych has had for the last six years—and when one remembers that these include "It Pays to Advertise," "A Cuckoo in the Nest," "Rookery Nook" and "Thark," this is saying a good deal.

The Little Theatre is housing a new play in "Samson and the Philistines," which has given Olga Lindo a chance to return to the London stage. The play, I must admit, has dull moments. It deals with a modernised story of "Samson and Delilah," the locks which are cut off in this case being entirely symbolical. I have always had a secret feeling of friendliness for Delilah, for Samson must have been very hard to bear with when once his great strength had gone. Apparently the author of "Samson and the Philistines" takes the same view. The play is dramatically interesting and works up to a good climax, but I still cannot be sure, after pondering over it for some time, whether this was not entirely due to the fine acting of Ion Swinley and Olga Lindo. Somehow I think it was.

Vaughan Williams' opera, which he made from extracts of "The Pilgrim's Progress" and called "The Shepherd of the Delectable Mountains," has picked up its shepherd's crook and its property angel wings and departed from the Court Theatre. In its place we have Cimarosa's "The Secret Marriage." This is amazingly reminiscent of a Watteau picture, with bewigged gentlemen and delicate and languid ladies moving about through dim gardens curtseying and waving fragile fans. There is, of course, as in all these eighteenth century operas, an elderly duenna and a more than elderly beau. Neither must we forget the two young lovers or the truculent father, who is, of course, necessary to the plot in order that the two may be kept apart until the last duet, when they are flung together joyfully singing.



The latest picture of Fanny Ward.

It is an absurd Dresden china piece this, and if the acting was slightly less delicious than the music, we still had very little to cavil at. This opera season at the Court is being unexpectedly successful, largely because we are able to hear music which is beyond that line which bounds the world of jazz.

Ascot has come and gone and we have topped the crest of the year. There is something very sad in the departure of Ascot, for it means that we are running downhill towards winter. Still, while it lasts it is delightful. A hitch, which turned out not to be a hitch at all, occurred in the arrangements for the great Ascot ball given at Great Fosters, Egham, in the presence of the Prince of Wales. A cabaret performance had been arranged by Mabel Russell (Mrs.

JANE PLOTZ, PHOTOGRAPHER, PRODUCES THE VERY BEST RESULTS.

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Hilton Philipson), and for this purpose a high open-air stage had been erected. An enormous number of people sat in the garden having supper and watching the acts. Unfortunately, however, these were difficult to hear, owing to the fact that the night absorbed the singing and carried it away from the audience. So, on somebody's instructions, the cabaret was suddenly stopped and the large audience dwindled away and began dancing in the enormous marquee-ballroom, However, the performers, who were giving their services free, determined that they should be heard, so a clearing was made in the ballroom and Max Rivers, the dancer from the "Many Happy Returns" revue, and Davy Burnaby and his fellow co-optimists were able also to give the items specified on the programme.

The Prince of Wales danced enthusiastically the whole evening and insisted that the new song from "This Year of Grace," called "A Room with a View," should be played nine times. There were two thousand guests, which included, beside the Prince of Wales and his younger brother, Prince George, many Ascot hostesses, among whom were Zena Dare, looking prettier than ever, Lily Elsie, Dorothy Dixon, Tallulah Bankhead and Edna May.

Apropos of this ball, an amusing thing occurred when the Prince of Wales was motoring to Great Fosters. His chauffeur asked a special constable to allow the motor car to proceed, as the Prince of Wales was in it.

"I have heard that story before," said the special, and declined to interfere.

The chauffeur repeated his statement, whereupon the special jumped on the footboard of the motor car and, putting his head in the window, asked the occupant, "Are you the Prince of Wales?"

The Prince smilingly replied, "I am," whereupon the special saluted and piloted the chauffeur past the traffic to Great Fosters.

Trevor Jones, who has a fine tenor voice, will sing in South Africa next month.

Fannie's Fascinations.

"The most remarkable woman of her age in our age," is back in town, says "The Prompter," in the *Empire News*. At the Coliseum, Fannie Ward again causes us endless astonishment. She seems to symbolise a hankering that has beset the world even before the fable of Aurora and Tithonus was invented—a hankering which is stronger than ever to-day, when we have lost the art of growing old gracefully, without learning how to remain young.

The Desire for Youth.

In Fannie Ward we behold a woman who has passed three score years without losing that schoolgirl look in face and figure. What cause for wonder can be added to this? She has considerably increased her "Pep"-ertoire of songs, she dances; she allows us to see her change her frocks behind her "transparency." But we are very inattentive concerning what her songs are about and what steps she executes. Merely to look at Fannie is enough—we cannot listen because our brains are so busy wondering whether we can emulate her.

"Good Time Charley" comes to the Alhambra, Capetown, on July 30th.

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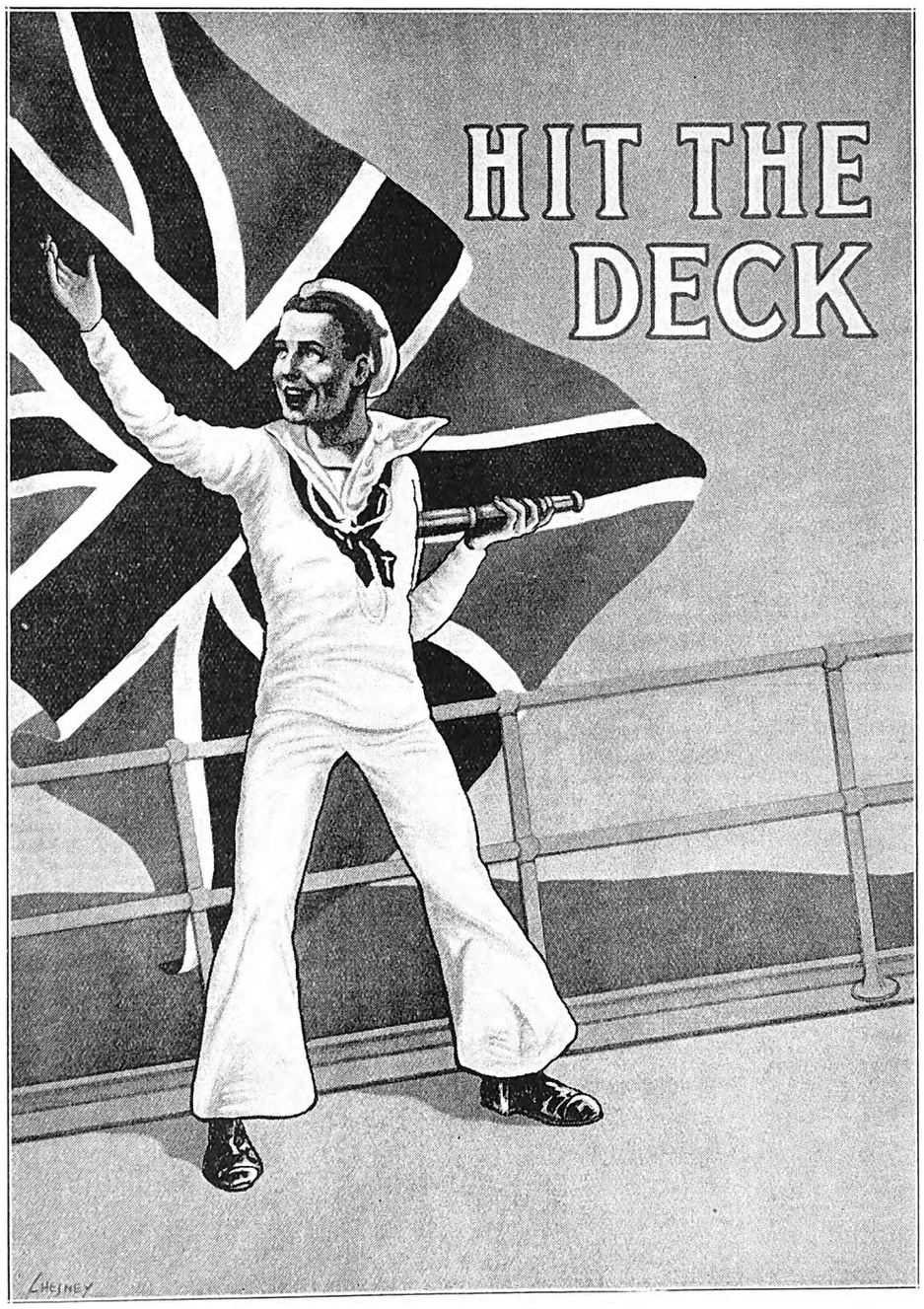

Comes to the Empire, Johannesburg, on August 6th.

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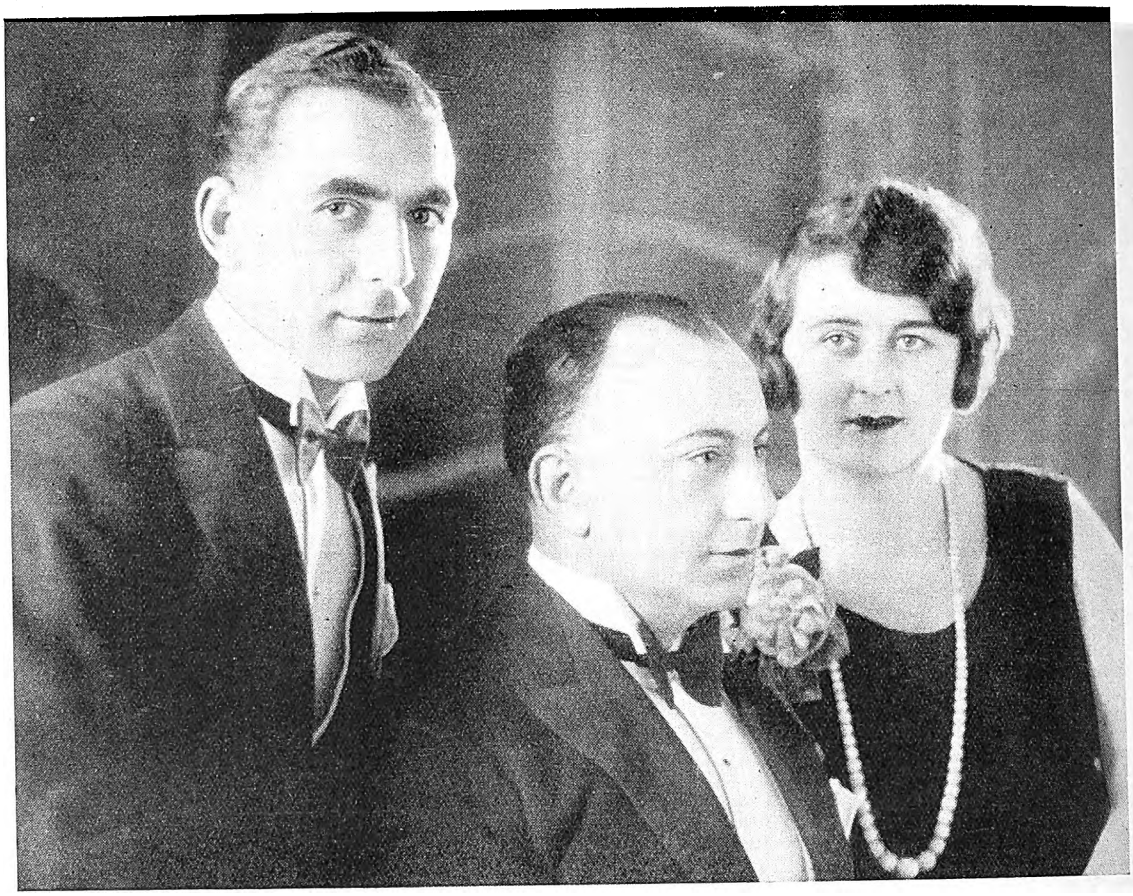

The Samchtini Trio, who play at the Orpheum, Queenstown, on July 30th, 31st and August 1st, and at the King's Theatre, Kingwilliamstown, on August 2nd.

Edna Marion.

Dame May Whitty, D.B.E., who arrives with the Zena Dare company.

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Group of students of the Royal Academy of Dramatic Art, who played in "Fanny's First Play," listening to Bernard Shaw in the stalls of the Globe Theatre, London. Carleton Hobbs, who is with the Thorndike company in South Africa, is the fifth on the right.

MODERN PHOTOGRAPHY IS ARTISTIC—JANE PLOTZ, PHOTOGRAPHER.

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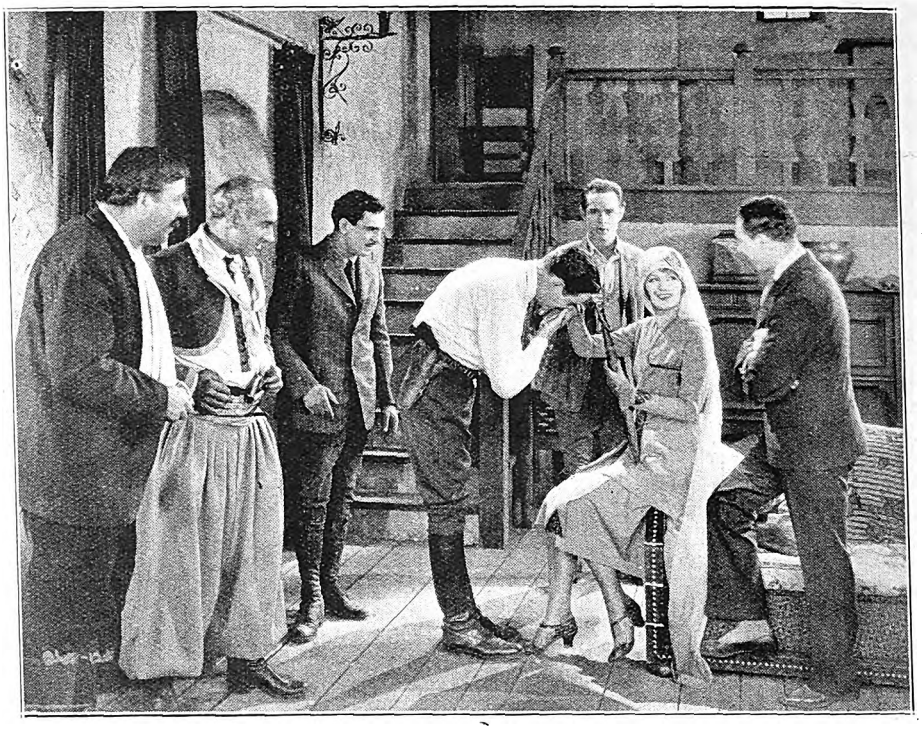
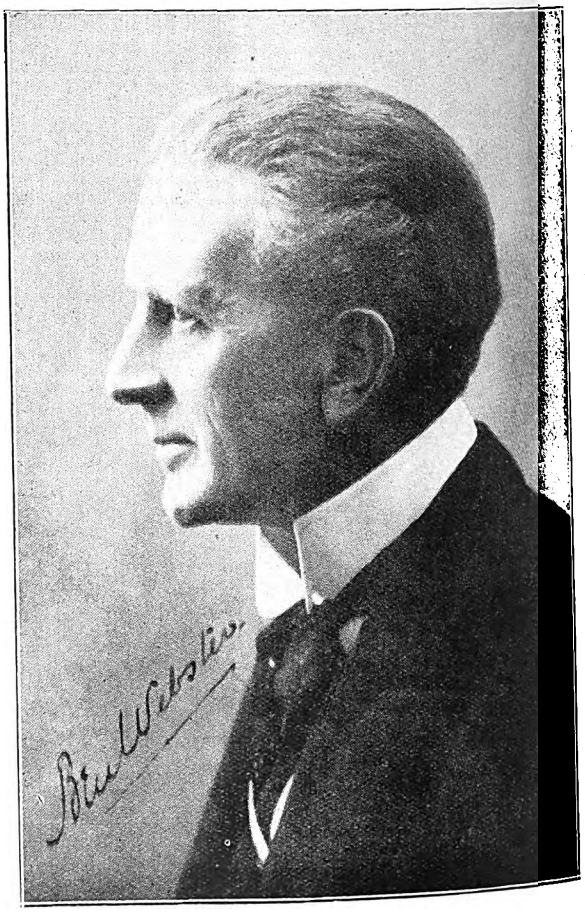


"The Temptress," a film packed full of incident, is due to arrive at the Bijou, Johannesburg, an August 6th.

Gibbs, with his partner, Doodles, arrives in Africa shortly.



Ben Webster, of the Zena Dare company.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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Beryl Evetts, who is coming to Africa with Syd Roy's Lyricals, and who, it is said, has won more dancing championships than any other woman.

Next Week's Calls.

PROVISIONAL TOUR LIST FOR WEEK COMMENCING JULY 30TH, 1928.

Tivoli, Capetown.—(Opening Wednesday, August 1st) Marcel and Minka, Vilmar Delmar, Barbette, Norris Girls and Max, Gintaro and Assistant, Vine and Carr.

Empire, Johannesburg.—Christo and Strand. Paige and Jewett, Haig and Escoe, Power and Bendon, Franck Hom, Will Fyffe, Sherina Sisters.

Orpheum, Johannesburg.—Three Odellys, Mareski.

Grand, Pretoria.—Edith Price, Marini.

Criterion, Benoni.—Kennedy and Coppin, Eddy Bayes.

Rinko, Maritzburg.—Marie Lawton.

Criterion, Durban.—Ally Ford, Alf Thomas, Mario De Pietro and Joan Revel.

Apollo, Germiston.—Chas. Ancaster.

Empire Kroonstad.—(Friday and Saturday) Briar and Hedge.

Orpheum, Queenstown.—(Monday, Tuesday and Wednesday) Samehtini Trio.

King's, Kingwilliamstown.—Samehtini Trio.

Vaudette, East London.—(Friday and Saturday) Samehtini Trio.

His Majesty's Theatre, Johannesburg.—Harry Green and Company.

Opera House, Capetown.—Sybil Thorndike and Company.

A PORTRAIT OF DISTINCTION IS ONE MADE BY JANE PLOTZ.

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Sue Carol, who is making her mark on the silver screen.

Lucille, with her partner, Trevor Jones, present a very fine singing act.

Mary Pickford will be seen in "Sparrows" at the Grand Bioscope, Capetown, on July 30th.

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JANE PLOTZ FOR ARTISTIC PORTRAITS.

Garret, the King of Trick Dancers.

Katie Kay.

Katie Kay, who will play the part of "Magnolia" in "Hit the Deck," has been telling me some stories of her early career on the stage, says our London correspondent. Thinking them over, I realise what the mother of Katie Kay and George Gee (for the famous comedian is her brother) must have suffered. For her diminutive family insisted on travelling from place to place with a positive menagerie of pets.

Enumerating them, Katie Kay said:

"There were doves in a little basket, which had to have a special green cover put on it at night so as to persuade the doves that they were nesting in a tree. Then there were the goldfish—two of them—called Oscar and Irene—who swam in an eternal circle in a tiny glass bowl that was in reality too small even for the home of an ant.

"Once, I remember, I had a monkey, such a nice monkey, called Bibi, but, unfortunately, during the train journeys, he would leap out of his box and seat himself gibbering on the shoulder of the nearest old gentleman in the carriage. There he would stay until forcibly wrenched away by either George or myself, to the accompaniment of the old gentleman's expostulations, my mother's apologies and, I must confess, George's laughter and mine.

"Then there was—"

"Heavens!" said I. "Not more, surely!"

"Oh, yes, indeed," said Katie Kay. "There was the parrot, called Just Peter. Just Peter would remark in a cooing tone, 'Polly's got a bone,' and this would lead every little dog to her cage and into the vicinity of her wicked little claws. Needless to say, none of the dogs ever got a bone from Polly, but most of them got a nip on the ear. She swore, too—oh! so badly, but we used to pretend that she was speaking in a foreign language when she did that.

"I don't know how she came to be called Just Peter, for she was very certainly of the feminine gender—you could tell that by the way she made eyes at every man who went past her cage."

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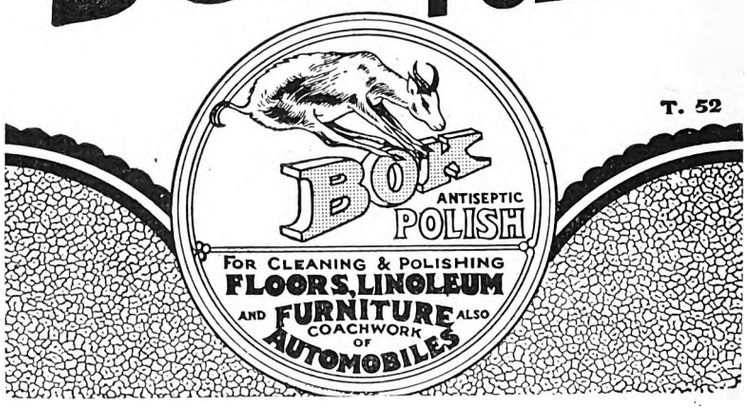

JANE PLOTZ, PHOTOGRAPHER. 'PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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Sing a Song of—Oranges.

BY MADAME FRIEDA HEMPEL
(for the "S.A. Pictorial.")

I suppose I must tell you!

But first I would like to ask *you* a question? Why is it that ten, twenty, thirty times a day the telephone bells, of prima donnas, tragediennes and famous artists' models, ring with inquiries like this: "Oh! Madame 'X,' do tell me. How do you keep so fair? Or so slim? How do you keep that grape-like bloom on your complexion. And tell me—what is the secret of the angelic sweetness in your voice?" Do we know these things better than the girl in the office or the girl in the home? I wonder . . . .

Anyway, whenever anyone asks *me*, the answer is—no, not a lemon—an orange.

It may seem strange to say that an orange has taught me how to sing—but many times it has, for no matter how glorious a voice one has, how great an artist one is—nothing counts unless the voice is clear and the song comes through in tones of gold.

There are some fruits that must belong to the musical kingdom or they would not work such wonders in the voice. I never dream of going to the Opera House or concert hall without the fruit potion that has magic in it for me. Just before I go on the stage—my maid brings me a wine glass with a much rarer liquid than wine in it—I take a sip and am ready for the footlights.

Pineapples are popular with singers, so are oranges and other fruits. Every prima donna has a "mascot" in the fruit line. Now please don't ask me what my secret is, for that's a secret. This much I will tell you though—it is a mixture of juices from fruit that every one should eat. From time to time the proportions have changed—but I have worked it out until now there's just enough of all the juices—to the very drop—and that's that.

As I recall the premiere of some of my favourite operas—"The Daughter of the Regiment," "Romeo and Juliet," "Traisata," and the "Rosenkavalier"—the opera behind the scenes, the audience, the effect—I find memory insists on dragging in the particular blend in the wine glass that night.

I miss fresh fruit in Great Britain. You seem to make a luxury of it rather than a necessity. Such marvellous jams and marmalades come upon my breakfast tray. I thoroughly enjoy them, but I am always wondering why you dont catch more of your fruit wild—in its natural state.

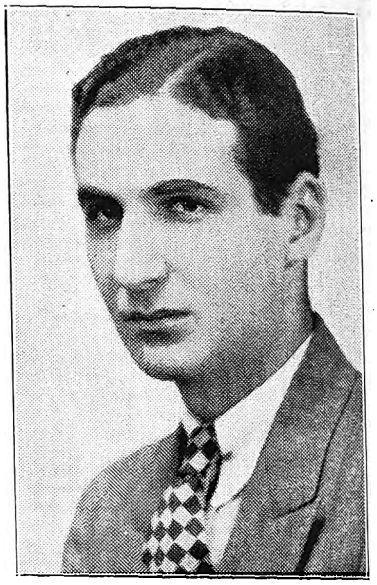
"An apple a day keeps the doctor away," as the old saying goes. There is more truth than poetry in it, for there are apples of every kind and flavour, so you can suit your own taste in doing so.

Pineapples are a very useful fruit—especially good for troublesome throats, and excellent for an ocean trip.

Grape fruit has a tang in it that no other fruit possesses, and oranges seem to be good for everything and everybody. Their curative value was proved beyond all question during the terrible influenza epidemic. But the great value of fruit is to prevent disease—not cure it. Eat plenty of fruit regularly and the chances are you will be much too healthy to take much interest in cures—and if you do go to one of the famous cures—they will give you fruit—plenty of it.

Fruit keeps a person thin—principally because it keeps the system in splendid condition—and a person who is well and "peppy" doesn't lol around in an easy chair and accumulate fat. Fruits have food value, too, and after plenty of fruit, it requires much less meat and heavier foods to satisfy.

Lovely complexions, as every one knows, do not come in powder and cold cream boxes and bottles, but are an indication of perfect health. Vanity alone should make fruit eaters of women.



Eddie Chodorov,
of the Harry Green company.

One of my most prized possessions is a silver fruit dish with a blue glass bowl. It came to me anonymously some years ago after a performance of "Traisata-"—from "twenty ardent admirers." I wish I knew who they were so I could thank them, but my appreciation is shown by keeping the dish filled daily.

Once more I urge—eat more fruit. Forget all the "reasons" given above, and eat fruit for the best reason of all—because you like it.

Douglas Fairbanks.

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Ben Webster's Memories of the Theatre.

It would be impossible to print here all of Ben Webster's reminiscences of the theatre. Since these date back to the grand old times of Sir Henry Irving, Sir George Alexander and Sir Squire Bancrofe, you can imagine how much water has run under the bridges of Ben Webster's memory. One must content one's self with abstracting from this intimate sheaf of recollections a few separate instances.

I will let Ben Webster speak for himself, so that you may, if only through the medium of print, get some idea of the measured music of his voice and the calm, deliberate manner in which he tells his anecdotes.

"I joined George Alexander in 1890 and worked with him for four years. He was a great actor-manager; after Irving, he did more for the stage than anyone else in my time. The dignified way he ran his theatre and upheld the dignity of his calling was very like carrying on the Irving tradition—with modern plays.

"He adopted a policy with regard to his theatre of producing none but worthy plays, and in a theatre like the St. James', rather off the beaten track, he got a clientele which was very considerable. His audience always knew they were going to see something which, if it was not a very good play, was something worthy of their time and of the players' efforts.

"He went for the good play and not necessarily for the play which contained a star part for himself. I remember Ellen Terry saying to him at the St. James': 'You know, my dear Alec, you're making *other people's* reputations!'

"Alexander planned to make his first essay in management at what was then the Avenue Theatre in an adaptation from the French of a play called 'La Lute pour le Vie.' This he did later, indeed; but being then unable to leave a part he was playing at the Adelphi, he put on a farce, 'Doctor Bill,' in which I appeared and which ran from February to September. I played the part of a young man with an eyeglass and a grin. It occurs to me as fortunate that the present system of confining a man for ever to the type of part in which he makes a success had not then arrived.

"'Doctor Bill' was substituted after 'The Struggle for Life' had been announced at the Avenue, and one weekly newspaper failed to observe that another piece was done on the first night. Its dramatic critic was perhaps not well, for he evidently did not attend the theatre; but a critique appeared all the same. It dealt severely with the English attempt at 'La Lute pour la Vie,' and remarked that Fred Terry was not so good as Noble, who played in the production of the play in Paris.

"Barker was a most interesting man to work with in the Vedrenne-Barker season at the Court Theatre. He was the first man who did away with footlights and had many new ideas—of a kind with which one always sympathised. I played 'Sir Colenso Ridgeon' in 'The Doctor's Dilemma'; I remember that Shaw had a struggle with Vedrenne and Barker over this, as I had been playing juvenile parts, and they thought me unsuited to the part of a somewhat elderly scientist. Barker's ideas were the result of careful thought and study rather than of sudden inspiration; his mind is a very minute and precise one.

"Ellen Terry was a wonderful and volatile creature in her early days. When I was playing 'Malcolm' in 'Macbeth,' she was playing, too, and I remember that, although she was almost invariably late for her entrance in the letter-reading scene, she was never, as it were, in a hurry. She used to come bustling down from her dressing-room, but, although the scene was actually waiting, she almost invariably stopped to speak to someone—sometimes to myself in the wings—before making her entrance.

"In 'Imogen,' when she was carried on before the Dirge, supposedly dead, old Mr. Robinson and myself, who played her father and brother, overheard her whisper to her son, Gordon Craig, who, as 'Arviragus,' had to carry her: 'Teddy, you've got me all wrong! You're tickling me, Teddy!'—which was hardly a helpful stage atmosphere as prelude to the Dirge.

"Her wonderful apparent naturalness, seeming to the audience to be the inspiration of the moment, was carefully built up beforehand. For instance, rehearsing with me a scene from 'Madame Sans Gene'—this was in her room at the Savoy, for she was not very well at the time—she stopped me, saying: 'Wait a moment, Bennie . . . . I could get a change of thought there—a fresh tone.'

"Yet to work with her, even in a scene one has played many times, was to be stimulated. No matter how dull one was feeling, when there came a scene with her, the vitality, the alertness of her performance was like a tonic.

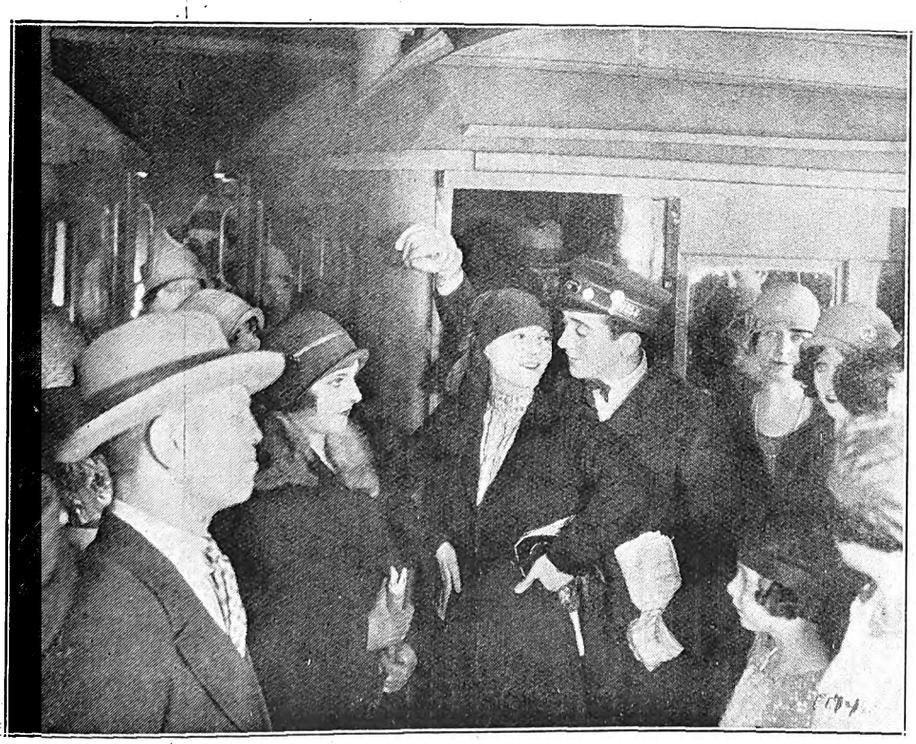
"I will tell you a story that illustrates one aspect of her private charm. Journeying to a town—I forget its name—on one American tour, our train had to cross a trestle bridge, which in some places was actually under the water of a river swollen with much heavy rain. We stood upon the observation platform at the end of the train—all but Miss Terry. Her absence was presently noticed. Edith Craig, her daughter, going in search of her, found her hurriedly dressing.

"'Come along, mother,' she said; 'come and see this flood.'

"'Wait a moment, Edie,' said Miss Terry. 'I must get dressed. We may be thrown into the water at any moment.'

"I think of all the actresses I have ever seen, Ellen Terry was the most gifted with personal charm, as well as with great theatrical genius."

Ben Webster will make his first tour of South Africa in September, when he appears there as a member of the Zena Dare company.



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FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, JULY 30th, 1928.

Announcer ... ... Mr. JAMES GRANT.
Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.30 p.m. daily, except Sunday: Shipping Intelligence.

5.0 p.m. daily, except Sunday: Women's Talk (arranged by **Mrs. C. Rothkugel**).

5.15 p.m. daily, except Sunday: Children's Hour (arranged by **Aunt Davey**).

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.30 p.m. daily, except Sunday: Close down.

6.45 p.m. Friday: Weekly Agricultural Talk (arranged by the Department of Agriculture).

8.55 p.m. daily, except Saturday and Sunday: General News Service (broadcast by arrangement with the S.A. Press and Reuter's Agency).

12.0 noon, 5.0 p.m., 7.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal

MONDAY JULY 30th, 1928.

5.15 p.m. **Children's Hour:** Birthday Greetings. **General Knowledge:** "How does Camphor keep Moths away?" **Antique Pottery:** "Pot-lid Pictures." **History:** "The Story of a Lad who was Sold for a Slave and became a Prime Minister." Correspondence. Music.

7.0 — 1. Overture: "Vanity Fair" ... ... Fletcher.
"JB" Studio Orchestra.

7.10— 2. Mezzo Soprano:
(a) "Love is Meant to make us Glad" ... ... German.
(b) "To a Miniature" ... ... Brahe.
(c) "Smiles" ... ... K. H. Maxwell.
Miss Nellie Wienand.

7.20— 3. Selection: "The Street Singer" ... ... Fraser Simson.
"JB" Studio Orchestra.

7.35— 4. Trumpet Solo: "The Better Land" ... ... Cowen.
Mr. T. Jones.

7.40— 5. Baritone:
(a) "Bois Epais" ... ... Lully.
(b) "Friend o' Mine" ... ... Sanderson.
(c) "Dolorosa" ... ... Phillips.
Mr. Stanley Watson.

7.50— 6. Suite: "Miniature" ... ... Coates.
"JB" Studio Orchestra.

7.58— 7. **Weather Forecast.**

8.0 — 8. Weekly Sports Talk: "The Strength of South Africa's Rugby," by **Mr. W. D. Powell.**

8.15— 9. Mezzo:
(a) "The Desert Song" ... ... Romberg.
(b) "Garden of Happiness" ... ... D. Wood.
(c) "Until" ... ... Sanderson.
Miss Nellie Wienand.

8.25—10. Jazz: **"JB" Studio Orchestra.**

8.30—11. Baritone:
(a) "Linden Lea" ... ... Vaughan Williams.
(b) "Maire my Girl" ... ... Aitken.
(c) "Rose Marie" ... ... Friml.
Mr. Stanley Watson.

8.40—12. "Mail Night at the Post Office," by **Mr. Eric Rosenthal.**

8.55—13. **General News Service.**

9.0 —14. **MYSTERY HOUR.**

10.0— **Miscellaneous Programme.**

10.30—Close down.

TUESDAY, JULY 31st, 1928.

5.15 p.m. **Kinderuur:** Verjaardagwense. **Natuurkunde:** "Visse wat die water verlaat en baaie mijl op droöe land kruip." **Stories vir die kleinspan.** Musiek.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Olympe" ... ... A. Flament.
"JB" Studio Orchestra.

7.10— 2. Soprano:
(a) "One Fine Day" (from "Madame Butterfly") —Puccini.

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(b) Romanze and Scena from "Cavalleria Rusticana" —Mascagni.

Miss Freda Gross.

7.20— 3. Selection: "Veronique" ... ... Messager.

"JB" Studio Orchestra.

7.35— 4. Tenor: **Mr. T. Dunn.**

7.45— 5. Jazz: **"JB" Studio Orchestra.**

7.58— 6. **Weather Forecast.**

8.0 — 7. Talk on "Motors," by **Mr. H. G Wood.**

8.15— 8. Waltz: "Blue Danube" ... ... J. Strauss.

"JB" Studio Orchestra.

8.25— 9. Soprano:

(a) "Hindoo Song" ... ... Rimsky Korsakov.

(b) "Lullaby" ... ... Cyril Scott.

(c) "The Night Wind" ... ... B. Farley.

Miss Freda Gross.

8.35—10. Recitations by **Mr. James Grant.**

8.45—11. Tenor: **Mr. T. Dunn.**

8.55—12. **General News Service.**

SIMULTANEOUS BROADCAST TO DURBAN.

9.0 —13. **MYSTERY HOUR.**

10.0 — **Miscellaneous Programme.**

10.30—Close down.

WEDNESDAY, AUGUST 1st, 1928.

5.15 p.m. **Teens' Hour:** Birthday Felicitations. **Astronomy Talk:** "Will the Sun ever Cool Down?" **Insect Life:** "All about Butterflies and Moths." **Biography:** "The Life Story of Confucius, the great Sage of China."

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Le Philtre" ... ... Auber.

"JB" Studio Orchestra.

7.10— 2. Violin Solo: "Mazurka" ... ... Zarzicka.

Mr. J. Schulman.

7.15— 3. Suite: "Decameron Nights" ... ... Finck.

"JB" Studio Orchestra.

7.25— 4. Songs:

(a) "O Men from the Fields" ... ... Hughes.

(b) "Sappische Ode" ... ... Brahms.

(c) "See where my Love a-maying goes" ... Lidgey.

Miss Jean Gluckman.

7.35— 5. Ballet Music from "Sicilian Vespers" ... ... Verdi.

"JB" Studio Orchestra.

7.45— 6. Saxophone Solos:

(a) "Elegie" ... ... Beeckman.

(b) "Sax-o-phun" ... ... Wiedoft.

Mr. G. Spencer.

7.50— 7. Selection: "Merrie England" ... ... German.

"JB" Studio Orchestra.

7.58— 8. **Weather Forecast.**

8.0 — 9. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10—10. Afrikaans Recitations by **Mr. I. J. van der Walt.**

8.25—11. Jazz: **"JB" Studio Orchestra.**

8.35—12. Baritone:

(a) "The Vagabond" ... ... ———

(b) "O, Flower of all the World"...Woodforde Finden.

(c) "Captain Mac" ... ... Sanderson.

Mr. Stanley Holding.

8.45—12. Waltz: "Liebestraume" ... ... Ertl.

"JB" Studio Orchestra.

8.55—13. **General News Service.**

SIMULTANEOUS BROADCAST TO DURBAN.

9.0 —14. Songs:

(a) "Slave Song" ... ... del Riego.

(b) "Three Fishers" ... ... Hullah.

(c) "The Lilac Tree" ... ... Gartlan.

Miss Jean Gluckman.

9.10—15. Selection: "Rienzi" ... ... Wagner.

"JB" Studio Orchestra.

9.20—16. **Haig and Escoe,** Comedians, relayed from Empire Theatre.

9.35—17. Baritone:

(a) "A Warwickshire" ... ... G. James.

(b) "In Summertime on Bredon" ... ... Graham Peel.

(c) "Bright is the Ring of Words"...Vaughan Williams.

Mr. Stanley Holding.

9.45— **Miscellaneous Programme.**

10.30—Close down.

THURSDAY, AUGUST 2nd, 1928.

5.15 p.m. **Tinies' Session** (arranged by **Aunt Davey**). **General Information:** "Why Sugar is Sweet." Fairy Tales for Good Children. Nursery Rhymes. Music.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Hungarian Lustspiel" ... ... Keler Bela.

"JB." Studio Orchestra.

7.10— 2. Songs:

(a) "Meadowsweet" ... ... Brahe.

(b) "The Spring is in my Garden" ... ... Tennent.

Miss E. Liddle.

7.20— 3. Selection: "Madame Butterfly" ... ... Puccini.

"JB" Studio Orchestra.

7.35—4. Baritone:

(a) "Leonora, cease my love" (from "La Favorita") —Donizetti.

(b) "Wanderer Lied" ... ... Schumann.

(c) "Absence" ... ... Denza.

Mr. E. Cattani.

7.45— 5. Jazz: **"JB" Studio Orchestra.**

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Sketch: **"JB" Studio Dramatic Company.**

8.30— 9. Songs:

(a) "Song of the Little Folk" ... ... Coates.

(b) "My Dearest Heart" ... ... Sullivan.

(c) "The Old Spinet" ... ... Squire.

Miss E. Liddle.

8.40—10. Suite: "Three Rural Scenes" ... ... A. Matt.

"JB" Studio Orchestra.

8.55—11. **General News Service.**

9.0 —12. Selection: "Spring Maid" ... ... H. Reinhardt.

"JB" Studio Orchestra.

9.10—13. Weekly Wireless Talk by **Mr. W. Hilarius.**

9.25—14. Baritone:

(a) "The Last Farewell I Bid Thee" (from "Simon Boccanegra") ... ... Verdi.

(b) "All Mine Alone" ... ... Phillips.

Mr. E. Cattani.

9.35— **Miscellaneous Programme.**

10.30—Close down.

FRIDAY, AUGUST 3rd, 1928.

5.15 p.m. **Children's Session:** Birthday Greetings. Surprise Programme. Come and Amuse your Radio-Cousins. Prize Presentation.

6.45 p.m. **Weekly Agricultural Talk** (arranged by the Department of Agriculture): "Planting and Pruning of Fruit Trees," by **Mr. H. B. Terry,** Horticulturist, Potchefstroom School of Agriculture.

7.0—EVENING PROGRAMME.

7.0 — 1. Overture: "Phedre" ... ... Massenet.

"JB" Studio Orchestra.

7.10— 2. Baritone:

(a) "From Oberon in Fairyland" (16th Century).

(b) "I Attempt from Love's Sickness to Fly"...Purcell.

(c) "Ehue Fugaces" (from "The Socerer")...Sullivan.

Mr. H. Steafel.

7.20— 3. Selection: "Haydee" ... ... Auber.

"JB" Studio Orchestra.

7.35— 4. Songs: **Mrs. T. Brookes.**

7.45— 5. Suite: "Hiawatha" ... ... Coleridge Taylor.

7.58— 6. **Weather Forecast.**

8.0 — 7. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 8. Talk on "Character Analysis," No. 5, by **Mr. Arnold Smith.**

8.25— 9. Jazz: **"JB" Studio Orchestra.**

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8.35—10. Baritone:
(a) "The Shepherd's Lament" ... ... Schubert.
(b) "Thou art my Rest" ... ... Schubert.
(c) "By the Sea" ... ... Schubert.
Mr. H. Steafel.

8.45—11. Waltz: "Gold and Silver" ... ... Lehar.
"JB" Studio Orchestra.

8.55—12. **General News Service.**

9.0 —13. Selection: "Tannhauser and Lohengrin" ... ... Wagner.
"JB" Studio Orchestra.

9.10—14. A Trip Round the World, No. 9: "Portugal."

9.25—15. Songs: **Mrs. T. Brookes.**

9.35— **Miscellaneous Programme.**

10.30—Close down.

SATURDAY, AUGUST 4th, 1928.

5.15 p.m. **Children's Session:** Many Happy Returns to Birthday Radioites. **Guiding Talk** by **Mrs. Hertslet, M.A. Song Recital** by **Miss Freda Gross** and **Mrs. Gers,** Pupils of Miss Gimkewitz.

5.55 p.m. **Local Racing and Football Results.**

7.0—EVENING PROGRAMME.

7.0 —1. Dinner Music by **"JB" Studio Orchestra.**

7.58—2. **Weather Forecast.**

8.0 —3. **General News Service.**

8.5 —4. **Radio Auction Bridge.**

8.30—5. **Dance Programme,** relayed from the Carlton Hotel and St. James' Restaurant.

11.45—Close down.

SUNDAY, AUGUST 5th, 1928.

FIRST SESSION.

10.30 a.m.—11.30 a.m. (approx.): Relay of Service from **Irene Dutch Reformed Church.**

SECOND SESSION.

3.30 p.m.—5.0 p.m. **Gramophone Recital.**

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THIRD SESSION.

7.30 p.m. Relay of Service from **Wesleyan Central Hall.**

FOURTH SESSION.

8.45 p.m. **Simultaneous Broadcast from Durban. The Durban Municipal Orchestra,** under the direction of **Mr. Dan Godfrey.**

10.0—Close down.

Durban Programme.

All Programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.
Studio 'Phone Number, Central 2928.

A Tuning Note is transmitted one minute before all Sessions.

MONDAY, JULY 30th, 1928.

12.30 **Lunch Hour Session:—**
Songs by Miss Jean Atkinson and Miss Doreen Smith.
Light Music.

1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**

1.45 Pianoforte:—
(a) "Dream Dance No. 1" ... ... Coleridge-Taylor.
(b) "Andante" ("Three-fours") ... ... Coleridge-Taylor.
Miss Elvia Rayner.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A Chat with **Aunt Janet** of the Library. Another Musical Guessing Competition—have your paper and pencil ready. **Uncle Fred** at the Piano. A Short News Bulletin and Birthday Greetings.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Agricultural Talk** (in English).

7.15 **Dinner Hour Session:** Recital of "Polydor" Records (supplied by Messrs. P. E. Cooke & Co., of West Street).

7.20 Violin:—
(a) "Largo" ... ... Veracini-Corti.
(b) "On Wings of Song" ... ... Mendelssohn.
Miss Vera Colenbrander.

7.30 **"Polydor" Records** (continued).

8.0 **Time Signal.**
Talk, No. 1: "Interesting Customs of Ancient Cults"—"Buddhism." **Mr. Harold F. Dunning.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
Overture: "Zampa" ... ... Herold.
"Scenes Pittoresques" ... ... Massenet.

8.50 **General and Local News.**
Relayed from the Summer Palace:—
Selection: "Cavalleria Rusticana" ... ... Mascagni.
"Three African Dances" ... ... Ring.
Selection: "The Arcadians" ... ... Monckton and Talbot.

A SHORT VARIETY PROGRAMME.

9.30 Soprano:—
(a) "In my Garden" ... ... Liddle.
(b) "My ain Folk" ... ... Lemon.
Miss Mabel Woods.

Recitals:—
(a) "Types at a Play" ... ... M. Chancellor.
(b) "Naughty Bobby" ... ... M. Chancellor.
Miss Sylvia Agar.

Pianoforte:—
(a) "Whims" ... ... Schumann.
(b) "Distel" ... ... Oehme.
Miss Elvia Rayner.

Soprano:—
(a) "I passed by your Window" ... ... Brahe.
(b) "Somewhere a voice is Calling" ... ... Tate.
Miss Mabel Woods.

10.0 Close down.

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TUESDAY, JULY 31st, 1928.

12.30 **Lunch Hour Session:—**

Mezzo Soprano:

(a) " Loves Garden of Roses " ... ... Haydn Wood.

(b) " Eyes of Irish Blue " ... ... Allen Cooke.

Mrs. Allenby Warren.

Baritone:

(a) " Sombre Woods " ... ... Lully.

(b) " Beautiful Garden of Roses " ... ... Schmidt.

Mr. Keith Brower.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **Light Music.**

5.0 **Children's Corner:** A Concert by Wireless Cousins. Come and help us entertain " The Family." The More the Merrier.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** " Special Request " Gramophone Records.

7.20 Mezzo:—

(a) " Remember me, dear Friend " ... ... Evelyn Sharpe.

(b) " My li'l Piccanin " ... ... Harold Hampson.

Madame Gertrude Fouche.

7.30 **" Special Requests "** (continued).

7.50 **Excerpts from " A London Letter "** (with acknowledgments to " Sunday Times ").

8.0 **Time Signal.**

A MILITARY BAND PROGRAMME.

March: " King Cotton " ... ... Sousa.

Arthur Pryor's Band.

" Musical Switch," Parts 1 and 2 ... ... Arranged Alford.

Coldstream Guards' Band.

Cornet Solo: " Distant Shore " ... ... Sullivan.

Accompanied by **Coldstream Guards' Band.**

Bell Solo: " Weymouth Chimes." **Coldstream Guards' Band.**

March: " Happy Warrior " ... ... Kahl.

Royal Air Force Band.

8.20 **" The Criminal,"** a Drama by **L. du Garde Peach.** Presented by the **A.B.C. Dramatic Company.**

Characters:

John Hazel ... ... Mr. George R. Montford.
Sarah (his wife) ... ... Miss Isobel Niven.
William (their son) ... ... Mr. H. Edmund Dawes.
A Man from the Village ... Mr. J. Bennett Mumford.

Mind Picture: The kitchen living-room of a Derbyshire country cottage. The fireplace is on the left, with an open hearth. The window is at the back, with the back door to the street at the right of it, in a slight recess. There is a settee by the window, between which and the door there is a sort of projecting screen. An old clock hangs on the wall to the left of the window. It is evening, and the room is lit by two candles above the fireplace.

John Hazel is sitting above the fireplace holding an envelope in his hand. His wife is standing behind him, looking on excitedly. John Hazel is about sixty; his wife a little younger. He has white side-whiskers and hair, and a red, open-air face covered with tiny wrinkles. His clothes are old-fashioned—a large square-cut, snuff-coloured coat and breeches, the latter buttoned over his stockings, for he has taken off his gaiters and boots and sits before the fire in stockinged feet. Sarah Hazel, his wife, is a shrivelled-up little body with bright little button eyes and grey hair hidden by a cap. She is neatly dressed and wears an apron.

8.40 Mezzo:—

(a) " Goodbye " ... ... F. Paolo Tosti.

(b) " Reconciliation " ... ... Teresa del Riego.

Madame Gertrude Fouche.

8.50 **General and Local News.**

9.0 **Relay from " JB."**

10.0 Close down.

WEDNESDAY, AUGUST 1st, 1928.

12.30 **Lunch Hour Session:—**

Soprano:

(a) " Just a Cottage Small " ... ... Hanley.

(b) " Lavender Days " ... ... Drummond.

Miss Jean Anderson.

Pianoforte:

(a) " Nautilus " ... ... Macdowell.

(b) " Melodie " ... ... Macdowell.

Miss Elvia Rayner.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** " New Hall of Fame Series." Recital of Brunswick Records (supplied by Messrs. Brunswick (S.A.), Ltd., of West Street).

7.30 **A Chat on the Week's Music,** by **Mr. Dan Godfrey,** Director of Music.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 Baritone:—

(a) " At Santa Barbara " ... ... Russell.

(b) " The Admiral's Yarn " ... ... Rubens.

Peter Dawson.

Waltz: " Darby and Joan " ... ... Gilbert.

Jack Hylton and his Orchestra.

8.10 **A Few " After Dinner Stories."**

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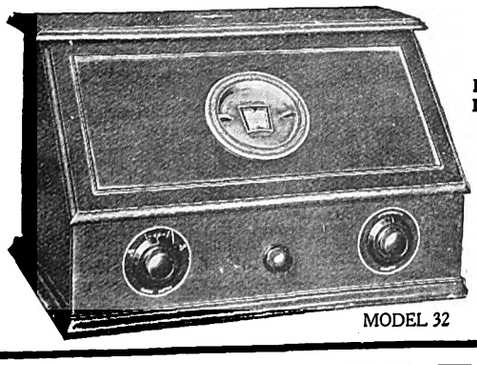

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8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
Selection: "Bacchanalia" ... ... Finck.
"Saltarelle" ... ... Gounod.
Dance Music.
8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

THURSDAY, AUGUST 2nd, 1928.

12.30 **Lunch Hour Session:—**
Soprano:
(a) "Song of the Palanquin Bearers" .. Martin Shaw.
(b) "Is Love a Dream" ... ... Lyall Phillips.
Miss Alice Chami.
Contralto:
(a) "Sunshine and Rain" ... ... Blumenthal.
(b) "Down Here" ... ... May H. Brahe.
Miss Kate Kerdachi.
Light Music.
1.15 **Half-Hour Organ Recital,** relayed from Prince's Theatre. Organist, **Mr. Wm. Bohm.**
1.45 **Light Music.**
2.0 Close down.
4.0 **Afternoon Session:—**
Soprano:
(a) "A Brown Bird Singing" ... ... Haydn Wood.
(b) "To Music" ... ... Schubert.
Miss Annie Steenhuisen.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **Light Music.**
5.0 **Children's Corner: Aunt Janet** of the Library will tell you a Story. Piano Solos by **Uncle Fred** and Songs by **Uncle Jack.** A Chat with **Aunt Isobel.** News Bulletin, Greetings, etc.
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Agricultural Talk** (in English).
7.15 **Dinner Hour Session:** "Famous Artistes." Recital of "His Master's Voice" Records (supplied by Messrs. MacKay Bros. and McMahon, of West Street).
8.0 **Time Signal.**
"His Master's Voice" Recital (continued).
8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion, under the direction of **Mr. Dan Godfrey.**
SYMPHONY CONCERT.
Overture: "Anacreon" ... ... Cherubini.
Suite: "In Fairyland" ... ... Cowen.
Songs by **Miss Helen Jaffray** (Soprano).
"A Night on the Bare Mountain" ... ... Moussorgsky.
9.5 (approx.) **General and Local News.**
Relayed from the Pavilion:—
Symphonic Poem: "Dance Macabre" ... ... Saint-Saens.
Songs by **Miss Helen Jaffray** (Soprano).
"Symphony in D Minor" (No. 4) ... ... Schumann.
10.0 Close down.

FRIDAY, AUGUST 3rd, 1928.

12.30 **Lunch Hour Session:** The Wireless Orchestra:—
March: "Entry of the Bulgars" ... ... Lotter.
Overture: "Masaniello" ... ... Auber.
Waltz: "Farewell to Munich" ... ... Gungl.
Violin: **Mr. G. C. Trowell.**
Selection: "The Desert Song" ... ... Romberg.
Flute: **Mr. C. Horne.**
Suite: "Norwegian Scenes" ... ... Matt.
Intermezzo: "Pearl o' Mine" ... ... Fletcher.
Selection: "Oh, Kay" ... ... Youmans.
2.0 Close down.
4.0 **Afternoon Session:** The Studio Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
5.0 **Children's Corner:** The Christening of an Uncle takes place in the Studio at 5 o'clock precisely. "The Family" are requested to be present. All surprises to be reserved until after the ceremony.
5.45 Close down.
7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.
7.5 **Light Music.**
Contralto:—
(a) "O Wondrous Mystery of Love" ... ... Liszt.
(b) "Dear Love, thou'rt out in Blossom" ... ... Liszt.
(c) "Three Green Bonnets" ... ... D'Hardelot.
(d) "Bird-song at Eventide" ... ... Eric Coates.
Miss Kathleen Chislett.
7.30 **Sports Talk,** by **"Natalian."**
Pianoforte:—
(a) "Eratik" ... ... Grieg.
(b) "Arietta" ... ... Grieg.
Miss Elvia Rayner.
8.0 **Time Signal.**
Talk, No. 5: "Famous Watering Places and Spas." Continental Resorts (continued). **Mr. C. R. Warriner.**
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "Bersagliere" ... ... Capua.
Overture: "Le Domino Noir" ... ... Auber.
Soprano: "Bird of Love Divine" ... ... Haydn Wood.
Miss Phyllis Barnett.
Selection "Sunny" ... ... Kern.
8.50 **General and Local News.**
Relayed from the Summer Palace:—
Intermezzo: "In a Persian Market" ... ... Ketelbey.
Soprano: "Carmena" ... ... Lane Wilson.
Miss Phyllis Barnett.
Selection: "Il Trovatore" ... ... Verdi.
STUDIO.
9.30 Vocal Duets:—
(a) "A Little Bungalow" ("Cocoanuts") ... ... Berlin.
Helen Clark and Franklyn Baur.
(b) "Together, we Two" ... ... Berlin.
Vaughan De Leath and Ed. Smalle.

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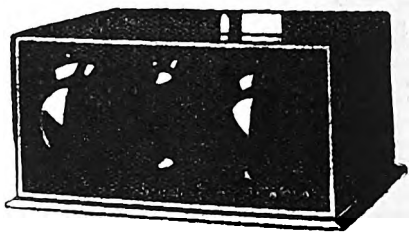

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Dickens Character Studies:—

(a) "A Dickens Monologue" ... ... Arranged Phillips. (Introducing Uriah Heap—Grandfather of Little Nell—Sydney Carton.

(b) Character Sketch: "Jonas Chuzzlewit comes home drunk," from "Martin Chuzzlewit."

Mr. Ernest Stevens.

Pianoforte:—

(a) "Prelude in C Minor" ... ... Pachulski.

(b) "Evening" ... ... Martin.

Miss Elvia Rayner.

10.0 Close down.

SATURDAY, AUGUST 4th, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

March: "Great Big David" ... ... Lotter.
Overture: "Poet and Peasant" ... ... Suppe.
Waltz: "Thrills" ... ... Ancliffe.
Selection: "The Country Girl" ... ... Monckton.
Intermezzo: "Dutch Kiddies" ... ... Trenham.
Patrol: "The Wee MacGregor" ... ... Amers.
Selection: "Gems of Sullivan" ... ... Godfrey.

12.30 Close down.

7.15 **Reports:** Weather Reports, Shipping Intelligence.

7.20 **Dinner Hour Session:** "Magic Notes." Recital of "Columbia" Records (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**

The Durban Municipal Orchestra, relayed from the Pavilion.

CONCERT—DANCE.

March: "Dawn of Freedom" ... ... Lotter.
Selection: "The Mikado" ... ... Sullivan.
Ballet Music: "Faust" ... ... Gounod.

Dance Music.

8.50 **General and Local News and Sporting Results.**

Relayed from the Pavilion:—

Dance Music.

9.30 **Relay from Criterion Theatre.**

10.20 **A Miscellaneous Programme of Vocal, Instrumental and Novelty Items.**

11.0 Close down.

SUNDAY, AUGUST 5th, 1928.

3.30 **Afternoon Session.** The Durban Municipal Orchestra, relayed from the Summer Palace:—

Grand March: "La Reine de Saba" ... ... Gounod.
Overture: "Fingals Cave" ... ... Mendelssohn.
Intermezzo: "Serenade Espagnol" ... ... Tellier.
Selection: "Reminiscences of a Plantation" ... ... Chambers.
Intermezzo: "Chanson du Matin" ... ... Elgar.
"Slavonic Rhapsody" ... ... Friedman.

4.30 **Children's Corner.** Corner conducted by **Aunt Isobel.**

5.15 Close down.

6.45 **The Bells of St. Paul's.**

7.0 **Evening Service** relayed from **St. Paul's Church.** (Ninth Sunday after Trinity.)

Order of Service (as in Prayer Book):—

Voluntary: "Prelude on the Old Hundredth."
Opening Hymn: 291. Psalm No. 46.
Anthem: "O Give Thanks Unto the Lord" ... ... Elvey.
Hymn before Sermon: 285.
Preacher: **The Vicar.** Subject: "Peace or War."
Hymn after Sermon: 24.
Concluding Voluntary: "Grand Chorus in D," Guilmant.
Organist: **Mr. W. Deane, F.R.C.O., F.T.C.L.**

8.30 **A Grand Popular Concert,** relayed from the Town Hall:—

Overture: "Der Freischutz" ... ... Weber.
Songs by **Helen Jaffray** (Soprano).
"Entry of the Gods into Valhalla" ... ... Wagner.
Suite No. 1: "L'Arlesienne" ... ... Bizet.
Songs by **Helen Jaffray** (Soprano).
"Rhapsody No. 1 in F" ... ... Liszt.

The Durban Municipal Orchestra, under the direction of **Mr. Dan Godfrey.**

10.0 Close down.

Capetown.

Capetown Programme.

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A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, JULY 30th, 1928.

LUNCH-HOUR SESSION.

"H.M.V." Records.

12.45 "Toccata and Fugue" ... ... Bach.

Philadelphia Symphony Orchestra.

Songs:

(a) "Hark! Hark! the Lark" ... ... Schubert.
(b) "Who is Sylvia" ... ... Schubert.

Master E. Lough.

1.0 Time Signal.

News Summary (by courtesy of "Cape Times").

Selection: "Lady Mary" ... ... Sirmay.

The New Mayfair Orchestra.

Songs:

(a) "The Admiral's Yarn" ... ... Rubens.
(b) "At Santa Barbara."

Peter Dawson.

Piano Solos:

(a) "Soirée de Vienne" ... ... Schubert.
(b) "Norwegian Bridal March" ... ... Grieg.

Arthur De Greef.

"Hawaiian Nights" ... ... Roberts.
"Aloma" ... ... Bowers.

Hilo Hawaiian Orchestra.

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J. R. MORE,
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Songs:
(a) " Air and Variations " ... ... Proch.
(b) " Zemice et Azor " ... ... Gretry.

Amelita Galli-Curci.

" If only I had You " ... ... Davies.
" Lolita " ... ... Beissia.

De Groot and the Piccadilly Orchestra.

" The Pirate " ... ... Lander.
" Just off the Chain " ... ... Lander.

Sir Harry Lauder.

Foxtrot: " Ol' Man River " ... ... Kern.

Jack Hylton and his Orchestra.

1.45 Close down.

AFTERNOON SESSION.

4.30 " Quintet in F Minor " ... ... Franck.
First Movement: " Molto moderato quasi lento."
Second Movement: " Lento con molto sentimento."
Third Movement: " Allegro non troppo ma con Juoco."

Alfred Cortot and the International String Quartet.

5.0 **Time Signal.**
Afternoon Topics: The Richard King of Silent Moments.
5.15 **Greetings and Music.**
5.30 **Teens:**
(a) " When Vortigern became King."
(b) " The Sword in the Stone."
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
" Polish Dance " ... ... Scharvenka.
Selection: " Blue Mazurka " ... ... Lehar.
Valse: " Brunette or Blond " ... ... Waldteufel.
Piano Solo: Selected.
Suite: " Wand of Harlequin " ... ... Ewing.
" Enchanted Valley " ... ... Bucalossi.
7.45 **Weekly Talk to Farmers:** Agricultural Talk by **Dr. J. S. Marais,** of the Department of Field Husbandry, relayed from the Elsenburg-Stellenbosch College of Agriculture.
8.0 **Time Signal. Weather Forecast. Market Report.**
8.5 **Request Records.**
8.15 **Alhambra Orchestra.**
Songs: **Eileen Wayt.**
Quartet: " The Sea hath its Pearls " ... ... Pinsuti.

Mrs. Alan Stuart, Bessie Stein, Selwyn Morgan and **George Singleton.**

'Cello Solo: " Concert Stuck " ... ... Matthey.

Daphne Moeller.

Song: **Selwyn Morgan.**
Quintet: " Love is meant to make us Glad " ... ... German.

Mrs. Alan Stuart, Bessie Stein, Selwyn Morgan, George Singleton and **Dick Allen.**

Song: **Bessie Stein.**
Violin Solo: " Introduction Theme et Danse Hongroise " —Sammons.

John Spink.

Song: **Mrs. Alan Stuart.**
Song: **Dick Allen.**
9.0 **News Service** (English).
9.5 Song: " The Sea Road " ... ... Haydn Wood.

George Singleton.

Songs: **Eileen Wayt.**
'Cello Solos:
(a) " Gavotte " ... ... Popper.
(b) " Serenade " ... ... Squire.

Daphne Moeller.

Song: **Selwyn Morgan.**
Song: **Bessie Stein.**
Alhambra Orchestra.
Song: " Nightfall at Sea " ... ... Phillips.

George Singleton.

Quartet: " Strange Adventure " ... ... Sullivan.

Mrs. Alan Stuart, Bessie Stein, Selwyn Morgan and **George Singleton.**

Violin Solos:
(a) " Garten Melodie " ... ... Schumann.
(b) " Hungarian Dance " ... ... Brahms-Joachim.

John Spink.

Songs: **Mrs. Alan Stuart.**
Songs: **Dick Allen.**
Sextette: " I hear the soft Note " ... ... Sullivan.

Mrs. Alan Stuart, Bessie Stein, Eileen Wayt, Selwyn Morgan, George Singleton and **Dick Allen.**

10.0 **News Service** (Afrikaans).
10.5 Item, if suitable, relayed from **Tivoli.**
10.30 Close down.

TUESDAY, JULY 31st, 1928.

LUNCH-HOUR SESSION.

12.45 Prelude to " Parsifal " ... ... Wagner.

Berlin State Opera House Orchestra.

1.0 Time Signal.
News Summary (by courtesy of " Cape Times ").
Songs:
(a) " Mother Machree " ... ... Ball.
(b) " I Hear you Calling Me " ... ... Marshall.

John McCormack.

" Together " ... ... Henderson.
" Songs my Mother taught Me " ... ... Dvorák.

De Groot and the Piccadilly Orchestra.

1.15 **Organ Recital by N. R. Ingleby, F.R.C.O.,** relayed from City Hall.
1.50 Close down.

AFTERNOON SESSION.

4.30 " The Monologue of the Marschallin," from " Rosen Kavalier " —Strauss.
" The March of Time is Irresistible," from Rosen Kavalier " —Strauss.

Barbara Kemp and the Berlin State Opera House.

Saxophone Solos:
(a) " Marilyn " ... ... Wiedoft.
(b) " Saxema " ... ... Wiedoft.

Rudy Wiedoft.

" Don't do that to the poor puss Cat " ... ... Eyton.
" Don't be cruel to a Vegetabuel " ... ... Sacony.

Leslie Sacony.

Harpiccord Solos:
(a) " Harmonious Black Smith."
(b) " Turkish March."

Landowska.

5.0 **Time Signal.**
Household Matters: " Recipes for Luncheon Menus," by **Miss J. G. Rudd** (Principal Domestic Science Dept., Cape Technical College).
5.30 **Children:** Stories and Music by **Aunty Lex** and **Uncle Bonzo.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
March: " Les Bohemians " ... ... Brown.

Holidays.

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A CHARMING GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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"Narcissus" ... ... Nevin.
Suite: "Music Pictures" ... ... Foulds.
Valse: "Wedding Dance" ... ... Lincke.
Selection: "Les Pecheurs des Perles" ... ... Bizet.
"Czardas" ... ... Michaels.

7.45 **Records:**
"There must be somebody Else" ... ... Pinkard.
"That's a Good Girl" ... ... Berlin.
Jack Smith.
'Cello Solo: "Toccata in G Major" ... ... Bach.
Pablo Casals.
Organ Solo: "Villanella." **R. Goss Custard.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.5 **Request Records.**
8.15 **Orchestral Programme by the Capetown Orchestra.** Conductor, **W. J. Pickerill.**
Overture: "The Merrymakers" ... ... Coates.
Valse: "Loin de Pays" ... ... Berger.
Intermezzo from "Cavalleria Rusticana" ... ... Mascagni.
The Orchestra.
Folk Song: "Lord Rendal." **Frank Reid.**
Cornet Solos:
(a) "Till Death" ... ... Mascheroni.
(b) "Flower Song" ("Faust") ... ... Gounod.
George Dimmack.
Songs:
(a) "Nobil Signor" ("Les Huguenots") ... Meyerbeer.
(b) "Early One Morning" ... ... Old English.
Beatrice Renouf.
Selection: "San Toy" ... ... Jones.
The Orchestra.
9.0 **News Service** (English).
9.5 **Travel Talk:** "New Zealand," by **Mr. J. Bennett.**
9.20 Selection: "Carmen" ... ... Bizet.
The Orchestra.
Songs:
(a) "Mowing the Barley" ... ... Folk Song.
(b) "Heave Away" ... ... Sea Chanty.
Frank Reid.
Violin Solo: **Dorothy McPherson.**
Strings:
(a) "Two Bagatelles" ... ... Fletcher.
(b) "Reve du Bal" ... ... Eilenberg.
(c) "En Badinant" ... ... D'Ambrosio.
10.0 **News Service** (Afrikaans).
10.5 Songs:
(a) "The Caravan" ... ... Shaw.
(b) "The Song of Florian" ... ... Godard.
Beatrice Renouf.
Selection: "Life on the Ocean Wave" ... ... Binding.
The Orchestra.
10.30 Close down.

WEDNESDAY, AUGUST 1st, 1928.

LUNCH-HOUR SESSION.

Regal Records.
12.45 Overture: "Oberon" ... ... Weber.
Silver Star Band.
Songs:
(a) "Time to Go" ... ... Sanderson.
(b) "Out where the big Ships go" ... ... Hewitt.
Robert Layton.
1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
"La Cinquanaine" ... ... Marie.
"Narcissus" ... ... Nevin.
The Venetian Players.
"We all said No!" ... ... Castling.
"What's to be Done" ... ... Castling.
Lily Morris.
Concertina Solos:
(a) "Miserere" ... ... Verdi.
(b) Valse from "Faust" ... ... Gounod.
Alexander Prince.
Humorous Songs:
(a) "We must have another little One."
(b) "Can you say bread and butter without moving your Lips?"
Tommy Handley.
"A Sailor's Life" ... ... Cope.
St. Hilda Colliery Band.
Violin Solos:
(a) "Love's Garden of Roses" ... ... Wood.
(b) "Roses of Picardy" ... ... Wood.
Mannello.
Sketch: "Going to the Dogs" ... ... Rome.
The Sketch Company.
Selection: "The Yeomen of the Guard" ... ... Sullivan.
The White House Orchestra.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Selection of Sir Harry Lauder's Songs.**
St. Hilda Colliery Band.
Songs:
(a) "Why shouldn't I" ... ... Russell.
(b) "Spanish Gold" ... ... Fisher.
Robert Layton.
Piano Solos:
(a) "Waltz in C Sharp Minor" ... ... Chopin.
(b) "Gigue in G Major" ... ... Bach.
Edward Isaacs.
Part Songs:
(a) "The Old Oaken Bucket."
(b) "Carry me back to old Virginy."
The Shannon Four.
Selection: "Classica" ... ... Arranged Ewing.
The Venetian Players.
5.0 **Time Signal.**
Afternoon Topics: Radio Matters.
5.15 **Greetings and Music.**
5.30 **Animal Talk,** by **Mrs. Given-Wilson.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Overture: "Airon" ... ... Walter.
Suite: "Two Hindoo Pictures" ... ... Hansen and Lotter.
'Cello Solo: Selected.
Selection: "Island King" ... ... Garstin.
"Le Tango des Rêve" ... ... Malderen.
Valse: "Love's Hiding Place" ... ... Nicholls.
7.45 **Records:**
Selection: "Lilac Time" ... ... Schubert.
The White House Orchestra.
Violin Solos:
(a) "Marcheta" ... ... Schertzinger.
(b) "The Waters of Perkiomen" ... ... Vlickmann.
Mannello.
Characteristic March: "The Japs Tattoo" ... ... Lauderendean.
8.0 **Time Signal. Weather Forecast. Market Report.**
8.5 **Request Records.**
8.15 **Alhambra Orchestra.**
Songs:
(a) "Dream o' Day Jill" ... ... German.
(b) "Someone" ... ... Bealy.
Lilla Grace.
Piano Solos:
(a) "Hexentanz" ... ... MacDowell.
(b) "Valse in A Flat" ... ... Chopin.
Guy Lanham.

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"The Crystal Gazer."
Madame La Sorcière ... ... Mrs. Eric Tilley.
Miss Bessie Blank ... ... Gladys Dickson.

Songs:
(a) "Come Sweet Morning."
(b) "I go my way Singing" ... ... Smith.
Lilla Grace.

Piano Solos:
(a) "Humoureske" ... ... Rachmaninoff.
(b) "No. 2 Valse Suite" ... ... Coleridge Taylor.
Guy Lanham.

9.0 **News Service** (English).
9.5 **Song Cycle,** by **Norman Hart:—**
"Dichterliebe" ("Poet's Love") ... ... Schumann.
9.30 **Relay of Fletcher & Cartwright's Orchestra.** Leader, **V. Latronico:—**
Selection: "Gipsy Princess" ... ... Kalman.
Melodie: (a) "Love in Arcady" ... ... Wood.
Tango: (b) "Monna Vanna" ... ... Gade.
Waltz: "Beautiful Spring" ... ... Lincke.
10.0 **News Service** (Afrikaans).
10.5 Item, if suitable, relayed from **Tivoli.**
10.30 Close down.

THURSDAY, AUGUST 2nd, 1928.

LUNCH-HOUR SESSION.

Columbia Records:—
12.45 Overture: "Plymouth Hoe" ... ... Ansell.
Saxophone Solos: (a) "La Paloma." (b) "Song of the Volga Boatman." **Rudy Wiedoft.**
"All Hail, thou Dwelling" (from "Faust") ... ... Gounod.
Charles Hackett.

1.0 **Time Signal.**
News Summary (by courtesy of "Cape Times").
"Danse Macabre" ... ... St. Saens.
Queen's Hall Orchestra.

Songs:
(a) "Thank God for a Garden" ... ... d' Hardelot.
(b) "The Minstrel Boy" ... ... ———
Tom Burke.

1.15 **Organ Recital by Alban Hamer, F.R.C.O.** Relayed from **St George's Cathedral.**
1.50 Close down.

AFTERNOON SESSION.

4.30 Piano Solo: "Ballade in A Flat" ... ... Chopin.
Wm. Murdoch.

Songs: (a) "The Knight of Bethlehem." (b) "Trees."
Dame Clara Butt.

Violin Solos:
(a) "Tempo di Minnetto" ... ... Pugnani.
(b) "Hungarian Dances" ... ... Brahms.
Arthur Catterall.

Songs:
(a) "Brown Eyes I Love" ... ... Coates.
(b) "To a Seagull" ... ... Parker.
Hubert Eisdell.

Selection: "Die Fledemaus" ... ... Strauss.
Johan Strauss and Orchestra.

5.0 **Time Signal.**
Short Story: "The Chimpanzee" (Kipling).
5.15 **Greetings and Music.**
5.30 **Poetry Half-hour,** taken by **Mrs. Morris Alexander.**
6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music by the Studio Trio:—
Valse: "Amoureuse" ... ... Berger.
Selection: "La Fille de Tambour Major" ... ... Offenbach.
Tango: "Grossmith" ... ... Penso.
"Shepherd's Evening Song" ... ... Brockett.
Suite: "Rustic Revels" ... ... Fletcher.
Valse: "Oriental Memories" ... ... Collings.

Records:—
7.45 Two Operatic Choruses:
(a) "Humming Chorus" ... ... Puccini.
(b) "Futa e Pane" ... ... Ponchielli.
La Scala Chorus.

Violin Solos:
(a) "Noctrune in E. Flat" ... ... Chopin.
(b) "Gavotte" ... ... Bach.
William Primrose.

8.0 **Time Signal. Weather Forecast. Market Report.**
8.5 **Request Records.**
8.15 **Classical Concert by the Capetown Orchestra.** Conductor: **W. J. Pickerill.** Relayed from City Hall.
(Details will be announced.)
9.0 (approx.) **News Service** (English).
10.0 (approx.) **News Service** (Afrikaans).
10.5 Relay of **Waldorf Orchestra.** Musical Director: **Isidore Fisher.**
Foxtrot: "Slumber Town" ... ... Low.
Entracte: "One More Night" ... ... Burke.
Valse Idyll: "When Love comes Stealing" ... ... Rapee.
Tango Foxtrot: "How would you feel, dear?" (by special request) ... ... Fisher.
Novelty: "Stay out of the South" ... ... Dixon.
10.30 Close down.

FRIDAY, AUGUST 3rd, 1928.

LUNCH-HOUR SESSION.

Parlophone Records:—
12.45 Selection: "The Waltz Dream" ... ... Strauss.
Edith Lorand Orchestra.

Songs:
(a) "Ah, tell me, Nightingale" ... ... Lehmann.
(b) "The Pipes of Pan are Calling" ... ... Monckton.
Kate Winter.

1.0 Time Signal.
News Summary (by courtesy of "Cape Times").
(a) Intermezzo from "Cavalleria Rusticana" ... ... Mascagni.
(b) "Largo" ... ... Handel.
Grand Symphony Orchestra.
(a) "Depuis le Jour" (from "Louise") ... ... Charpentier.
(b) "The King of Thule" (from "Faust") ... ... Gounod.
Ninon Vallin.
(a) "Georgia Camp Meeting." (b) "Redwing." **Carolina Mandoline Band.**
(a) "The Flowers' Dream" ... ... Translateur.
(b) "Whispering of the Flowers" ... ... Von Blon.
Orchestra Mascotte.
Songs: (a) "I Never Dreamt." (b) "Just like Darby and Joan."
Maurice Kelvin.

Piano Solos:
(a) "Anitra's Dance" ... ... Grieg.
(b) "March of the Dervishes" ... ... Grieg.
Karol Szreter.

Selection: "Merrie England" ... ... German.
Westfield's Orchestra.

1.45 Close down.

AFTERNOON SESSION.

4.30 Two Numbers from "Johnny, Strike Up" ... ... Krenek.
(The First Jazz Opera.)
Ludwig Hoffman and the State Opera House Orchestra, Berlin.
"Voices of Spring" ... ... Strauss.
Adele Kern.
(a) "Krazy Kat" (Tone Poem in Slow Rhythm).
(b) "Three Blind Mice" (Rhythmic Theme on Advanced Harmony).
Frankie Trumbauer's Orchestra.
Overture: "Fra Diavolo" ... ... Auber.
Grand Symphony Orchestra.

5.0 **Time Signal.**
Musical Session: Favourite Operatic Duets.
5.15 **Greetings and Music.**
5.30 **Teens:** "The Captains and the Kings Depart."
6.0 Close down.

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EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Babette" ... ... Nicholls.
"Pleasantry" ... ... Byford.
Suite: "Fantastique" ... ... Foulds.
"Serenade" ... ... Widor.
Valse: "Reverie" ... ... Waldteufel.
Selection: "Patience" ... ... Sullivan.

7.45 Survey of Week's Sports, by **Mr. A. Shacksnovis.**

8.0 **Time Signal. Weather Forecast. Market Report.**

(Dancers please note that Dance Music starts at 9.5 p.m. and continues until 11 p.m.)

8.5 **Concert Programme:—**

(a) "Together" ... ... Henderson.
(b) "Souvenirs" ... ... ———

Paul Whiteman and his Concert Orchestra.

Songs:
(a) "Phyllis has such Charming Graces" ... ... Wilson.
(b) "Do not go, my Love" ... ... Hageman.

Tudor Davies.

Piano Solo: "Polonaise in E" ... ... Liszt.

Arthur de Greef.

Songs:
(a) "Believe me, if all those Endearing Charms."
(b) "Come back to Erin."

Margaret Sheridan.

(a) "I like my Old Home Town."
(b) "I'm the Boss of the House"

Sir Harry Lauder.

Waltz from "The Sleeping Beauty" ... ... Tschaikowsky.

Royal Opera Orchestra.

Vocal Gems from "The Cocoanuts." **Light Opera Company.**

Overture: "Light Cavalry" ... ... Suppe.

Coldstream Guards Band.

9.0 **News Service** (English).

9.5 **Programme of Dance Music.** (H.M.V. New Issues.)

Foxtrots: (a) "Back to the Heather." (b) "Ol' Man River."
Waltzes: (a) "Together." (b) "Ramona."
Foxtrots: (a) "Blue Eyes." (b) "Can't help loving that man."
Foxtrots: "Sweetheart, I'm dreaming of you." (b) "Sunshine." **Jack Hylton and his Orchestra.**
Foxtrots: (a) "Make Believe." (b) "The Sunrise." **Paul Whiteman and his Orchestra.**
Tangos: (a) "Flor del Plata." (b) "Una Lagrima."

Jose M. Lucchesi and the South American Tango Band.

Waltzes: (a) "Minouri." (b) "Shady Tree." **Paul Whiteman and his Orchestra.**
Foxtrots: (a) "Without you, Sweetheart." (b) "Singapore Sorrows." **Ambrose and his Orchestra.**
Foxtrots: (a) "Dear, on a Night like this." (b) "Tin Pan Parade." **The Troubadours.**

10.0 **News Service** (Afrikaans).

10.5 **Request Dance Numbers** will be played until

10.30 Close down.

Please 'phone your requests early. Cent. 5888.

SATURDAY, AUGUST 4th, 1928.

LUNCH-HOUR SESSION.

12.45 Overture: "1812" ... ... Tschaikowsky.

Coldstream Guards Band.

Songs: (a) "Boys of the Old Brigade." (b) "When the Sergeant-Major's on Parade." **Peter Dawson.**

1.0 **Time Signal.**

News Summary (by courtesy of "Cape Times").

March: "Colonel Bogey" ... ... Alford.

Coldstream Guards Band.

"The Wembley Military Tattoo." **Grenadier Guards and Wembley Choir.**

Songs: (a) "Trooper Johnny Ludlow." (b) "The Dear Home Land." (c) "The Deathless Army." **Peter Dawson.**

Selection: "Martial Moments" ... ... arr. Winter.

Coldstream Guards Band.

"Land of Hope and Glory" ... ... Elgar.

Harold Williams and Grenadier Guards Band.

1.45 Close down.

AFTERNOON SESSION.

5.0 **Time Signal.**

Children's Hour: The Family entertain themselves in the Studio.

6.0 Close down.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music by the Studio Trio:—

Valse: "Tres Jolies" ... ... Waldteufel.
"Spring Morning" ... ... Cazabon.
Suite: "Carnival" ... ... Ring.
Selection: "The Pink Lady" ... ... Caryll.
Piano Solo (selected).
"Hello, Girls" ... ... Finck.

7.45—**Records:—**

Descriptive Piece: "The Battle of Waterloo." **Grenadier Guards Band.**

Community Singing Records:
(a) "Loch Lomond." (b) Shenenadoah." (c) Men of Harlech."

8.0 **Time Signal. Weather Forecast. Market Report.**

8.5 **Request Records.**

8.15 **Popular Programme by the Capetown Orchestra.** Conductor: **W. J. Pickerill.** Relayed from City Hall. (Details will be announced.)

9.0 (approx.) **News Service** (English).

10.0 (approx.) **News Service** (Afrikaans).

10.5 Relay of **Cleghorn's Cafe Orchestra.** Leader: **Percy Rees.**

Foxtrot: "Oh, Doris, where do you live?"
Overture.
Strings: "Berceuse de Jocelyn" ... ... Godard.
Foxtrot: "Playground in the Sky."

10.30 Close down.

SUNDAY, AUGUST 5th, 1928.

EVENING SESSION.

7.0 **Time Signal.**

Divine Service will be relayed from the **Capetown Baptist Church,** Wale Street.

Order of Service:—

Hymn: "O Worship the Lord in the Beauty of Holiness."
Prayer and Lord's Prayer.
Hymn: "Jerusalem the Golden."
Scripture Reading.
Hymn: "Nearer, my God, to Thee."
Church Announcements and Offertory.
Anthem (to be announced).
Prayer.
Hymn: "Jesus! Lover of my Soul."
Sermon by **Rev. Charles Garratt.**
Hymn: "Sweet Saviour, bless us ere we go."
Benediction.

8.30 **Orchestral Programme by the Capetown Orchestra.** Conductor: **W. J. Pickerill.** (Details will be announced.)

10.0 Close down.

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J.B. Studio Notes.

Our Mystery Hours seem to be growing in popularity, and we continue to receive appreciative messages from many of our subscribers. Emboldened by this we are broadcasting two more this week, on Monday and Tuesday. They promise to eclipse anything we have as yet attempted in this line.

Items by individual members of our Studio Orchestra are always welcome, and on Wednesday, Mr. J. Schulman, our Musical Director, will play the Violin, whilst on Monday, Mr. T. Jones will be heard in a Trumpet Solo.

We have several popular singers visiting us during the week. Among the ladies are Mrs. T. Brooks, the Misses Nellie Wienand, Freda Gross, Jean Gluckman and E. Liddle. The gentlemen number amongst them Messrs. Stanley Watson, T. Dunn, Stanley Holding, H. Steafel and Signor Cattani.

On Tuesday and Wednesday we are promised some recitations from Mr. James Grant and Mr. I. J. Van der Walt respectively, the former in English, the latter in Afrikaans, and on Thursday JB's Dramatic Company will appear in a sketch.

A very excellent comedy act is that of Haig and Escoe, who will be at the Empire during the current week. Listeners will have an opportunity of hearing them on Wednesday evening, when we shall relay their act.

There are some very interesting talks to look forward to during the week. Mr. Powell with his week's sporting news, Mr. H. G. Wood our Motor Authority, Mr. Hilarius on Wireless and Mr. Arnold Smith continuing his series on Character Analysis.

We shall visit Portugal on Friday in continuation of our Trip Round the World, and on Monday, Mr. Eric Rosenthal is going to tell us what happens at the post office on mail night.

All this appears to be decidedly good fare, so listeners can look forward to an interesting week.

Aunt Davey's Corner.

Children, dear,

May I thank you, first of all, for your charming letters received this week? Many of you remarked on the interesting nature of our little talks. It pleases me beyond measure that you find our Children's Hour interesting. We do our best to satisfy children of all ages, ranging from the babies in early childhood up to those of you who are enjoying a second childhood. For lots of grown-ups tell me they like to listen-in to our session. They pick up valuable little bits of stray knowledge and like to keep in touch with our Circle.

The outstanding feature last week was our Chopin afternoon, when you heard the story of his life, sprinkled with anecdotes relating to his boyhood and early manhood. Miss Suzanne Margolis played a Harp Study, the Revolutionary Etude, a Study on the Black Notes, a Nocturne, Fantasie Impromptu and a Scherzo, with explanatory notes from Aunt Davey before each item. This gave you all a better understanding of what you were going to hear. The graceful interpretation of Chopin's music by Miss Margolis and her brilliant execution made the session unique, and many were the 'phone calls afterwards showing the appreciation of our unseen audience. The next great composer who will be discussed and illustrated will be Schubert, the master of song. Watch out for the date.

Didn't you enjoy the Lion Story told by Uncle Rhymes? This was his introduction, in rhyme, as per usual:—

Hello, "JB" children, are you listening in?
Absolutely quiet? Let me drop a pin! (Drops a tray.)
Didn't you quite hear it? Shall we try again?
Sure you heard it that time? Sounded like a train?
Nonsense! that's your head-phone! Well—let's leave the noise—
Would you like a story, all you girls and boys?
"Rather!" "Go on, Uncle!" Did I hear you say?
How d'you know it's me, though. What gave me away?
Was it p'raps the rhyming, or my cracked old voice?
Isn't it just splendid—don't you all rejoice
That you've got "Aunt Davey" (whether sun or rain).
For the Children's Hour, back with you again?
I've been rather lazy since she went away—
Rhymes are somewhat rusty, but I want to say
That I'm glad she's asked me just to come and do
What I used to, sometimes, tell some yarns to you.
This is not a long one, but it's rather nice—
So just listen to it—quiet as little mice.

Then Uncle Rhymes told the story in his own inimitable manner, and at the close he said:—

That's the story, children, told the best I know,
So good-night—God bless you—just before I go!

The recital given on Saturday by Sarah, Betty and Sophie Pack was an innovation. They played violin, 'cello and piano items respectively, and finished up with a trio—the "Slavonic Dance" by Dvorak. We are indeed grateful to them for entertaining us, and it goes without saying that we hope to hear them again.

Our fare for next week includes a talk on Antique Pottery. Some of your grannies may have old pomade pots with pretty pictures on the lids. You will hear how these pictures were made. If you find a performing bruin on granny's lid, it is there to show that the grease that the jar contained was made of the fat of the bear. Now don't say that you can't bear to think of greasing your hair with bear's fat, for the dandies of long ago considered it part of their toilet, just like the dandies of to-day use brilliantine.

When the winter is over mummy will pack away her furs in camphor and naphthaline. We are going to hear why camphor keeps moths away, and on the same day we will tell you the oldest story known of a slave who rose to be a ruler of nations. Can you guess who it is? On Friday there will be a Surprise programme, so we must not give any secrets away, and on Saturday Mrs. Hertslet will give us a talk on Guilds." We have arranged for Mrs. Hertslet to tell us something about Guilding on the first Saturday of every month, and as she is an excellent speaker you must all make a point of hearing her. After the talk we will have a Song-Recital by Miss Freda Gross and Mrs. Gers, pupils of Miss Gimkewitz. They will give us some of our favourite numbers, and as we all love good singing we will be looking forward to the event. The rest of the programme for the week will include an Afrikaans session, fairy tales, general information and good gramophone records, besides the usual fun in connection with jokes and riddles. Don't you think that you are being well looked after?

There have been quite a few requests for badges. Have you your badge? If not, why not? Every Radio child should sport a badge and be proud to wear it.

Please hurry up with your essays on "Johannesburg—our City," and send them in. In addition to the two prizes given by Iris Lewis, she has offered some consolation prizes—two large boxes of sweets which are well worth winning. There has been a special request that the period during which these essays are sent in be prolonged owing to the holidays. That will give you all a better chance to compete.

Now that you've heard about the candy, we hope to be inundated with essays. So don't disappoint your loving

AUNT DAVEY.

Items from the Durban Studio.

Sybil Thorndike Broadcasts.

Many expressions of appreciation have reached us on the occasion of Miss Sybil Thorndike's broadcast from her dressing room at the Theatre Royal. This is the first occasion on which a relay of this description has been attempted by the Durban Station, and judging by the reports received at the Studio, it undoubtedly proved a huge success. Miss Thorndike gave us an example of her wonderful art in the form of three short dramatic poems. These were entitled:—

"Roundabouts and Swings" ... ... Patrick Chalmers.

DRINK RED DAISY TEA—IT IS THE BEST.

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"The Little Serving Maid"
and
"Courtesy" ... ... Hilaire Belloc.

Programme.

An item of interest during the Dinner Hour Session on Monday evening will be two Violin Soli by Miss Vera Colbrander. At the recent Eisteddfod Miss Colenbrander captured all hearts by her Viola playing, and undoubtedly proved one of the most successful competitors at this ever popular annual festival.

Shortly after the time signal Mr. Harold Dunning will broadcast the first of his series of talks on "Interesting Customs of Ancient Cults." His subject will be "Buddhism."

Miss Mabel Woods (Soprano), Miss Sylvia Agar (Recitals) and Miss Elvia Rayner (Pianoforte), combine in a short variety programme from the Studio at 9.30 p.m.

On Tuesday evening a Military Band Programme and the usual weekly sketch will be followed by an interesting relay from "JB."

Classical Programme and Helen Jaffray.

Miss Helen Jaffray, a soprano with a big reputation, is to appear in conjunction with the Durban Orchestra at the Classical Concert on Thursday evening in the Pavilion. Amongst other items the Orchestra will perform the Symphonic Poem, "Dance Macabre" (Saint-Saens).

The scene of this "programme" piece is a grave-yard. Midnight strikes, death emerges, knocks on the graves, and starts to tune his fiddle. The dance then begins. The wintry wind whistles, the white skeletons cross the shadows, running and leaping. Just when the dance is at its height the cock crows. Death plays a last strain, ending in a fluttering of wings, as he disappears, his skeletons with him.

Included also is the great Symphony in D. Minor (No. 4) Schumann. The whole programme is one of outstanding interest and merit.

Dickens' Character Studies.

On Friday evening, and in response to many requests, Mr. Ernest Stevens will broadcast a few Dickens Character Studies. These will include such Dickens' favourites as "Uriah Heap," "Little Nell's Grandfather," "Sydney Carton" and "Jonas Chuzzlewit."

Mr. C. R. Warriner, in his fifth talk on "Famous Watering Places," will continue his remarks on some of the Continental Resorts.

"The Grand Popular Concert" by the Durban Orchestra on Sunday evening will again include Miss Helen Jaffray as the vocalist.

In and Out the Capetown Studio.

Operatic Society Sextet.

The Capetown Operatic Society draws most of the good voices in town, and the members who comprise the Sextet that competed in the recent South African Eisteddfod pulled off five gold medals between them. They are all well-known broadcasters, except George Singleton who, I hear, has a very pleasing voice.

The instrumentalists are John Spink, always popular, and Daphne Moeller, whose 'cello solos were held over from last week's programme.

Folk Songs.

Perhaps old Sir Alexander Mackenzie is right when he says "that the revived interest in folk songs, chamber music, Bach and Mozart is but a craving for relief from the infliction of incomprehensible and unlovely noises."

Certainly it is a delight in the midst of the usual "Roses—June—and—You" shock of the glottis to hear a wholesome folk song. Mr. Frank Reid will broadcast two or three on Tuesday evening.

Beatrice Renouf will sing, among other things, "The Song of Florian," which I do not ever remember having heard out of its French setting.

A Travel Talk by Mr. J. Bennett, who has travelled extensively in the country about which he is to talk—New Zealand—comes at 9.5. As usual, the Capetown Orchestra, with Dorothy McPherson and George Dimmack as soloists, will be at the Studio.

Wednesday.

Following our new policy (the expressed wish of many listeners) of not adhering to an exclusive recital programme on Wednesdays, we shall have a short sketch this week. Mrs. Eric Tilley, who did very well in our last play, will take part. Lilla Grace, the singer, and Guy Lanham are also on the first half of the programme.

Norman Hart.

It is a long time since we had the pleasure of hearing Mr. Hart's voice on the air, and we are glad to have this opportunity of broadcasting him before he leaves for England. Mr. Hart is so well known in musical circles as an artistic, knowledgable singer that introduction to you is, I am sure, unnecessary. At 9.5 on Wednesday he will give us the famous "Dichter liebe," with Guy Lanham at the piano. This song cycle, as Mr. Hart rigthly judged, is better appreciated when the listener understands Schumann's scheme of arrangement. With this intention he has kindly written the following explanation, which can but enhance the pleasure of listening to his own interpretation of the famous work:—

"Dichterliebe."

"Schumann's 'Dichterliebe' ('Poet's Love') is recognised to be one of the finest and most effective song cycles ever written. The sixteen short poems by Heine which comprise the cycle do not reveal anything in the nature of a consecutive story. They are chiefly mood-pictures, grouped round a central idea—the tender love of a poet for a lady who, for reasons that are hinted at but which do not crystallise out at all clearly, has wedded another.

"The first three songs show the poet happy in his love—though the second reveals that he takes even his happiness sadly. But the fourth, although it contains as yet no hint of the coming tragedy, ends on a note in which the poet seems to foresee that his happiness will not last. The mood-pictures continue until in Number 7, the famous 'I murmur not' ('Ich grolle nicht') the tragedy is at last revealed in one of the most poignant and dramatic pieces of music ever written.

"Thereafter we are given mood-pictures of various aspects of the poet's sorrow, until the cycle closes with the only other dramatic song it contains in which the poet seeks to struggle free from his obsession by burying his love and his sorrow beneath the sea of oblivion.

"Musically, Schumann's 'Dichterliebe' is remarkable in several ways:—

"(a) In it he departs from the custom prevalent in his day—a custom that may explain why Schubert's songs, in all other respects so wonderful, sometimes sound monotonous to modern ears—of repeating each line or phrase of the poem. The repetitions in the 'Dichterliebe' are remarkably few.

"(b) For the first time, top, in the history of song writing, Schumann elevated the piano part to a rank equal with that of the voice. Some of Schubert's accompaniments are marvels of ingenuity and effectiveness, but, except perhaps in 'The Erl König,' they are always accompaniments and the piano is strictly ancillary to the voice. In Schumann's 'Dichterliebe,' on the other hand, the piano part needs to be listened to as closely as the voice. There are many occasions in the cycle when the piano has the major part of the work. In those songs that have introductions, the introductions are of of first importance, and many of the songs are followed by short symphonies in which the piano has the task of conveying to the hearer the transition of the poet from one mood to the next. And to the piano Schumann has given the last word, for the cycle concludes with a piece of pianistic writing of unexampled sweetness and pathos.

"(c) These sixteen songs are admirably contrasted and are extremely varied. This will become apparent even on a first hearing. It may, however, be well to draw attention to Number 9 ('The Flutes and Fiddles are Sounding'), in which the voice throughout is subservient to the piano, the singer merely throwing in a few declamatory phrases while the piano executes a rustic wedding dance. At the other extreme is Number 13 ('In dreams I wept'), in which the voice sings almost unaccompanied, the piano merely throwing in from time to time a few soft but extremely characteristic chords. This song (Number 13) is remarkable, too, for the pulsing silences it contains. The cycle includes a patter song, Number 3 ('The Rose and the Lily, the Sun and the Dove'); a song with a cleverly contrived religious atmosphere, Number 6 ('In the Rhine's Sacred Waters'); and even a comic song, Number 11 ('A Youth he Loves a Maiden').

"(d) The cycle demands from the singer the extensive compass of two complete octaves, from A to A."

Three Orchestral Concerts.

These will be given by the Capetown Municipal Orchestra on Thursday, Saturday and Sunday. No details are to hand. Apparently the "Hush-hush" movement has reached the Municipality.

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Will Hay.

Will Hay's career reads like a fairy tale. He began his theatre life under the tuition of his father, whose hobby was music. The elder Hay taught each of his six children to play some instrument and, when they were quite proficient, he formed his progeny into a small entertainment company, which gave concerts for charity.

"I remember that all of us were taught to ring hand bells," said Will Hay, smiling reminiscently as he doubtless pictured the six diminutive Hay children swinging two bells each and making that happy, resonant music which only bells can produce. He himself was taught the violin and contributed a large part of the programme.

It was early recognised that Will was the comedian of the family, and he was allowed to extract what laughter he could from his audience. This, apparently, was considerable, for in a short time the child began to receive professional offers and, when he was old enough, he was allowed to join a pierrot show.

"My father, however," said Will Hay, continuing the story of his career, "was adamant when I grew up and insisted that I should choose a real profession for myself. Therefore, I followed in his own footsteps as an engineer, but, what with giving concerts and entertainments in my spare time, I found that I could not serve two masters. It was a choice between engineering and the stage. So I chose the stage, which had once been my hobby, as my profession, and switched over to engineering as an off time hobby."

It was shortly after his first appearance on the professional stage that Will Hay's character of the schoolmaster evolved.

"You see," he said, "my sister was a school teacher and used to tell me the howlers her pupils made and all their different characteristics. This inspired me to produce a sketch in which I appeared as a school mistress. I found, however, that I was more suited to the part of master, and, changing over my garments, I became the professor you see to-day."

Gradually Will Hay has built up a whole school about this headmaster of his. It is called St. Michael's and every fresh sketch he invents and produces enlarges the scope of this invisible but very real home of education. And what boys inhabit it! What imps of mischief and candour there are in its dormitories and playground!

Two of the boys are actually seen on the stage with Will Hay. One is Bill, the comedian's own son, and the other is an ancient, bearded scholar, who has never been able to learn enough to pass the most elementary examination and, therefore, has been at school all his life.

These two pupils, together with the inimitable schoolmaster, form an act that has become famous all over the English-speaking world. At the very mention of Will Hay's name one laughs, and usually one does not stop laughing until he has left the country.

Will Hay will be seen in South Africa in the latter part of this year.

Anne Cornwall.

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Harold Lloyd.

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"The Glad Eye" is always responsible for lots of mischief, as you will see if you visit the Grand, Capetown, on July 30th.

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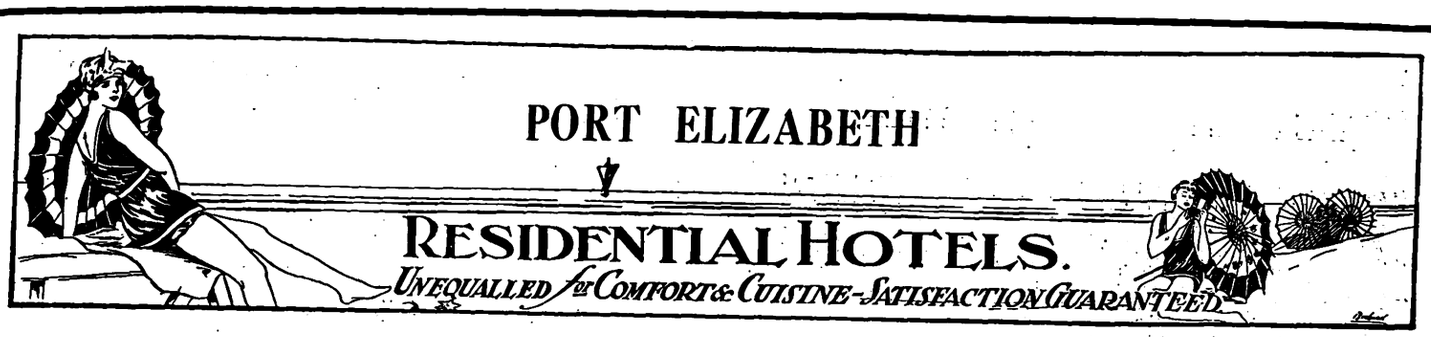

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